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Early
ALL THE THEATRICAL NEWS

The San Francisco

DRAMATIC REVIEW

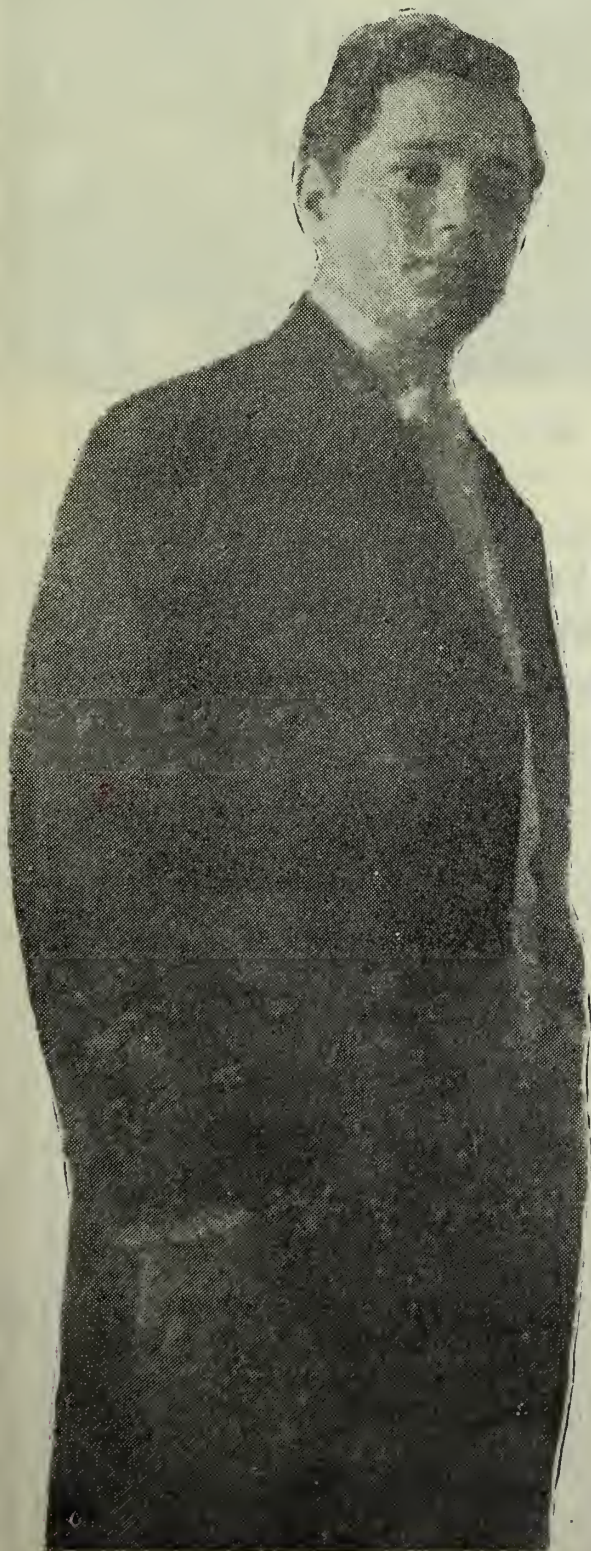
Music and Drama

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DRAMATIC

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VAUDEVILLE

Otis Skinner Opens Victoria Theatre

VICTORIA (B. C.), Dec. 30.—Otis Skinner in *Kismet* opened the magnificent new Victoria Theatre in this city last evening. The new house, which cost upward of \$300,000, was built entirely by local subscription and is one of the finest theatres in the Northwest. The directors chose Mr. Skinner as the most distinguished romantic actor of the time to dedicate the new theatre. This choice was made at a meeting held some months ago. The occasion of the opening of the new Victoria Theatre was the most brilliant social event in the history of Victoria. An address of dedication was made by Sir Richard McBride, Premier of the Province, and Mr. Skinner made an address in which he complimented the citizens upon their public spirit in building so magnificent a temple of the dramatic art, and thanked the directors for the great honor they had paid him in inviting him to be the first actor to speak from its stage. Every seat in the big theatre was sold weeks ago at heavy premiums, and the audience was made up of the most prominent Government officials and social personages of Western Canada.

Demented Magician Kills Wife and Daughter

CINCINNATI, Dec. 29.—Robert Maloney, a magician, who registered at a leading hotel under his stage name of J. R. Willard, shot and killed his wife, Othello, and Frances, his one-year-old daughter, while they slept early today. Maloney then rushed from the room in his undergarments and ran shrieking down the street to the suspension bridge, where he was arrested. In his cell Maloney cried repeatedly that he had to kill his wife because he saw the demon of darkness in her eyes and in those of the baby. "I hated to do it, but it had to be done. I could see the devil walking in the eyes of both," he said to Coroner Foertmyer.

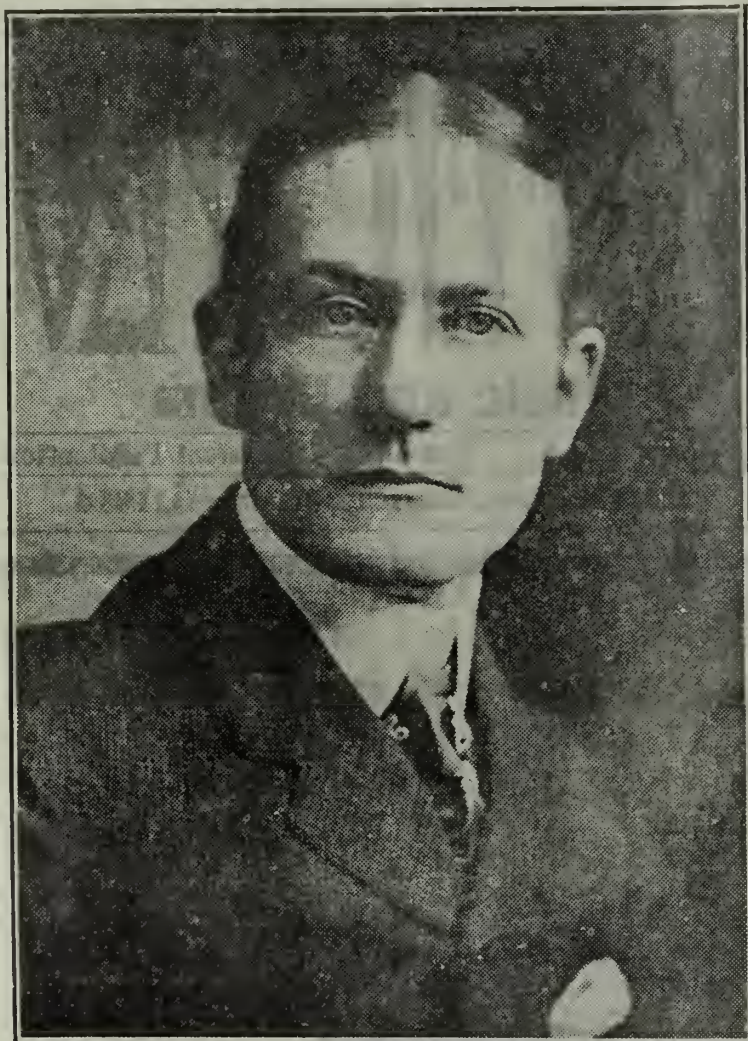
Germany's Leading Comedian is Dead

The death of Josef Giampetro, Germany's leading comedian, is announced in advices received here from Berlin today. His death was sudden, the result of a paralytic stroke. Giampetro was 47 years old. He made a specialty of burlesquing bumptious German military men.

Houston Vice President O. S. L. M. P. Ex.

From Portland town comes the tidings that John V. Houston, Klamath theatrical syndicate and pioneer show man of southern Oregon, has been chosen vice-president of the Oregon State League of Moving Picture Exhibitors.

MARTHA MESSINGER joined The Bluebird company last week, assuming the leading role of Light. It was this role that the author, Maeterlinck, wrote for his wife, who sang at the Boston Opera House last season.



WILLIAM A. BRADY,
Prominent American Manager, Whose Activities Stretch From Ocean to Ocean

Do Managers Really Know Good Plays When They See Them?

The wonderful success that has befallen *Little Women* has again brought forth the inquiry, "Do managers really know good plays when they see them, or see them acted?" There are instances a plenty in support of this assertion. Many of the biggest successes have been turned down, and some of the prominent New York managers have expressed unfavorable criticism of plays that afterwards made hits, and as the saying is, coined money. The *Old Homestead*, which at first went begging for a hearing and was rejected by every prominent manager at the time, was finally taken up by the late J. M. Hill, then a novice in the management, and in its first two years' run at the New York Academy of Music showed a profit of two hundred and forty thousand dollars. It has made a million dollars to date. Shore Acres, Arizona, Shenandoah, all money makers, had to encounter all sorts of managerial opposition before being launched on the wave of success. As a rule managers follow a certain rule; they get into a cut and dried plane. Ask any of them to read a play that is out of the conventional and they will say at once, "My boy, it will never go." Probably no play was ever more knocked from pillar to post than *Little Women*, which is going through the country like wildfire,

and is one of the best pieces of theatrical property to be found today. It was hawked all over New York, read alike by manager and actor, but all shook their heads; nobody would touch it; wouldn't even consider it. "What," said one astute manager whose name is known from one end of the country to the other, "a play without a villain, without even the big 'punch' in act three? That will never do." The play was submitted to Wm. A. Brady, who seems to be able to pick winners consistently. Brady read it, and said, "That will go," gave it a fine production, engaged a first class company of players, and—the rest is history. *Little Women* was put on in New York at Mr. Brady's playhouse, and simply swept everything before it. Traditions were swept away and for one solid year, while scarcely any of the opposition attractions were doing even a paying business, *Little Women* was nightly playing to crowded houses.

New Theatre for Fresno

Jim Ryan of Fresno is having constructed on his property, F and Tulare streets, a vaudeville and picture house—seating capacity 1200—which he will open in February. Matt Burton will have the opening company, in musical comedy. Two bills a week will be the policy of the house for a long run.

GENEVA LOCKES is spending the holiday season with her folks in Portland.

George Davis Home

George H. Davis, the business manager of the Alcazar Theatre, returned home from New York on Tuesday, with a trunk full of contracts with new people for the Alcazar, and the manuscripts of many of the latest Eastern productions for the O'Farrell Street playhouse. Among other plays he succeeded in obtaining was *The Girl and the Pen-nant*, written by Christy Mathewson. This play will be the medium for Bert Lytell's and Evelyn Vaughan's farewell week at the Alcazar, following *The Country Boy*. He also brings the plays for the Andrew Mack season which follows the Lytells.

MacQuarrie Pleases the South

George MacQuarrie, who handles the leading role of Robert Stafford, the millionaire, is an excellent actor, and acquits himself with credit in all situations. Helen MacKeller, who plays opposite him as Virginia Blaine, is exceedingly clever, and handles some rather difficult lines with great skill. Her work is of a different type from that of Hobart Cavanaugh, but she deserves to rank with him at the head of an exceptionally able group of players which is presenting *Bought and Paid For*. *N. O. Times Democrat*.

But as good as *Bought and Paid For* is, it would lose much of its worth in the hands of an inferior company. Fortunately, the company that presented it last night is well worthy of the merit of the drama. The lines are clever and bright, while most of the acting calls for delicate tracery and not the broad splotches that pass for humor and sentiment. The characters are human and the emotions normal, so that the actors dare not give them false values, and throughout the whole play there was not a single word or act that offended one's sense of the fitness of things. The part of Robert Stafford, the husband, was in the hands of George MacQuarrie, an actor who makes his presence felt by merely coming on the stage. Mr. MacQuarrie has the physique and the dynamic energy that the part required; intelligent in method, correct in his appreciation of values and with a voice that accurately measures the power of his words, he made the role of Stafford dominant and dominating. From the strong, contained and loving husband, suave and gentlemanly, he readily passes into the brutish beast, and both parts seems to suit him equally well. As the drunken husband his feet were beset with many pitfalls, and he was in danger of making this drunken man disgusting, but he avoided this and made him what the author intended. Helen MacKeller as the young wife was sweet, ideally sympathetic and lovable. Creating, as she did in the first act, the tone of a submissive and refined type of woman, she surprised her audience with the crescendo of emotion which she reached at the end of the second act, and throughout the whole play she never deviated one iota from the delicate lining of the part.—*New Orleans Picayune*.

ANNA HELD'S vaudeville contract with John Cort has terminated.

Dates Ahead

ALBERT PHILLIPS and LEILA SHAW, ONE WOMAN'S LIFE (Alphone Goettler, mgr.)—Washington, Jan. 5-10; Jersey City, 12-17.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

BLINDNESS OF VIRTUE—(Wm. Morris)—Taft, Jan. 3; Hanford, 4; Visalia, 6; Fresno, 7; Merced, 8; Modesto, 9; San Jose, 10; Oakland, 11-14; Chico, 15; Medford, 16; Eugene, 17; Portland, 18-21; Aberdeen, 22; Tacoma, 23-24; Seattle, 25-29; Victoria, 30-31; Vancouver, Feb. 2-4; Everett, 5; Ellensburg, 6; N. Yakima, 7; Spokane, 8-9; Wallace, 10; Missoula, 11; Great Falls, 12; Helena, 13; Anaconda, 14; Butte, 15; Bozeman, 16; Billings, 17; Niles City, 18; Dickinson, 19; Bismarck, 20.

BOUGHT AND PAID FOR (Wm. A. Brady, Ltd.)—Ellensburg, Jan. 5; Yakima, 6; Walla Walla, 7; Colfax, 8; Lewiston, 9; Spokane, 10-11; Missoula, 12; Helena, 13; Great Falls, 14; Butte, 15; Anaconda, 16; Bozeman, 17-18; Livingston, 19; Billings, 20; Miles, 21; Valley City, 23; Fargo, 24.

CAPT. SCOTT POLAR PICTURES—Oakland, Dec. 28-Jan. 3; Stockton, 4-7; Monterey, 8-10.

FINE FEATHERS (H. H. Frazer, mgr.)—All star cast—Lancaster, Jan. 5; Easton, 6; Pottsville, 7; Wilkes Barre, 8; Scranton, 9; Reading, 10; Brooklyn, 17-31.

FINE FEATHERS (H. H. Frazer, mgr.), Western—Carthage, Jan. 3; Joplin, 4; Fayetteville, 5; Fort Smith, 6; Van Buren, 7; Russellville, 8; Conway, 9; Little Rock, 10; Hot Springs, 12; Texarkana, 13; Pine Bluff, 14; Greenville, 15; Helena, 16; Poplar Bluff, 19; Cairo, 20; Anna, 21; Marion, 22; Du Quoin, 23; Centralia, 24; Alton, 25; Jacksonville, 26; Hannibal, 27; Moberly, 28; Mexico, 29; Jefferson City, 30; Columbia, 31.

FINE FEATHERS (H. H. Frazer, mgr.), Southern—Clarksville, Jan. 3; Bowling Green, 5; Gallatin, 6; Columbia, 7; Holtsville, 8; Florence, 9; North Decatur, 10; Anniston, 12; Rome, 13; Cedartown, 14; Gainesville, 15; Milledgeville, 16; Athens, 17; Abbeyville, 19; Greenville, 20; Asheville, 21; Spartansburg, 22; Concord, 24; Statesville, 26; Salisbury, 27; Winston-Salem, 28; Danville, 29; Greensboro, 30; Durham, 31.

GEORGE FAWCETT in The Prodigal Judge—Richmond, Jan. 5-7; Norfolk, 8-10.

JULIAN ELTINGE in The Fascinating Widow Co. (A. H. Woods, mgr.)—Columbus, Jan. 5-7; Toledo, 8-10; New York, 12, indefinite.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—San Francisco, Dec. 29-Jan. 10; Stockton, 12-13; San Jose, 14-15; Sacramento, 16-17; Oakland, 19-21; Red Bluff, 22; Medford, 23; Eugene, 24; Portland, 26-31; Seattle, Feb. 2-7; Vancouver, 9-12; Victoria, 13-14; Nanaimo, 16; Westminster, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 23-25; Edmonton, 26-28; Saskatoon, Mar. 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

MUTT AND JEFF IN PANAMA (Chas. A. Williams, mgr., Wm. Garren, bus. mgr.)—San Jose, Jan. 5; Stockton, 6; Modesto, 7; Merced, 8; Madera, 9; Fresno, 10-11; Selma, 12; Hanford, 13; Coalinga, 14; Visalia, 15; Porterville, 16; Taft, 17; Maricopa, 18; Bakersfield, 19; Santa Ana, 20; San Diego, 21-22; Oxnard, 23; Ventura, 24; Santa Maria, 25; Salinas, 26; Monterey, 27; Hollister, 28; Oakland, 29-Feb. 1; Santa Ana, 2; Petaluma, 3; Vallejo, 4; Woodland, 5; Auburn, 6; Sacramento, 7; Reno, 8; Nevada City, 9; Grass Valley, 10; Marysville, 11; Oroville, 12; Chico, 13; Red Bluff, 14; Dunsmuir, 15; Medford, 16; Grant's Pass, 17; Roseburg, 18; Eugene, 19; Corvallis, 20; Albany, 21; Salem, 23; Oregon City, 24; Vancouver, 25; Portland, 26-28; Astoria, March 1; South Bend, 2; Centralia, 3; Aberdeen, 4; Elma, 5; Olympia, 6; Tacoma, 7; Seattle, 8, and week.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

SANFORD DODGE—Velva, Jan. 6; Garrison, 7; Washburn, 8; Harvey, 12; Carrington, 14.

THE DIVORCE QUESTION CO. (Rowland & Clifford, prop., Fred Douglas, mgr.)—Rochester, Jan. 5-10; Toronto, 12-17; Buffalo, 19-24; Detroit, 26-31; Columbus, Feb. 2-7; Cincinnati, 9-14; Birmingham, 16-21; Memphis, 23-28; New Orleans, March 1-7; Atlanta, 9-14; Nashville, 16-21; Louisville, 23-28; St. Louis, 29-April 4; Chicago, 13-May 2.

THE INNER SHRINE—Peterboro, Jan. 3; Ottawa, 5-6; Smith's Falls, 7; Brockville, 8; Carthage, 9; Oneida, 10; Lowville, 12-13; Cortland, 14; Ithaca, 15; Utica, 16-17.

THE JUVENILE BOSTONIANS in The Princess Chic (B. E. Lang, mgr.)—Dell Rapids, S. D., Jan. 2; Madison, 3; Brookings, 5; Huron, 6; Pierre, 7; Rapid City, 8; Belle Fourche, 9; Deadwood, 10; Fort Robinson, Neb., 12; Valentine, 13; Ainsworth, 14; O'Neill, 15; Neleigh, 16.

THE LITTLE REBEL (A. H. Woods, mgr.)—Chicago, Jan. 1-10; Detroit, 11-17; Grand Rapids, 18-24.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc.) Flagstaff, Ariz., Jan. 1; Prescott, 2; Phoenix, 3; Tucson, 5; Safford, 7; Thatcher, 8; Miami, 9; Globe, 10-11; Silver City, 14; Deming, 15; Douglas, 16; Bisbee, 17; El Paso, 18-19; Pecos, 20; Carlsbad, 21; Roswell, 22; Clovis, 23; Hereford, 24; Lubbock, 26; Painview, 27; Tulia, 28; Canyon City, 29; Dalhart, 30; Amarillo, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Sunberry, Pa., Jan. 1; Danville, 2; Bloomsburg, 3; Lewiston, 5; Houtzdale, 6; Bellefonte, 7; Lock Haven, 8; Renova, 9; Reynoldsville, 10; Dubois, 12; Punxtawany, 13; Clearfield, 14; Tyrone, 15; Altoona, 16; Barnesboro, 19; Indiana, 20; Blairsville, 21; Vandergrift, 22; Kittanning, 24; Wheeling, 26-28; Monesson, 29; Brownsville, 30; Uniontown, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Paterson, N. J., Jan. 1-3; Providence, 5-10; New York City, 12-17; Philadelphia, 19-24.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Sanford, Fla., Jan. 1; Day-



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WESTERN AMUSEMENT CO.—Los Gatos, Dec. 29, week; Santa Cruz, Jan. 5, week; Monterey, 12, week; Hollister, 19, week.

THE WINNING OF BARBARA WORTH—Greensburg, Jan. 2; Uniontown, 3; Connellsville, 5; Cumberland, 6; Morgantown, 7; Fairmont, 8; Wheeling, 9-10; Parkersburg, 12; Marietta, 13; Newark, 14; Columbus, 15-17; Dayton, 19-21; Springfield, 22-24; Indianapolis, 26-28; Louisville, 29-31.

tona, 2; St. Augustine, 3; Palatka, 5; Ocala, 6; Gainesville, 7; Fernandina, 8; Tallahassee, 9; Quincy, 10; Apalachicola, 12; Bainbridge, 13; Thomasville, 14; Albany, 15; Richland, 16; Americus, 17; Columbus, 19; Montgomery, 20; Selma, 21; Demopolis, 22; Meridian, 23; Hattiesburg, 24; Tuscaloosa, 26; Macon, 27; Starkville, 28; Aberdeen, 29; Amory, 30; Typeo, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Mankato, Minn., Jan. 1; Winnebago, 2; Waseca, 3; Owatonna, 4; St. Peter, 5; Sleepy Eye, 6; Heron Lake, 8; Worthington, 9; Sibley, 10; Sheldon, 12; Rock Rapids, 13; Luverne, 14; Dell Rapids, 15; Madison, 16; Pipeston, 17; Madison, 19; Willmar, 20; Morris, 21; Herman, 22;

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Correspondence

SALT LAKE CITY, Dec. 30.—Charles Le Mars, who appeared here this season with one of the circuses, later coming back to town, doing an advertising stunt for local business houses after the mechanical doll order under the title of the Smiless Wonder, was arrested Friday on suspicion of being connected with a white slave case. The evidence on this charge was not strong enough but Le Mars broke down and confessed to holding up and robbing the Irvine Drug Store on South State Street, Christmas Eve, giving as his excuse that he was unable to get work and wanting money to get a Christmas dinner for his protegee, a prompted him to the act. It is probable that a charge of highway robbery will be preferred against Le Mars. Christmastide meant good cheer for the performers locally, if nowhere else, even though far away from home, and some of them were obliged to do extra shows, the Empress and Pantages putting on four shows each, instead of the usual three. At the Utah Theatre, Willard Mack acted as host for his company to a nice little party, while Manager C. N. Sutton at the Empress acted in a similar capacity for the troupe playing his house. The big affair was planned and carried out by Manager L. D. Bruckart at the Orpheum, who not only sent out invitations to the artists and employees working at the Orpheum, but invited all artists in the city. There was plenty of eats and refreshments, and dancing and a fine program of amusements was the order of things on the spacious stage, the last participant leaving the house as the day was breaking. Delmar and King, who have for four months been producing at the Majestic gave a Christmas tree and reception at their hotel to the members of their company and the attaches of the theatre, about 25 participating in a general good time. Manager George D. Pyper picked a strong Christmas attraction when Margaret Illington in *Within the Law* was booked for the entire week. Though the length of the engagement was a little out of the ordinary for this house, good business was done each performance, the evenings being to near capacity. The play itself is by Bayard Veiller, and is in four acts. The settings are in keeping with the story and the presenting cast is one of exceptional excellence for the depiction of the special characters. Miss Illington rises in her strength at the close of the first act and never for a moment does she permit the audience to become tired, her portrayal of the shop girl who became hardened through a prison sentence, being perfection itself. Frank E. Camp gives a true conception of Joe Garson, the thief, and Hilda Keenan is perfect as Agnes Lynch the black-mailer trying to be a lady. The fore

part of this week the Salt Lake Theatre is dark with Officer 666 closing out the week. Willard Mack, Marjorie Rambeau and Company are offering *The Virginian* to big houses. The Orpheum bill opens with *Beaux Arts*, artistic posing against a beautifully colored picture screen; Hyman Meyer in his piano offering following. Austin Webb and Company in *Your Flag and Mine* comes in for third position. Special interest surrounds this production as it is from the pen of Willard Mack, local stock favorite. Mr. Webb is a finished performer and the sketch gives ample opportunity for his abilities and its lines are such as to hold extreme interest every moment. Ellen Beach Yaw furnishes a treat to music lovers, being heard in several selections that display wonderful voice control and giving full scope to its brilliance. S. Miller Kent and Company in *The Real Q* have a mysterious playlet that is interesting to say the least and when presented by such a clever performer as Mr. Kent, is a treat. Joe Welch has a fund of stories in his famous Jew make-up that it taking the town by storm, and Dupree and Dupree, cyclists, close the show in a series of awe-inspiring stunts on the bicycle and unicycle. Empress bill is made up of *The Dunedin Troupe of Cyclists* (headliners), *The Lester Trio*, Eddy and Roy, Lewis and Norton, Campbell and Campbell, and the Cullen Brothers. Pantages bill has an added attraction in the *Murray Horses*, two quadrupeds that are making their initial bow on any stage. With an elegant plush background the dapple-grays go through their features without much coaxing, one of the horses seemingly being endowed with a human brain, for she not only does arithmetical problems but can actually tell the time of day. Others on the bill are the *Bottomly Troupe of Gymnasts*, Wilson and Wilson, yodelers and singers, Richmond, Hutchins and Company in *An Eventful Honeymoon*, *The Oxford Quartette* (very good harmony displayed in well selected numbers) and the *Five Piroccos*, European jugglers. The Garrick last Sunday presented to overflowing business the *Balkan War* pictures, the Greeks in town turing out in droves. Monday night a boxing exhibition was offered and Wednesday and Thursday an opera *Love's Isle*, by a local boy Rodney W. Hillam, will be given its first showing on any stage, Dillon Williams having general charge of the production. If rehearsals can be counted upon a very good production will be given, the music being far above the average and carrying a fascinating air. Paderewski will be heard in Salt Lake soon when he will appear at the American Theatre. The Majestic Theatre closed down Christmas night for a general overhauling and widening out of the stage to give a good view from all seats. George Morell will have charge of the house when re-opened, everything being new

but the price of admission which will remain at ten cents, the name to be changed to Princess. Musical comedy of the abbreviated order will hold forth. Delmar and King, who closed at the Majestic Christmas night after a four months' run, have moved with their company intact to Park City, where they will go into musical comedy stock for a short run. The Colonial Musical Comedy Company which Earl Gandy installed at the Lyceum Theatre in Ogden for a stock run, due to very poor business at this out-of-the-way theatre, lasted but a few weeks now taking to the road south of Salt Lake City, their bookings as announced to take in Provo, Lehi, American Forks, Tooele, etc.

R. STELTER.

VANCOUVER Dec. 29.—Avenue Theatre: Tuesday night, *The Stanford Glee Club*; Thursday night and the rest of the week, Otis Skinner in *Kismet*. Imperial Theatre: *The Isabelle Fletcher Players* are putting on a superb production of *Rob Roy* this week. Pantages Theatre: *The Riding Costellos* head the bill this week. The rest of the fun-makers are Walter Terry's troupe of Fiji girls, six very clever dancers; Billy Gould and his *Newsboys' Sextette*; *The Imperial Japanese Troupe*, jugglers and acrobats; Allegro, violinist; Lyon and Cullum, song and dance artists and moving pictures. On New Year's eve the Theatrical Association will give a benefit performance. The bill will be headed by Maude Leone and Del Lawrence in Leone's playlet, *The Get-away*. The leading actors at all of the theatres have volunteered their services. Columbia Theatre: The bill here this week is composed of the following artists: Mr. and Mrs. Thornton Freil in an act called *Economy Junction*; Ross and Stuart, German comedy; Belle Gordon, lady bag-puncher; Libby and Trayer, singing and characters. Commencing January 1st: Querry and Grandy, acrobats; Maude Spencer, singing comedienne; *The Two Musical Casads*; Jack and Mayme Cagion, comedy singers, and four reels of pictures.

Empress: Once more we are having musical comedy. The present bill is musical comedy. The present bill is *The Leone* has the splendid role of Molly Kelly, the head nurse at the sanitarium, and Howard Russell is happy as Happy Johnny Hicks. Day Collins, Alf. Layne, Margaret Marriott, Daisy D'Arva and Ed. Lawrence are all well placed, and Del Lawrence is bad as Del Lawrence.

Arthur Shaw and Vera McCord will be seen at the Oakland Orpheum next week.

Vaudeville Notes

The ballet girls at the National Theatre of Mannheim, Germany, revolted several days ago because the management demanded that they sign contracts to dance barefooted or barelegged if this was desired. The girls' union brought suit, alleging that the theatre management was seeking to impose terms derogatory to the dignity of the profession. The management dismissed the ballet girls and the union put the theatre on the black list.

Mrs. A. J. Williams, a 25-year-old actress, tried to end her life early Thursday morning by shooting herself in the side, following a quarrel with her husband, with whom she appeared in a local vaudeville theatre last week. The couple had spent New Year's Eve in the downtown cafes. Shortly before 3 o'clock they had words and Mrs. Williams left her husband and went to her room in the Cadillac Hotel. She called the night clerk and asked him to tell her husband that he would not see her again. The clerk asked if she was going to run away, and Mrs. Williams declared her intention of committing suicide. "I am going to shoot myself," she said, a second in advance of the report of a pistol. At Central Emergency Hospital the attending surgeon stated that Mrs. Williams' chances for recovery were good.

Dorothy Davis Allen having filled her contracts over Pantages time, is spending the holidays with her family in this city. While away, Miss Allen received all kinds of flattering notices, one in particular, written in Seattle, she prizes highly. It reads: "A splendidly balanced bill of general excellence is at the Pantages this week. Dorothy Davis Allen, a former Seattle stock favorite, and her company in *The Redemption*, a romance of the slums of San Francisco, is the headliner. The sketch, a clever mixture of comedy and pathos, with a little excitement thrown in by way of good measure, is given a novel opening on the moving-picture screen, the audience being led to the scene of the playlet, a dance hall on the Barbary Coast, by means of the camera. Miss Allen, who evidently has lost none of her ability as an emotional actress, scores a personal hit in the part of Nugget Nell."

D'Arcy and Williams, vaudeville team now playing Sullivan and Considine time, will dissolve partnership at the close of the tour. Mr. D'Arcy is preparing a new act with a lady partner.

Verne Layton

Leading Man

Invites Offers

Care DRAMATIC REVIEW

McKee Rankin is Vaudevilling in Los Angeles and Wins His Audiences by the Power of a Ripened Art

LOS ANGELES, Dec. 31.—With the passing of this week the tired players will no doubt breathe a sigh of relief and be glad that the time of extra matinees is past. *** Thais Lawton, who is appearing at the Majestic this week with Robert Mantell, is renewing acquaintanceships made while she was leading woman with the Belasco stock company. Miss Lawton was one of the most popular stars that the old Belasco ever sheltered. *** Louis Judah, formerly treasurer of the Auditorium, is now located in St. Louis as treasurer of the Schubert Theatre in that city. *** Nat. C. Goodwin is again in the throes of another legal battle. This time he is suing Liebler & Co., claiming that the Oliver Twist production closed before the time agreed upon. *** Mlle. Dazie entertained a party at the Alexandria on New Year's Eve. Yancesi Dolly, who is stopping over this week, is making the best of the time, visiting with Gaby Deslys. *** The fun at the Madi Gras masque ball given by the Press Club at the Shrine Auditorium New Year's Eve, was lightened and heightened by the generous contributions of many of the player folk. Rock and Fulton of The Candy Shop company, as Svengali and Trilby, came to bring joy with them, and others followed with their particular fun and art.

AUDITORIUM: Mlle Gaby Deslys in glittering and gorgeous raiment is the center of attraction at this house, where she is surrounded by the New York Winter Garden Company. Mlle. Gabrielle, whose dancing must be reckoned far beyond her singing, and she who won the favor of a king trips madly through a series of wild, audacious, maddening and hitherto unseen steps, a whirl of acrobatic turns and strenuous although graceful dancing. Such frocks, such hats, such jewels, wondrous in texture, daring in color, flashing in brilliancy, are the combination. As each costly creation is put on view and applauded, the lady encores with another more glittering and splendid creation. The Little Parisienne contains a plot as frail as is possible, but suffices to hold together enough of a story to allow the clever little dancer to appear many different times during each act and supplies some fairly good material for Harry Pilcer, Mlle. Gaby's dancing partner, Louise Meyers, Hattie Kneitel and Percy Lyndale. The balance of the cast are clever contributors to a gay performance.

BURBANK: The Littlest Rebel won a second week's recognition. This tale of love and war and romance is receiving an elaborate production by the Burbank company, in which the talents of Harrison Hunter, Thos. McLarnie, Forrest Stanley, Donald Bowles, Jas. Gleason, Jas. Applebee, Grace Travers, Beatrice Nichols and, last but not least, little Gertrude Short, go towards creating a finished production.

EMPRESS: The headline feature, The Bower of Melody, is all roses, pretty ladies and much music, in a pretty setting picturing a

lawn party, one where all guests are real musicians and singers of worth. Another musician on the bill who pleases because personal charm is added to a very lovely soprano voice, is Louise Mayo. Sam J. Harris tells a lot of old stories with so much gusto that it lends new life to the tales and gets the laugh. The Bano Bros., although Mexican Serenaders, must needs resort to ragtime, after cleverly giving a generous portion of the soft, fascinating Spanish song. The Three Emersons are athletes whose thrilling feats are carried off with precision. Marini and Maxmillian do sleight-of-hand stunts with a welcome dash of comedy.

HIPPODROME: Herbert Clifton proves to be one of the big hits of the bill with a set of female impersonations that, while bordering on the burlesque, creates good fun and pleases. McKee Rankin and Isabelle Eversen present a sketch replete with tense dramatic interest, in which the talents of the two skilful players find wide play. On the Border is a romance dealing with smuggling and is excellently played by Abram and Johns. The Two Lowes contribute a capital lassoing turn. Hilda Light is an English comedienne whose ability to please marks her a favorite on the bill. Although Suennen can play the classics, he is willing to lend his violin to the ragtime strain and proves himself one of the best. The Aldo Bros. with their horizontal bar and wrestling stunts create amusement.

MAJESTIC—Robert Mantell returns in his well-known Shakespearean roles and opens with King John. Mantell, whose marvelous facial expression lends itself to this study of bluff and reckless passion, creates a King John whose tragic pathos lingers after the story is told. Thais Lawton, well known to Los Angeles audiences, is at her best in the role of Constance. Miss Lawton's beauty, being of the regal sort, lends itself to the demands of the character and her reading of the lines in a soft, rich voice, is a delight. Miss Reynolds creates a dignified and artistic Queen Elinor. Fritz Lieber, as Philip, the good-natured adventurer, is at his best. The company as a whole appears to splendid advantage and the settings are adequate. During the engagement, Mr. Mantell will generously offer Hamlet, Merchant of Venice, Macbeth, Richelieu, King Lear and Richard III.

MASON—The High Road, the earnest effort of Edward Sheldon, brings Mrs. Fiske, whose subtle power brings intangible lights and shades to the psychological development of an interesting character. The story takes one Mary Page from her girlhood to a time of life where she rises to prominence because of socialistic tendencies. The one and only woman's role in the play is this tense study of Mary Page to which Mrs. Fiske lends conviction with her keen grasp of truths portrayed by the character. The support is worthy, including Eugene Ormonde as Governor Barnes and Arthur Byron as John Maddoc.

MOROSCO—The Candy Shop with Rock and Fulton and a nimble

chorus are still drawing crowded houses.

ORPHEUM—New Year's week finds not a dull number on the bill at this house. Clayton Kennedy and Mattie Rooney with noise and gusto mingle clever dancing with a lot of loud nonsense and call it The Happy Medium. The possibilities of the piano are unrealized until one witnesses the antics of Kennedy with one poor inoffensive instrument. Billy Gould and Belle Ashlyn return—he to give us the old stories and some new ones, and she to twist her face into a hundred shapes for our intense amusement. Marie and Mary McFarland, the twin nightingales, possess soprano voices of clear limpid quality which show to good advantage in several high-class numbers. Edna Munsey is as beautiful as the program has led us to believe what is more, can sing. John E. Hazzard tells good stories and has the good taste to choose brand new ones. The incomparable Mlle. Dazie and her company in Pantaloon, Stuart Barnes and his song of the single man, and Mabel Lewis with Paul McCarthy are hold overs and a large part of the bill.

PANTAGES—The Priestess of Kama, a dance drama of Hindu mythology, is a bit of beauty—six fair maids in scant attire tell the brief but intense story in divers steps of the dance. Kathryn Miley creeps into the good graces of her audience with songs and patter. Latell Brothers are magnificent specimens and in their various poses are truly the Apollos of vaudeville. Belding and Souders please with songs and pianologue. The Romero Family are five in number and their Spanish numbers are satisfactory. Vincent and Raymond have a clever comedy and the Five Juggling Normans are a whirlwind when it comes to handling Indian clubs.

N. B. WARNER.

CHICAGO, Dec. 28.—The year's end brings what one might say a modicum of prosperity to the theatrical fraternity in Chicago. No one pretends that this season has brought redundant prosperity to show people. *** Jacquin Lait's Help Wanted at the Cort is the most recent example of dramatic success. The play deals with some of the experiences besetting girls who work in big down-town office buildings in cities. Mr. Lait has gone to New York to arrange for the presentation of his play in that sophisticated metropolis. *** That strong dramatic indictment of the unspeakable white slave horror, The Traffic, is exercising a mighty sway over at the Howard Theatre. Nearly every night the house is sold out, which means something when the popularity or unpopularity of plays are being considered. *** At the Blackstone we are having Fanny's First Play, one of the efforts of Geo. Bernard Shaw. It is presented by a company of English actors who know how to act. *** September Morn, Dave Lewis' latest vehicle, is being revealed at the La Salle Opera House. With Minerva Coverdale, Frances Kennedy and a few other musically inclined actors and actresses and choristers, the piece seems to be going splendidly. At the conclusion of the run of September Morn, Jones, Linick and Schaefer will take over the La Salle, adding it to their chain of Chicago theatres, where popular

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vaudeville and photo plays are served to the public at low rates. *** Flo Ziegfeld's new crop of Follies, which he has exhibited for several weeks past at the Illinois, continues at that house, to the enormous edification of our show-going populace. Jose Collins, Frank Tinney, Leon Errol, Nat Wills and Elizabeth Brice are the chief luminaries. *** The Doll Girl, with Richard Carle, Hattie Williams and Will West, is doing very well at the Studebaker. *** Raymond Hitchcock, in The Beauty Shop at Cohan's Grand Opera House, concludes a successful engagement this week. Nearly Married, a clever farce comedy, succeeds The Beauty Shop. *** This is the final week of The Poor Little Rich Girl at Powers. David Warfield in a revival of The Auctioneer, follows. *** Andrew Mack in a monologue is the headliner at McVicker's Theatre. *** Colonial offers this week Grace Cameron, singing comedienne; Edith Helena, vocalist, and a musical comedy, entitled Little Miss Mix Up. *** The Happy Widows, in A Marriage of Convenience, is at the Columbia this week. *** Edie Foy and The Seven Little Foyes have been affording the patrons of the Majestic a vast deal of entertainment during the past week. Sam Bernard is due this week; the Four Sylphides, aerial performers, also have a place on the bill. Others are Elsa Ruegger, cellist; Bertie Heron and Bonnie Gaylord, Ethel Kirk and Billy Fogarty, Davis and Matthews, dancers, and Mr. and Mrs. Vernon Castles in motion pictures. *** Palace Music Hall offers Wm. Burress and thirty others in The Song Birds; Jasper, the thinking dog; Connolly and Wenrich, Marie and Billy Hart and others. *** A new winter circus has been established at the old Globe Theatre, whose vicissitudes have been multitudinous during the past few years. *** Grand opera at Auditorium is pleasing its hosts of patrons and thus far in the season there has been much cause for felicitation, not only from an artistic and social point of view, but from the financial side as well. The program for the week follows: Monday, Don Quichotte, with Vanni Marcoux, Mary Garden, Hector Dufranne, Constantin Nicolay; Tuesday matinee, Thais will be given, with Ruffo, Garden, Warnery, Gustave Huberdeau, Nicolay; Tuesday, Die Walkure, with Saltzman-Stevens, Schumann-Heink, Julia Clausen, Chas. Dalmores, Clarence Whitehill, Henri Scott; New Year's Eve, Jewels of the Madonna will be given; La Tosca will be presented on New Year's night. Saturday matinee, Carmen will be heard, and Saturday evening, Tales of Hoffman in English will be sung.

Correspondence

NEW YORK, Dec. 28.—The sentiment alone which has clung to Bronson Howard's good old comedy, *The Henrietta*, during the 26 years since it was first produced at the Union Square—its exact date was Sept. 26, 1887—would have paved the way to the success of its revival last week at the Knickerbocker Theatre. But the popularity which is bound to follow the rebirth of what was one of the best native comedies of its day, rests on a foundation much more solid. The *Henrietta*—they call it *The New Henrietta* now—will succeed again because there are precious few plays in New York at this fag end of 1913 that can compete with it in liveliness, humor, sentiment and all the other elements that go to make up a first rate comedy. And it will succeed, too, in spite of the fact that Stuart Robson is no longer in the land of the living to play the role of Bertie, the Lamb. Never was a fatter part written for a comic actor, and never did a comedian make a role more a part of himself than Mr. Robson. Douglas Fairbanks, to whom the character of the fool son of the rugged old Napoleon of finance has fallen, went about its recreation in just the right way. He shut his eyes to precedent and acted it along entirely new and original lines. And in his own way he made it quite as amusing as it was before. Of course there is still Wm. H. Crane as the blustering, crusty old Van Alstyne. Mr. Crane we always have with us, and of a good thing we surely cannot have too much. The performance he gave had all the snap and sparkle of the original one in which he appeared—one of those old young feats of acting that help to keep the theatre mellow. In the revival there was also Amelia Bingham as Mrs. Opdyke—the role that Selina Fetter used to play, and she acted it in a vein of capital, breezy comedy. There were Patricia Collinge as Agnes, who can see the pure gold under the dross of Bertie's tailor-made exterior; Lyster Chambers as the rather transparently villainous Mark Turner, and plenty of other capable actors—an all star cast as the announcements promised, and so efficient as to make the revival praiseworthy in every respect. Before launching the old play on new seas care was taken to bring it up to date a bit. Winchell Smith and Victor Mapes, who undertook the delicate job, went about it in just the right way. They cleared away some of the obsolete material of the story and dropped two or three needless characters, but they were careful not to lay devastating hands on its crisp and original humor, or change a particle the spirit that Bronson Howard put into it. But why did they sacrifice that one characteristic line of Bertie's which, as Stuart Robson used to squeak it out, never failed to bring a roar of laughter, "The boys at the club think I'm a devil of a fellow—but I ain't." For the sake of old times that line ought to be restored instant. The *New Henrietta* is bound to be one of the winter hits at the Knickerbocker. * * * The Comedy Theatre last Monday suggested the Metropolitan Opera House in miniature on a Caruso night. Hundreds of sons of Italy

filled the seats, while dozens more scrambled futilely for admission. They hailed the return of Mme. Aguglia and her Sicilian players, first seen in Broadway five years ago. Mme. Aguglia has abandoned her repertory of dramas in Sicilian dialect for standard works in the Italian tongue. So last week the company was seen in a translation of Oscar Wilde's tragic playlet, *Salome*, as a curtain-raiser to Mrs. Ann C. Flexner's comedy, *The Marriage Game*. Apparently no fear of Comstockian wrath caused any abbreviation to be made in the text, for the Dance of the Seven Veils in all its bare sensuality and the episode of the prophet's head in its revolting realism were included. For once the vigilant William Hammerstein has blundered. What opera houses could he not build for his sire had he but known how seductively the sinuous body of Mme. Aguglia could contort and had he but garnered her for his temple of art! The little actress is below the average height, and her body is gracefully and amply formed. To this requisite of beauty from the Italian viewpoint is added the piquancy of a face peculiarly expressive. Thus equipped there was reason for Herod's agitation when this modern *Salome* danced. But aside from the sensationalism of the dance, there was much art in Mme. Aguglia's performance. She well denoted the irrational, sensual, vicious nature of the daughter of Herodiade, and her rendition of the apostrophe to the head of the Prophet John was particularly effective in conveying the sense of reason unbalanced by passion. G. Cecchini was a picturesque John, and he too acted with distinction and repression. As for the Herod of G. Sterni and the acting of the others, it well illustrated what Hamlet meant when he spoke of out-Heroding Herod. * * * Eva Tanguay entered upon the third and last week of her extremely successful engagement at the 44th Street Music Hall last Monday. A number of new acts were added to the bill that pleased immensely. The Five Connor Sisters, Jane Dara & Co. in a condensed comedy, entitled *The Telephone Girl*; the Kremlo Family, in an acrobatic novelty, and Fritz Walton and Meta Brandt are among the new comers. This was the last week of this form of entertainment at the Music Hall. Hereafter it will be known as the 44th Street Theatre, and will inaugurate the new change in policy with *The Girl on the Film*. * * * The sixth week of the present season at the Metropolitan Opera House was begun last week with the performance of Mozart's *The Magic Flute*. The distinguishing feature of last night's performance was that in it Mme. Galski appeared for the first time this season as *Pamina*, and Carl Jörn for the first time as *Tamino*, otherwise the cast was the usual one. Carl Brann was again the *Sarastro*, and Frieda Hempel the *Queen of the Night*, while Otto Goritz and Bella Alten were the *Papageno* and *Papagena*. The others were the Messrs.

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Reiss, Griswold, Murphy, Schlegel and Bayer, and Mmes. Curtis Eubank, Robeson, Sparkes, Cox and Mattfeld. Mr. Hertz conducted. * * * Last Monday was moving day among the theatres, two dramatic attractions being transferred to other playhouses to make way for new pieces for holiday consumption. Lawrence Eyre's pretty little comedy, *The Things that Count*, was moved from the Maxine Elliott Theatre to the Playhouse. There is a Christmas tree in this play, which is more Christmassy in spirit than any of the season's offerings. Wm. Hurlbut's comedy of a Parisian bred woman's reception in a small Iowa town, entitled *The Strange Woman*, was changed from the Lyceum to the Gaiety. Elsie Ferguson is the featured player in this comedy. * * * On Tuesday, Jan. 6, Wm. Collier will appear at the Hudson Theatre, New York, in a new farce written by Mr. Collier and Grant Stewart. This will be Mr. Collier's second New York appearance in one season. The scenes of his new piece are laid on Long Island, in and about St. James, where Mr. Collier has a summer home. * * * By a sudden change of plans, Chas. Frohman decided that Billie Burke should make her first appearance in New York this season at the Lyceum Theatre, New York, Christmas night, when a double novelty was revealed—Miss Burke cast for a role that does not depend upon frocks or millinery and W. S. Maugham, the playwright, set forth as the author of a serious play of North American frontier life, *The Land of Promise*. Miss Burke's new play is a vigorous, unvarnished human story in four acts that has to do largely with homestead life in Canada. The first act is laid in England and the last three tell a story typical of the lives of those who come out from England "to begin all over again." Chas. Frohman, fastening upon Miss Burke's

performance of the third act of *The "Mind the Paint" Girl*, is deliberately advancing the actress into more serious endeavors in her profession, with *The Land of Promise* as the medium. Just as Ethel Barrymore eventually graduated from "personality parts"—thanks to her acting in *Pinero's Mid-Channel*—Mr. Frohman believes that Billie Burke will cross the bridge from frocks and frills to genuing acting, thanks to Mr. Maugham's *The Land of Promise*. At any rate, he believes the goal worthy of the struggle. * * * May de Sousa, the musical comedy soprano most recently seen in the leading feminine role in Lieber Augustin, becomes leading woman in support of Donald Brian in *The Marriage Market*, singing the part for the first time last week at the Grand Opera House. Miss de Sousa succeeds Venita Fitzhugh who sang the role of Mariposa Gilroy during the run of *The Marriage Market* at the Knickerbocker Theatre until transferred by Chas. Frohman to the role of leading comedienne in Mr. Frohman's next musical comedy production, *The Laughing Husband*. A long term contract has been negotiated between Miss de Sousa and Chas. Frohman. The actress, long ago an established favorite in this country and more especially in London, is intended by Mr. Frohman for future important work in coming Frohman London musical comedy productions. For the present, Miss de Sousa will remain probably throughout the season leading lady for Mr. Brian in *The Marriage Market*. She will add a number of new features and particularly several novelties of her own contrivance during the second and third acts of *The Marriage Market*. The piece, with Miss de Sousa as Mariposa, is scheduled for a return engagement of four months in New York in February. In Venita Fitzhugh Mr. Frohman believes that

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he has found a real comedienne; the type known among the French as "a comic woman." Miss Fitzhugh has begun her rehearsals with The Laughing Husband company. * * * Chas. Frohman has decided upon Monday, Jan. 5, as the date for the commencement of Maude Adams' first New York season in over two years. On that night at the Empire Theatre, New York, Miss Adams will be seen for the first time in J. M. Barrie's The Legend of Leonora, his first full evening's play since What Every Woman Knows. The Legend of Leonora as a play is best described as a comedy written only for those who have had a mother. * * * Chas. Frohman has fixed upon Jan. 19 as the date for his third musical comedy production of the season, known as The Laughing Husband. This piece, which had a long career in Vienna and is still being acted in London, will be done rather more elaborately on this side with a company of nearly one hundred players.

GAVIN D. HIGH.

MARYSVILLE, Dec. 25.—Alice Lloyd and her company of entertainers appeared before a large house. Miss Lloyd herself is always a favorite here, and she charmed her audience more than ever. Her new songs as well as the old were enjoyable. Frank Fogarty was certainly a treat. After the performance the entire company, together with our best citizens, enjoyed a banquet and a dance at the Western Grill until the arrival of the Oregon Express for Medford, Ore., where they play their next engagement.

SAN JOSE, Dec. 27.—Victory Theatre: Scott's South Pole pictures, with lecture by Chas. Hanford, the eminent actor. Business good for holidays. Vaudeville to follow shortly. Jose Theatre, after a thorough renovation, opens its doors again with Bert Levey vaudeville to the usual business—good—and a fair bill being shown. Theatre De Luxe: Progressive picture service to the lovers of movies who, by the way, are not many. Market Street Theatre: Vaudeville and

pictures to the regular thing—capacity. Garden Theatre dark except for an occasional feature picture. Panama, Lyric, Empire and Class A theatres: Pictures to poor business.

CARSON CITY.—Grand Theatre (W. S. Ballard, mgr.)—Pictures only this week, but good pictures and a good crowd to view them. The Leisure Hour Club presented Valloza and Durand at their hall Jan. 3—tabloid opera. A. H. M.

Spotlights

Oliver Morosco's production of Jack Lait's new drama, Help Wanted, has caught on nicely at the Cort Theatre, Chicago, where it will begin the second week of its engagement Dec. 28. The cast includes Henry Kolker, Grace Valentine, Chas. Ruggles, Frances Slosson, Franklyn Underwood, Lillian Elliott and others. Mr. Morosco contemplates giving the play a New York presentation this season with a specially selected cast.

According to press reports there are a total of 270 cases of typhoid fever in Centralia, Wash. Local and State medical officials are using all efforts to stop the epidemic.

Margaret Anglin is to play a long engagement in New York in April. She will present her entire repertory of Shakespearean plays, in which this year she has the assistance of a brilliant young English actor, Ian Maclaren.

Andrew Mack's opening play at the Alcazar Theatre, on Monday night, Jan. 19, will be Tom Moore, by Theodore Burt Sayre. This play is one of the greatest successes in the Mack repertoire and in it are introduced such historical characters as Sheridan, Beau Brummell and many others. Mack will sing The Last Rose of Summer and others of Moore's songs in this production.

When Andrew Mack opens his starring engagement at the Alcazar Theatre on Monday night, Jan. 19, he will have the support of not only the full strength of the Alcazar company, but five other well known actors who have been especially engaged for his season. His leading

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woman, Louise Hamilton, is one of the most beautiful women on the American stage.

Brigham Royce, now appearing in Joseph and His Brethren, was recently interviewed on the value of a Shakespearean training in preparing for a modern stage career. "It has been said that Shakespeare foretold the future with greater accuracy than all the men of science who ever existed, and wrote for that future," Mr. Royce remarked. "His characters, although drawn three hundred years ago, are today representative of modern conditions, and the successful plays that have been written during the past decade have all been prototypes of the plays of the great Bard of Avon, and his characters have been dressed in modern clothing and made to do duty as original creations."

The Feminist Theatre was organized in New York last week. It purposes to give a number of distinctively feminine plays at special matinees until the idea has been completely developed, when it is expected that it will become an important institution. The first of these plays will be given after the close of the present theatrical season, and they will, in all likelihood, be given at Atlantic City. Maude Leslie, one of the most delightful and intelligent of the younger dramatic artists, has been invited to become a member of the company at the close of her engagement at the Fine Arts Theatre in Chicago, where she is now playing.

Margaret Illington, in Bayard Veiller's globe-girdling dramatic triumph, Within the Law, will be the Cort's attraction beginning Sunday night, Jan. 11. Tremendous interest attaches to this engagement. The play itself has won success on both sides of the Atlantic and the star may truly be termed a local favorite. Her work in The Thief and in Kindling raised her to the front rank of American actresses.

E. H. Sothorn and Julia Marlowe, during their forthcoming engagement at the Cort, will present their entire Shakespearean repertoire of seven plays, as well as Justin Huntley McCarthy's romantic drama, If I Were King. As is the custom with Mr. Sothorn and Miss Marlowe, they will offer their entire repertoire during the first week. Their engagement will begin with a comedy, Taming of the Shrew, to be followed on Tuesday night with Much Ado About Nothing; Wednesday mati-

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nee, If I Were King; Wednesday night, Twelfth Night; Thursday night, The Merchant of Venice; Friday night, Romeo and Juliet; Saturday matinee, As You Like It, and Saturday night, Hamlet. All these plays will be repeated during the second week, but not in the same order, excepting If I Were King, which will be given at the Wednesday matinee, and As You Like It at each Saturday matinee. Miss Marlowe will appear in all Shakespearean plays, but not in If I Were King.

JACK FRASER will close with the Ed Redmond Stock in Sacramento on January 4th.

John Cort will shortly present McIntyre and Heath at his theatre here in a massive revival of The Ham Tree, their wonderfully humorous vehicle that has weathered so many seasons. The present version has been brought down to date and many novelties have been introduced.

THE SAN FRANCISCO Dramatic Review

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CHAS. H. FARRELL, Editor

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Verne Layton

This young leading man, who is well known locally in Seattle, Vancouver and the Sound country and in San Diego, has with a modesty quite unusual made very little of a pleasing appearance in the way of publicity. Wisely, he has made a new move with the new year and THE DRAMATIC REVIEW offers a very handsome picture of this young leading man on its initial page this week. Mr. Layton is about five feet, ten inches tall, a fine dresser and a versatile and capable leading man. He has just finished a long season in San Diego stock and is now in San Francisco considering offers.

Additional Holiday Greetings

THE DRAMATIC REVIEW has received a lot of holiday greetings from friends since the first acknowledgment was published, and wishes to return greetings to: Harold and Margaret Nugent, Ivy Payne, Louis B. Jacobs, Frances Reid, Ethel Martelle, Clair Sinclair and Jack Livingstone, Abram and Johns, Walter Duggan, Carey Chandler and Grace Tetric, Mr. and Mrs. John J. Garrity, Henry W. Savage, Maude Leone, Victor Reiter, S. H. Friedlander, Thomas MacLarnie and Beatrice Nichols, Mr. and Mrs. Paul Harvey, Charles King and Virginia Thornton, Mr. and Mrs. Malan, Hugh J. Emmett, Charles H. Edler, Lee Willard, Mark Hanna.

A Bachelor's Honeymoon

A Bachelor's Honeymoon, under the direction of A. Mayo Bradfield, and piloted by Frank Wolf and E. H. Jones (Jonsey), is now in California. The show is just off the Cort time in Washington and Oregon, where it cleaned up. The Northern press, from Canada down, are loud in their praises of the attraction, which is one of the heaviest billed shows in the West, carrying complete scenery and properties for the production. Wise managers will do well to try and arrange a date for the show as it is the first time in this territory for the attraction.

Ackerman and Harris Get Pleasant Surprise

A very pleasant surprise in the form of a banquet was given to Harris and Ackerman, managers of the Western States Vaudeville Association, at the Republic Theatre on Christmas night after the performance. Speeches were made by most everyone present and Mr. M. Lebovitz, as toastmaster. Among those present were Messrs. Harris and Ackerman, Oppenheim,

Brown, Landry Rothenburg, Arthur Hickman, Rupert Drum, Judge Fleming, Mr. Marcus, Manager Lebovitz, Mr. Slater, Mr. Newby, Mr. Narfthe, William Eaurus, Arthur Warner, Ward Morris, Mr. Sullivan, P. M. Pincus and I. H. Litholtstein.

Personal Mention

WALLACE HOWE is playing with the Barrie Company in Western Canada.

ROBERT FISCHER, of the Little Women company, was born in Danzig, West Prussia, Germany. He was intended for a business career and sent by his parents to the National Oeconomie, at the University of Leipzig. There he met the celebrated dramatic instructor, Herr Albert Von Hahn, who advised him to adopt the stage as a profession. He joined the Leipziger Schauspielhaus in Leipzig, where he acquired the rudiments of his profession. Then followed an engagement of two years as leading man at the Municipal Theatre at Coblenz am Rhein, and this, in turn, by one year at the Residenz Theatre and one year at the Lausam Theatre, in Berlin, also as lead. Three years ago Mr. Fischer journeyed to America, and joined the German Stock Company at Cincinnati, remaining there one season only. Since then he has played in The Stronger Claim and in the Liebler production of A Daughter of Heaven. Mr. Fischer holds a commission as first lieutenant in the Konigin Elizabeth Garde Grenadier Regiment, Number Three, stationed at Charlottenburg. This regiment is named after Emperor Wilhelm's sister Elizabeth, Queen of Greece. In case of a war with Germany and a foreign power Mr. Fischer would have to return to the colors, buckle on his sword and go to the front.

Dick Ferris and Wife Are Reconciled for a Time Anyway

LOS ANGELES, Jan. 1.—After several weeks of domestic strife, with divorce proceedings imminent, Dick Ferris and his wife, known as Florence Stone, have decided to "kiss and make up." The rumor of this reconciliation has been confirmed by both Ferris and his wife, and today the couple returned to their home on West Adams Street, where they will remain until Mrs. Ferris's proposed trip East to fulfill theatrical engagements. With her hand slipped through Dick's arm, Mrs. Ferris made the following statement in regard to her matrimonial affairs: "Yes, Dick and I have made up, and I think we are both glad."

Suit Over Use of Sketch

Jane O'Roark has been made a defendant in a District Court action brought against her by Edward McIntyre, retired Navy officer and member of the Bohemian Club, where he resides. In his complaint McIntyre alleges that Miss O'Roark appeared in "piratical performances" of his copyrighted sketch Up the River, which the complaint modestly assumes is a "composition of great artistic value." The sketch was played at the Hippo-

drome Theatre in Los Angeles during the week of December 8th under the title of Double Crossed and the playwright declares that the production of the playlet without his consent damaged him to the tune of \$2,500. Huron L. Blyden, Miss O'Roark's leading man; the Western States Vaudeville Association and the Hippodrome Amusement Company are named as co-defendants. Miss O'Roark declares that McIntyre's bringing suit against her was inspired through purely personal motives. "The truth of the matter is that I collaborated with Mr. McIntyre in the playlet he claims I had stolen," declared Miss O'Roark yesterday afternoon. "The sketch in its original form was hopeless for playing purposes, and night after night I worked with the author whipping it into form for vaudeville production. Most of it was written by me on my

own typewriter. Besides, I had no idea of using the act fraudulently. Mr. McIntyre and myself had a verbal agreement as to the amount of royalty I was to pay him, and Mr. Blyden, who worked with me in the sketch, wrote him from Los Angeles that we would settle with him upon our return to San Francisco. We left for the south in such a hurry that I did not have time to even telephone him of an unexpected booking down south." Meanwhile Attorney H. H. Davis, acting for McIntyre, besides filing the District Court complaint has asked the Federal Grand Jury of the Southern District of California to investigate the circumstances surrounding the alleged "piratical performances" of Up the River, which dramatic effort, he states was substantially the same as Double Crossed, in which Miss O'Roark and her company appeared.

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Direction Sullivan & Conslidine

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January 4, 1913

NEW YEAR'S VAUDEVILLE

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Columbia Theatre

May Irwin will conclude her two weeks tonight and it will probably be some years before we will have the pleasure of enjoying the buxom and clever comedienne. Before the present visit it was something like ten years between her visits. The theatre will be dark a week and then we will have Otis Skinner in Kismet for a couple of weeks.

Cort Theatre

In these days of sex preoccupation, Little Women, now playing at the Cort Theatre, should be doubly welcome. Here are no problems such as are vexing our community, our nation, the world; rather a getting back to first principles, the engendering of a perspective on those vanishing virtues which are themselves armor against present evils. It is the offering of an antidote instead of a remedy. The little play is full of interest and pleasure for the young of heart, whose season it is. It is a story of the realities of life—simplicity and honor, true brotherly love and the contented mind—as against those glitterings that are not pure gold. If the stage is a means of escape, in the picture poverty is not sordid if the mental attitude is right. If it is a teacher, Little Women carries a message that heeded, will make the world a better place to live in. If the theatre is merely a place of amusement, then here at least is genuine joy, fun and frolic, innocent of suggestion or bitterness, with shadows of gentle pathos. Louisa M. Alcott's well-loved book makes, on the whole a good play, in spite of the artificialities of her time, and the lack of real incident. It is all atmosphere, that has not been lost in the dramatization; more, it is optimism, based on sincerity and truth. The staging carries both ideas, and too much cannot be said in praise of it. The acting, too, is adequate. Marta Oatman stands out as Marmee, the typical mother, all-seeing, all-loving and all-respecting; who bears her burdens with conscious cheerfulness. Frank McEitec's characterization of the old philosopher, friend of Thoreau and Emerson, has scarcely less charm. The girls, Meg, Jo, Beth and Amy, are in the hands of Jean Brae, Jane Marbury, Henrietta McDannel and Ida St. Leon, all of whom are conscientious and capable, and of whom Meg has the greatest charm, as Jo carries the strongest interest. Ida St. Leon has beauty and talent, but with them all, the acting is better as they grow up. Laurie is a disappointment, not because of Donald Gallaher's acting which is good, but on account of his lack of inches, which does not meet one's preconceived notions of the delightful hero of childhood. Marshall Birmingham makes a handsome and convincing John Brooke, and Robert Fischer's Professor Bhaer is a delightful bit of character work. The courtly Mr. Lawrence is well taken care of by Selmar Romaine, Aunt March is snappingly done by Lilian Dixon and Helen Beaumont is excellent as old Hannah. Little Women is to stay with us for another week and should play to packed houses in spite of the weather.

Alcazar Theatre

The Lytell-Vaughan engagement is getting on to its end. The second

week of The Man Who Owns Broadway will finish tomorrow and then the remaining two weeks of the engagement will be given over to The Girl and the Pennant, and the next starring engagement will be filled by Andrew Mack and to follow him, George Davis, who has just returned from the East, has a number of stars signed, the names of which, however, he will not divulge at present. So it looks like a continuation of the stock starring policy at the Alcazar.

Savoy Theatre

Mutt and Jeff are finishing the second week of a profitable engagement. Notwithstanding the weather business has been pleasing. An extra matinee or two this week and an extra night tomorrow have kept the actors out of mischief. Geo. Kleine's new film drama, Cleopatra, will be shown commencing Monday.

Gaiety Theatre

With everything in ship shape order, The Girl at the Gate is running along smoothly and the performance is as entertaining as anyone could wish for. Business is pleasingly large and each week sees new features introduced. Next week Bickel and Watson will be seen in some of their famous comedy stunts. The addition of these funsters is in line with general manager Rosenthal's policy of keeping the show up to high-water mark and constantly introducing new and high-class features.

Personal Mention

DISPATCHES FROM Paris announce that the name of Sarah Bernhardt has again been submitted in the New Year's list of persons nominated for membership to the Legion of Honor. Rene Viviani, the French Minister of Public Instruction, has sent in the name of the famous actress, and as President Poincare is exerting his influence in her behalf, the friends of Madame Bernhardt are hopeful. The nomination of Madame Bernhardt has been strongly opposed for years by the grand chancellor of the order.

FEARING THAT their first marriage, which had taken place in California three years ago, might not hold good in New York because of former divorce proceedings, Mr. and Mrs. Ernest George Montague Shipman, accompanied by a few friends, motored to North Bergen, N. J., and were remarried at the Grove Reformed Church by the Rev. Isaac W. Gowen last week. Mr. Shipman, who is the manager of a well-known New York motion picture concern, got a divorce from his first wife, Agnes Shipman, known on the stage as Roselle Knott, in 1909, and next year married Helen Foster Barham in Los Angeles. The first Mrs. Shipman, ignoring his Western divorce, got a divorce in New York in 1912. Mr. and Mrs. Shipman moved to New York during the past summer, and it was upon the advice of friends, who feared that because of the difference in the divorce laws in California and New York their original marriage might be contested, that they went to New Jersey and again went through the ceremony, using the same ring that had originally done service.

Correspondence

PORTLAND, Dec. 29.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.): The Pink Lady, with Olga De Baugh in the leading part, rounded out the week, and proved just as entertaining and clever as before. The play was well staged and the chorus and costumes were charming, with the company more than average. Alice Lloyd, with her vaudeville company, opened last night for four nights in her dance revue. Miss Lloyd has songs old and new and shows some extreme costumes. Miss Lloyd was warmly received. The hit of the bill was the Cowboy Minstrels. They appear in traditional cowboy costumes and are seen at a bunkhouse preparing their own chuck. Sidney Wood and the Doraine Sisters, who sing and dance, open the show. They are followed by The Act Beautiful, in which hunting scenes are depicted by the posing of a man and woman and animals. Frank Fogarty was also warmly welcomed. Dance Mad comes after an intermission. Evervone who has appeared before appears in this, with others, and Miss Lloyd contributes a song. Coming: Jan. 1-3, Billy (Single) Clifford in Believe Me; six nights beginning Jan. 5, Otis Skinner in Kismet; Jan. 11, Gaby Deslys. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.): The Builders, a melodrama which takes for the leading theme the subject of a convict who comes back, is the current offering. In the first act the son of a rich father comes home from Sing Sing where he has been committed for the death of his best friend. He decides to go West and fight it out there, and chooses Oregon. The remainder of the play shows him in the West facing his problem. Of course there is a love theme also, involving two women. Edward Woodruff is the reformed convict and is excellent throughout. James Hester as a German judge, Reinhardt, is immense. Louis Leon Hall, Walter Gilbert and Raymond Wells furnished the comedy. Dorothy Shoemaker was Hilda Norris, a typist, and Mary Edgett Baker was the butterfly. Mayo Methot was also in the cast. Next: The Lottery Man. Lyric Theatre (Keating & Flood, mgrs.): A Stubborn Cinderella, with an entire new company, headed by Myrtle Rose de Loy, Jack Westerman, Allen Lewis, Harry B. Cleveland and Harry Bowen, will be the New Year attraction, beginning today. Orpheum Theatre (Frank Coffinberry, mgr.)—Nance O'Neil, in Self Defense; Bert Fitzgibbon; Martin E. Johnson's travelogues; J. Hunter Wilson and Effie Pearson; Boberto and Verera; Daisy Leon, and Marlo and Duffy. Empress Theatre (H. W. Pierong, mgr.): The Canoe Girls, Bernard and Lloyd, Ernest Dupille, Aldro and Mitchell, Merian's Swiss Canine Pantomime Co. Pantages Theatre (John Johnson, mgr.): Peter Taylor and eight royal African lions, the Great Arnesens, Hetty Urma, Vacation Time, Cornetta Trio.

A. W. W.

LARAMIE, Dec. 29.—Opera House (H. E. Root, mgr.): Officer 666 tonight to good house. The Pink Lady Jan. 8.

JOHN WATT.

SACRAMENTO, Jan. 2.—Clunie Theatre: Jan. 2-3, Tik-Tok Man. Theatre Diepenbrock, Dec. 28th, The new musical comedy stock company with Ferris Hartman at its head had a successful initial performance. The vehicle being Mary's Lamb. It is a distinctly one-man piece and Hartman, the ever-popular, got away with it all right. Alice McComb puts over Mary Miranda in good style and Paisely Noon and Rena Vivienne were excellent in their songs. Noon and Lenore are the best male members of the company though Thomas Leary as the negro servant and Joe Fogarty are there with the goods. George Gage and Alma Norton are other members of the company. The chorus is especially good and much enjoyment is to be expected this season by this clever group of entertainers. Grand: The Redmond Company, guided by the keen and discriminating judgment of Ed Redmond, one of the cleverest stock managers on the Coast, is seen in Uncle Tom's Cabin this week and certainly the performance is a mighty clever one. Paul Harvey is a grand old Tom, Ed Redmond is a funny Marks and Jack Fraser, a capable Fletcher. Merle Lewis is a capital Aunt Chole and doubles as Ophelia. Roscoe Karns is a handsome George Harris and Bert Chapman is effective as St. Clair. Beth Taylor plays Topsy and my, what a clever Topsy she is. Hugh Metcalfe is a sufficiently severe Legree, and James Newman is seen as the Auctioneer. The Empress is playing the usual S. & C. vaudeville and The Clunie plays Orpheum vaudeville early in the week.

Plays Engagement in Jail

OAKLAND, Dec. 30.—Joseph L. Keys, an actor, who appeared at a local theatre last October, will play a star engagement in the County Jail until the probation officer has time to investigate his application for probation. Keys is charged with a statutory offense, the complaining witness being a sixteen-year-old girl who followed him here from San Francisco and waited for him at the stage entrance until the close of the performance in which he was taking part. Keys pleaded guilty today. He is from Bronxville, N. Y., where he has a wife and child.

Emma Trentini, the dainty light opera prima donna, will be seen at the Cort soon in The Firefly, under the direction of Arthur Hammerstein.

Irma Savage opened with Monte Carter at the Wigwam Sunday. Miss Savage was with Kolb and Dill and other musical comedy companies. This is her first appearance after years out of the business.

Landers Stevens and Georgie Cooper will open at the Oakland Orpheum, Jan. 11, in a new sketch by Jack Lait, entitled Lead, Kindly Light.

LOUIS MILLER, after a five years' absence, when he was here in charge of A Man of the Hour, is in town ahead of W. A. Brady's Little Women Company.

It is reported that Emmy Destinn, the opera singer who posed for a moving picture concern recently by singing in a cage of lions, received \$25,000 for the performance and the company insured her against death or injury in a similar sum.

Columbia Theatre

The Columbia Theatre will be dark during the week of Monday, Jan. 5, the musical production, *A Broadway Honeymoon*, which was to have appeared, having closed its tour in Chicago. On Monday, Jan. 12, the first presentation in the West of the great attraction, Otis Skinner in *Kismet*, will take place. Klaw & Erlanger and Harrison Grey Fiske's production of *Kismet* brings forward Otis Skinner in a role unlike any that he has played before, but that includes in its requirements almost every style and quality of acting of which Mr. Skinner is master. Hajj, the beggar of Bagdad, runs the entire gamut of emotion in the course of the play, and the role could not possibly be played by an actor of less than the widest experience. To such a one the role is a delight and Mr. Skinner has made it his masterpiece. Mail orders for the Otis Skinner engagement will not be accepted by the management unless said orders are accompanied by the necessary funds and self-addressed, stamped envelope. This precaution is made necessary by the hundreds of requests for seats made and those who follow out the above request will be given every attention in the matter of choice of seats. The sale of seats will open on Tuesday morning, Jan. 6, two days in advance of the regular advance sale date. The management of the Columbia have decided upon this owing to the unusual demand that has been made for reservations.

Cort Theatre

Many good things were said in advance about *Little Women*, and all of them were found to be true. For once the advance agent's promises were lived up to. The dear little play has won all hearts and so great has been the attendance, and in order to accommodate the hundreds who have been unable to obtain even standing room, the management of the Cort Theatre announces the attraction for one week more. *Little Women* has all the elements to make it an enduring, substantial success. It is one of those simple and rather homely plays, slender of plot, unromantic of spirit, that live and charm through their keenness of characterization, and occurrences that are familiar in every day life. For the first three acts of the play, a replica of the Alcott sitting-room in Concord, Mass., is used, every detail complete, even to the dish of apples which Marmee Alcott always insisted upon having upon the living-room table. It was in this room that the story of *Little Women* was lived. What more fitting than to use it for the stage picture? For the fourth picture the Plumfield apple orchard is shown in all the golden glory of an October afternoon, a veritable harvest home, in which is brought to happy fulfillment the romance of the Alcott family. Extra matinees will be given on Tuesday and Thursday, in addition to the usual ones of Wednesday and Saturday. Gaby Deslys will give a special matinee and night performance at the Cort owing to the fact that *Little Women* does not play Sundays. Margaret Illington in *Within the Law* comes Sunday, Jan. 11.

Alcazar Theatre

The *Country Boy* will be the medium for Evelyn Vaughan and Bert Lytell, together with the members of the Alcazar company, to re-enter the sphere of straight drama after a three weeks' excursion into the intricacies and mazes of musical comedy. This will be welcome news to the patrons of the popular O'Farrell Street playhouse. Only two more weeks remain of the engagement of Mr. Lytell and Miss Vaughan, and the management has been very careful in their selection for the two farewell vehicles. The *Country Boy* tells an unusual and an extremely interesting story. Tom Wilson, a lad born and raised in the country, decides to cast his lot in the city, and to this end he migrates to New York. After a short sojourn there, in which he falls in love with a chorus girl, he finds himself slipping away from the ambition that sent him into the city, and presently he finds himself a complete failure. His shame in the face of his failure is too strong to allow him to return home and begin all over again, and the cry of the city has deafened in his ears. In despair he turns to thoughts of suicide. His preparations to end it all form one of the most intensely dramatic scenes in any modern play of recollection, and how he is swayed from his purpose by the timely intervention of the only friend he has in New York, an old newspaper man, forms another situation of equal dramatic strength. In the end he returns home to his mother and to the little girl he had left behind him in the country, and it is a part that should fit Mr. Lytell right down to the ground. Evelyn Vaughan will be cast in the part of Jane Belknap, Tom's sweetheart. This role will afford Miss Vaughan an opportunity to show her followers a new side of her unmistakable talent. Adele Belgarde, who has been out of the cast during the musical comedy season, will make her re-appearance in the highly amusing role of Mrs. Bannan, the landlady of the New York boarding house, and A. Burt Wesner will have a splendid opportunity as Merkle, the newspaper man.

Gaiety Theatre

The appearance tonight and hereafter in the Gaiety production, *The Girl at the Gate of Bickel and Watson*, as chief fun-makers, is being looked forward to with the greatest enthusiasm among local playgoers. The announcement that these two comedians had been secured by the Gaiety was received with joyous approval, and the enterprise of the management in inducing them to forego a 32-weeks' contract elsewhere shows that the policy inaugurated by the O'Farrell Street house with *The Candy Shop* is being just as faithfully adhered to as a pleased and delighted public could hope. Bickel and Watson will be remembered for the tremendous hit they registered here in Ziegfeld's *Follies* of 1910. In many respects the new Gaiety show has been materially and agreeably strengthened since its opening. It must always be borne in mind that it took eight weeks' steady playing on the road to bring *The Candy Shop* to the state of perfection it undoubtedly displayed when it opened Mr. Anderson's the-

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atre. In addition to the essentially Franklinesque song numbers that Irene Franklin contributes, that popular comedienne is now displaying some wonderful new Paris creations that represent the last word in style and apparently the last dollar in price. They are superb.

Savoy Theatre

Lovers of history, students of literature, photo-drama enthusiasts and all classes of society to whom art and beauty have an appeal, will take peculiar interest in the announcement that Geo. Kleine's latest triumph, the Cines photo-drama of Antony and Cleopatra, will receive its first production at the Savoy Theatre, Monday afternoon. The Cines are the master producers of the world and state that in Antony and Cleopatra they have even eclipsed their achievements with *Quo Vadis*, which created such a sensation at the Columbia Theatre during the summer. They have taken the story of Antony and Cleopatra from the first moment of the Roman's fascination by the Egyptian beauty, through the vicissitudes of his career as her consort on the throne to the final episodes where Antony dies defending her against his Roman compatriots, and Cleopatra kills herself by the sting of an asp. It is all presented with a dramatic strength that is difficult to attain upon the screen, and that can only be accomplished by such masters of expression and pantomime such as the Italian school creates. The scenes showing the Palace of Cleopatra, the landing of the Roman army in Egypt by moonlight, and the triumphant return of Octavius to Rome are said to be marvels of beauty and realism and hitherto unequalled in film productions. Antony and Cleopatra will be given twice daily at the Savoy Theatre, at half past two in the afternoon and eight-thirty at night. The last performances of the jolly musical comedy, *Mutt and Jeff* in Panama will take place at the Savoy Theatre tomorrow afternoon and evening.

The Orpheum

The Orpheum announces for next week another splendid and novel bill with six new acts. A sensational and perplexing feature will be Horace Goldin, the royal illusionist, who will present in three series the most stupendous exposition of magic ever witnessed on any stage. Maude Muller, the American eccentric comedienne, and the possessor of a voice which, had she willed, might have been the pride of grand opera, and Ed. Stanley, a comedian of versatility and popularity, who styles

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himself "The Pride of Picadilly," will indulge in song and story blended in an attractive way. Those sterling and popular legitimate actors, Mr. and Mrs. Frederick Allen, will appear in an amusing sketch entitled *She Had to Tell Him*, in which the many opportunities for good acting are thoroughly exhausted by them. The Boudini Bros., accordion virtuosos, who have given to their instrument the dignity of the violin, will render the most difficult selections and also popular airs and folk lore songs in that delightful manner which has made them so popular. Joe Shriner and Doll Richards in *Bits of Nonsense* will sing, chat and dance. Their material is cleverly selected and the spontaneity and vivacity of their work never fails to ensure them success. If canine graduates were awarded degrees, Hector, the calculating marvel who enjoys prominence with Tryon's Dogs, would have as many letters after his name as the most eminent of our quidnuncs. Next week will be the last of the Five Sullys and Lillian Herlein in her singing novelty, which is proving a great hit.

The Empress

Sullivan & Considine are sending another great show to the Empress next week. *A Night In a Police Station*, a headline attraction, and Prince Floro, a chimpanzee of remarkable intelligence, top the bill. A dainty and sprightly bit of femininity is Mary Dorr. Several character impersonations of an Italian, Swede, Rube and the breezy American girl, are portrayed by this clever mimic, and she also introduces some new songs. Arthur Geary, tenor, will render a repertoire of ballads. The Morandinni Troupe of gymnasts will perform some daring and hazardous feats. Exponents of darktown drollery are Sam Wilson and Bob Rich, a duo of blackface comedians who are a sure-fire hit with their songs, dances and originalities. Two other features and motion pictures add to the merit of the program.

Live News of Live Wires in Vaudeville

Al. Bruce and Mabel Calvert, formerly of the Jas. Post Co., are with the Liberty Girls Burlesque Co. They play the Casino Theatre, Brooklyn, N. Y., week of Jan. 5.

Jack Curtis and Lillie Sutherland are residing in Seattle. Jack is working for Keating and Flood, while his charming wife is playing a home engagement that in the very near future will make a happy trio.

John H. Burns and Jessie Eldridge are spending their holiday vacation at Trestle Glen, at the home of Mrs. Burns' sister. John is a trusted employee of Sullivan & Considine at their Tacoma Theatre. Both have retired from the stage.

Chas. Alphin is sojourning in our midst since his return from New York. He will soon organize a musical comedy company and will be ready for action shortly. Charley has the goods, from pathos to comedy.

George Spaulding has contracted to appear with his musical comedy company for the Consolidated Amusement Co., Ltd., of Honolulu, and will open there the first week in February for eight or ten weeks. In the meantime he will play an engagement at Vallejo.

Charley Byrne, the German comedian of the Ethel Davis musical comedy company, will be with us shortly, when he will look into the situation around here, for tabloid musical comedy with 12 people all told and 24 minutes of laughter.

Charles Whippert will go to Honolulu as musical director for George Spaulding.

Eddie Dale and wife had presented to them a Christmas present by Matt Burton a thoroughbred Maltese kitten. They have named it Rebecca. Ed. will soon sojourn to his ranch to plant 500 more trees. Who says cork doesn't pay?

Majestic and Wigwam theatres are boosting musical comedy out in the Mission. Jim Post and his company are playing the Majestic, where he will remain until February, and they are playing to packed houses ever since they opened. Monte Carter and company are playing the Wigwam Theatre, opening there on the 28th of Dec. for an indefinite run. In both companies the members are all Native Sons and Daughters.

Harry Bernard is at the El Monterey Theatre, San Luis Obispo, and is doing very well. Jim Rowe and Charley Parrott are in the company.

Harry Hallen, who returned from Honolulu ahead of the Monte Carter company, had an operation performed on both feet. He is alright now and is with Carter again.

Jack Roberts, a boniface of Honolulu, is here. Jack is negotiating for a theatre situated at the corner of Hotel and Fort streets, in the island city, and if successful will have the best location and the largest seating capacity of any theatre in the islands. It is now being used as a picture house.

The Coast Defenders office will be reopened today, Jan. 3. With so many of the Coast Defenders arriving weekly it was thought best to open up so that the managers could more easily be supplied. Don't confound the C. D. office with that of

the Ham Tree, or the Continental Hotel; it is situated between the trolley poles directly opposite the Bank of Italy.

Harry Strumpf, manager of the Peninsular Theatre, at Templeton Avenue and Mission Street, has cut down his vaudeville acts to Saturday and Sunday until after the rainy season.

Eddie O'Brien and wife will linger with us until spring before taking up their Eastern engagements. They are playing the Bert Levey time.

Phil Mack, formerly of that great team, Murphy and Mack, who played every city of note on the globe, had a cataract removed from his right eye a few days ago. Phil is getting along all OK from the operation.

Owen Dale, Jim Duncan, Phil Trau and a bevy of chorus girls, are working for Culligan at the Gayety Theatre, 10th Street, Oakland.

Dell Harris is at the Lyceum, Washington and Kearny Streets, producing musical comedy in place of Jim Magrath, who was assaulted by thugs in Portsmouth Square.

Frank Rice, who went to Honolulu as opposite comedian to James Post, was confined in the Steilacoom Asylum for the Insane, in Washington, a few weeks ago.

Willis West and Hazel Boyd, who went East over the Ed. Fisher time from here, are playing the United Booking time in the East. Some act, these Coast Defenders.

Morgan and Chester, with their son, are playing the United Booking time with an act of comedy and pathos. All Coast Defenders.

Charley Stanley, the wire walking biddy, is also on the United Booking time, doing Mrs. O'Grady's wash day act. Another Coast Defender.

Ella Weston, the booking agent, has fully recovered from her recent illness and is back in her office in the Humboldt Bank Bldg.

When will the American and Globe theatres reopen. A burlesque show at the American at popular prices should do well if the rent was reduced. The Globe will always do well provided they will let it open.

Dates Ahead

THAT PRINTER OF UDELL'S (Gaskill and MacVitty, Inc., owners)—Fremont, Neb., Jan. 1; Onawa, 2; Ida Grove, 3; Sioux City, 4; Vermillion, 5; Yankton, 6; Plankinton, 7; Canton, 8; Mitchell, 9; Sioux Falls, 10; Cherokee, 13; Storm Lake, 14; Wall Lake, 15; Carroll, 16; Boone, 17; Marshalltown, 18; Perry, 19; Webster City, 20; Iowa Falls, 21; Eldora, 22; Toledo, 23; Waterloo, 24; Cedar Rapids, 25; Manchester, 26; Independence, 27; Hampton, 28; Decorah, 29; Charles City, 30; Osage, 31.

THE MADCAP PRINCESS (H. H. Frazee, mgr.)—New York, indefinite.

THE TIK-TOK MAN OF OZ—Sacramento, Jan. 1-2; Reno, 3; Marysville, 4; Chico, 5; Oakland, 6-7; Fresno, 8; Bakersfield, 9; Santa Barbara, 10; San Luis Obispo, 11; San Bernardino, 12; Redlands, 13; Riverside, 14; Pasadena, 15; San Diego, 16-17; Los Angeles, 18, week.

THE YELLOW TICKET (A. H.

Woods, mgr.)—New Haven, Jan. 1-3; New York City, indefinite.

THOMAS E. SHEA (A. H. Woods, mgr.)—Baltimore, Jan. 5-10; Washington, 12-17; East Liverpool, 19; Youngstown, 20-24; Pittsburgh, 26-31.

UNDER COVER (Selwyn & Co. and A. H. Woods, mgrs.)—Boston, Jan. 1, indefinite.

WITHIN THE LAW—English Company—(A. H. Woods, mgr.)—London, indefinite.

WITHIN THE LAW—Jane Cowl Co.—(American Play Company, mgrs.)—New York, Jan. 1-3; West End Theatre, New York, 5-10; Brooklyn, 12-24; New York, 26-31.

WITHIN THE LAW—Margaret Illington—(American Play Company, mgrs.)—Denver, Jan. 1-4; Pueblo, 5; Colorado Springs, 6; Cheyenne, 7; Reno, 9-10; San Francisco, 11-25; San Jose, 26-27; Stockton, 28; Chico, 29; Marysville, 30; Sacramento, 31.

WITHIN THE LAW, Helen Ware Company, (American Play Company, mgrs.)—Philadelphia, 22, indefinite.

WITHIN THE LAW—Helen Ware Co.—(American Play Co., mgrs.)—Philadelphia, Jan. 1, indefinite.

WITHIN THE LAW—Special Co.—(American Play Co., mgrs.)—Worcester, Jan. 5-7; Haverhill, 8; Lawrence, 9-10; Providence, 12-17; Salem, 19; Lowell, 20; Springfield, 22-24.

WITHIN THE LAW—Eastern Co.—(American Play Co., mgrs.)—South Bend, Jan. 1-3; Grand Rapids, Aurora, 11; Rockford, 12; Janesville, 13; Madison, 14; Racine, 15; Fond du Lac, 16; Sheboygan, 17; Manitowac, 18; Oshkosh, 19; Appleton, 20; Green Bay, 21; Marinette, 22; Menominee, 23; Marquette, 24; Calumet, 26; Hancock, 27; Ishpeming, 28; Ashland, 29; Superior, 30; Duluth, 31.

WITHIN THE LAW—Western Co.—(American Play Co., mgrs.)—Shenandoah, Jan. 3; Ashland, 5; Mt. Carmel, 6; Mauch Chunk, 7; Lansford, 8; Pottsville, 9; Harrisburg, 10; Allentown, 12; So. Bethlehem, 13; Pottstown, 14; Norristown, 15; Reading, 16-17; Easton, 19; Dover, 20; Passiac, 21; Montclair, 22; Boonton, 23; Plainfield, 24; Freehold, 27; New Brunswick, 28; Burlington, 29; Bridgeton, 30; Chester, 31.

WITHIN THE LAW—Southern Co.—(American Play Co., mgrs.)—Augusta, Jan. 2-3; Savannah, 5-6; Charleston, 7-8; Orangeburg, 9; Columbia, 10; Greenville, 12; Abbeville, 13; Athens, 14; Atlanta, 15-

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17; Jacksonville, 19-20; St. Augustine, 21; Daytona, 22; Orlando, 23; St. Petersburg, 24; Tampa, 26-27; Palatka, 28; Ocala, 29; Gainesville, 30; Jacksonville, 31.

WITHIN THE LAW—Northern Co.—(American Play Co., mgrs.)—Bellefontaine, Jan. 5; Portland, 6; Bluffton, 7; Hartford City, 8; Union City, 9; Greenville, 10; Van Wert, 12; Defiance, 13; Bryan, 14; Kendallville, 15; Angola, 16; Jonesville, 17; Tecumseh, 19; Coldwater, 20; Marshall, 22; Charlotte, 23; St. Johns, 26; Mt. Pleasant, 27; Big Rapids, 28; Cadillac, 29; Ludington, 30; Manistee, 31.

WITHIN THE LAW—Central Co.—(American Play Co., mgrs.)—Somerset, Jan. 5; Myersdale, 6; Frostburg, 8; Fredrick, 9; Martinsburg, 10; Winchester, 12; Staunton, 13; Clifton Forge, 14; Covington, 15; Hinton, 16; Charleston, 17; Pomeroy, 19; Gallipolis, 20; Portsmouth, 21.

Fresno Stock Closed

The Savoy Stock of Fresno, which had had a precarious existence at the Princess Theatre for several weeks, closed Dec. 28. A. C. Hotchkiss was the ostensible manager, although Martha Kirby put up the money to open the show.

Old-Time Showman Ends Life With Bullet

Julius Rittner, who a decade ago figured in theatrical circles in the Telegraph Hill section, ended his life Sunday noon by firing a bullet through his left temple at his residence, 643 Fillmore Street. Despondency over illness of several years' duration, and from which he had sought relief vainly with medical specialists, is attributed as the cause of his rashness. A widow and adult daughter survive. Rittner was at one time part owner of the old Bella Union Concert Hall at Kearny and Washington streets, and is said to have been instrumental in bringing out many professionals who have since become stars.

At the Comedy Theatre, New York, on Monday night last, began the tenth week of the engagement of Alexandra Carlisle in John Cort's production of Anne Crawford Flexner's comedy, *The Marriage Game*, as well as the second week of the engagement of the Italian tragedienne, Mimi Aguelia, in one act plays.

Geo. Clancy and His Company

with

MARY RYAN

Opening an Indefinite Engagement.

Princess Theatre

Direction BERT LEVEY

Opening bill, **THE DAGO** by Geo. Clancy

Vaudeville

The Orpheum

(By Tom North)

Program and billing announce the second edition of Orpheum Road Show holds forth at this always capacity, smoking-allowed playhouse. We hand the palm of glory to Billy B. Van, the headliner of last week, and the laugh-jarrer, headliner and everything else that goes with it, this week. Van gets 'em and gets 'em good and hard. He is a regularly natural comedian, who knows and takes advantage of all tricks of the trade. Laugh? Why, believe me, Van would make even a San Luis Obispoan yell with mirth. He is assisted wonderfully by the wife and her sister (Rose and Nellie Beaumont), Jack McIntyre, Ed Doremus, Ned Whitston and "Nero," although the last named has not even a mention on the program, and just why Van should be guilty of such negligence is beyond me, as "Nero" is there and belongs good and plenty. Getting reminiscent, I remember when Van picked up "Bum," whom he now calls "Nero." Do the Al Reeves immortal thing, Van, and "Give him credit." Cathrine Countiss has a sketch and an opportunity, and she can do the emotional work to the Queen's taste. The little chap in the act is acquiring the same effectiveness as the star and the heavy, John W. Lott, is a wonder at burlesquing. Lew Hawkins only needs a flag as he has everything else that goes with it. By the time he gets to his Panama Exposition—give us your kind, etc. stuff, well, the enthusiasm failed to arrive from the gathered throng, he came back O. K. with some well-liked parodies. The Three Dolce Sisters have the right idea, the right methods and are neatness personified. The only suggestion is to the one with the baritone voice; be more "piano," thereby being less conspicuous and not grating on the neatness of the act. Take it from me, sister, this is good advice. Lennett and Wilson get away in first place immense and deservedly so. Both are clever and their comedy bar act is bully. Lennett's new partner, Wilson, is as clever as his old one, Marcel, at present with the Three Livingstones. The Five Sullys, as usual, made good. The dancing of the younger Sully is immense. Fine future, trifle overdone comedy marks the be-spectacled Sully. Mr. and Mrs. Douglas Crane are still presenting their twelve minutes of ballroom dances. Oh, yes, Lillian Herlein is among those present and Prof. E. M.

Rosner's augmented Hungarian orchestra is immense.

The Empress

The Empress bill this week is one of those snappy shows, with comedy, good music, and is full of surprises. The big feature is A Night at the Bath, a screamingly funny comedy with nine men. A lot of comedy and some good eccentric dancing is furnished by the two brakemen, Baker and Wright. Katie Sandwina and her company presented a novel offering, with a few poses of Liberty, Justice, Columbia and Germany. Lew Wells, monologist; Mond and Salle, in singing and dancing act; D'Arcy and Williams, character singers; The Seven Merry Youngsters in School Days, and Willisich, the jesting juggler, complete an excellent bill.

The Pantages

Powers' Elephants are the sensation of the new bill at Pantages this week. These animals are wonderfully trained and Baby Mine, the tiny one, is a real performer. Benson and Bell, English character singers and dancers; Otto Brothers, merry German musicians; Demitrescu Troupe, horizontal aerial experts; Billy Link and Blossom Robinson in smart songs and patter; The Seven Accordionists, in melodious and harmonious musical fragments, and Dorothy Lyon and Company in the laughing hit, A Modern Annanias, the cast including Arthur Howard, Dorothy Lyon and Fred La Plano, make up a show that is a good one.

The Majestic

James Post Musical Comedy Company is presenting this week at the Majestic The Arrival of John L. Sullivan, one of the funniest shows seen yet. Mr. Post as John L. keeps the audience in peals of laughter. Jeri Croft, banjoist, does some fine work, and Nelson's Comiques is the only act of its kind in the world. For the last half the Post Musical Comedy Company scores in the Gay Deceiver; Dan Krueger, baritone, featuring Remick songs and has a fine voice, and The Old Vets, an episode of the early days in San Francisco, by Walter Montague, complete a fine program.

MARGARET ILES

Playing Orpheum Time, presenting the comedy satire, **THE SOUL SAVERS**, by Anita Loos

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The Republic

Manager Harris' Republic Theatre is giving his patrons the best in vaudeville for the holiday season. The Four Aerial Lesters in their original novelty, The Up-side-down Band; Nardini, the famous lady accordionist; The Blyden-O'Roarke Players in the farcial playlet, Stung, produced under the direction of Mr. Blyden. The cast includes Huron L. Blyden and Jane O'Roarke. Grace Allen, singing soubrette, and The Old Vets, a sketch by Walter Montague, make up the bill for the first half. For the last half: White Fawn, soubrette; Arnold and Duncan, entertainers; Virginia Reed and her Picks; King and Thornton Company in The Galley Slave, and the Four Nelson Comiques, complete a good program.

The Princess

Bert Levey vaudeville is drawing the crowds at the New Princess Theatre this holiday season. Elsie Weiss, concert violinist, opens the bill and is a real artist. George Clancy and Company present the dramatic playlet, A Gay Old Sport, which is well received. Tabor and Green, assassins of sorrow, going big; Tom Kelly, that Irishman, scoring; The Golds, sensational tango dancers, featuring the mad dance contest, and Kelly's Seven Merry Youngsters. Lowe and DeMarle, comedy novelty; the original Happy Hooligan; the Musical Tolans, novelty musical act; Tom Kelly in new songs and stories; Laurette Boyd, character comedienne, and Paul Brady, comedy acrobatic dancer, complete a good bill.

The Lincoln

Mrs. Fitzsimmons and Carl Hayden were featured at the Lincoln this week. Other acts are Miss Hastings, soubrette; White Fawn, character singer, and those clever players, King, Thornton and Company, presenting When Love Is Young. The second half Sid Stewart, novelty act; Rego, comedian; The Four Aerial Lesters; Miss Wesson, soprano singer, and a

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two-reel feature picture, The Finger of Fate, complete the bill.

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The Wigwam

Monte Carter and company of 17 people opened at this house last Sunday in the musical comedy, Izzy, the Baron. Mr. Carter is very well supported by Harry Hallen, as the Frenchman, and Walter Spencer, a capable straight man whose automobile number was the hit of the singing numbers, ably assisted by the chorus of eight girls. The young man leading the Scotch number should be more careful in his make-up. Details are essential—don't wear your street socks with garters with Scotch wardrobe. Del Lorreta, with the assistance of the chorus, put over a very taking musical number, and Del Estes, a very lively soubrette, made a hit with a very good singing and dancing number. Monte Carter was at his best in the Hebrew part of Izzy. Carter is without doubt the best exponent of Hebrew character we have on the Coast. Four vaudeville acts filled on the bill. For the last half Monte Carter offers another screaming farce entitled, Izzy, the King. Also Lavine and Lavine, presenting Sally's Visit, a rural comedy act; The La Stella Trio, Russian instrumentalists, and Kelly and Seven Happy Youngsters.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of January 4, 1914.

EMPRESS, San Francisco: Morandini Trio, Arthur Geary, Prince Floro, Mary Dorr, Night in a Police Station, Wilson and Rich. EMPRESS, Los Angeles: Livingston Trio, Brooke and Harris, Bruce-Duffet & Co., Mayo and Allman, Happiness. EMPRESS, Salt Lake (Jan. 7): Adeline Lowe & Co., Leo Beers, Houghton, Morris and Houghton, Edna Aug, Louis' Christ-

mas, The Dancing Mars. EMPRESS, Sacramento: Willisich, Mond and Salle, D'Arcy and Williams, A Night at the Baths, Lew Wells, Katie Sandwina & Co. EMPRESS, San Diego: Martini and Maxmillian, Ballo Bros., Three Emersons, Louise Mayo, Sam Harris, The Bower of Melody. EMPRESS, Denver: Maglin, Eddy and Roy, Campbell and Campbell, Cullen Bros., Lester Trio, Lewis and Norton, Dunedin Troupe. EMPRESS, Kansas City: W. J. Dubois, Smith, Voelk and Cronin, Walter N. Lawrence's Players, Gardner and Lorrie, Anthony and Ross, Court by Girls.

Binns Gets Verdict Against Vitagraph Co.

ALBANY, Dec. 30.—"Jack" Binns, wireless operator hero of the steamer Republic disaster in 1909, will receive \$12,500 because a moving picture concern exploited a fake portrait of him. The Court of Appeals today upheld the judgment for that amount obtained against the Vitagraph Company.

Vaudeville Notes

Coming to the Empress soon are two musical comedy purveyors in the persons of Burke and Harrison.

Honora Hamilton, who is featured in the Post company, is still as popular as ever.

Nell Stewart is singing in a San Diego cafe and has become quite popular there. On Christmas afternoon Miss Stewart was entertained at dinner on board the Yorktown, by the officers, being the only woman present.

Coming in the very near future to the Empress will be Walsh, Lynch & Co., who will offer a bucolic bit of vaudeville tabloid called

Chas. King—Virginia Thornton

IN VAUDEVILLE

Pantages Time

Will R. Abram—Agnes Johns

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Charlie Reilly

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Patrick Calhoun

Maude O'Delle Company

Orpheum Circuit

Maude O'Delle

AND COMPANY

Orpheum Circuit

Max Steinle Mattie Hyde

With Edwin Flagg's feature act,
 The Golden Dream

PANTAGES CIRCUIT

RUPERT DRUM

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GUS LEONARD

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Lola Norris and Grace Astor, two of the clever honey girls in the Jas. Post musical comedy company, are the winners in the cake walk contest. The prizes were a gold bracelet and gold watch, Grace Astor receiving the bracelet and Lola Norris the watch.

A. C. Sheppard, representative for the Brennen-Fuller Circuit of Australia, is leaving soon for Chicago, where he will have his headquarters in the future. Mr. Sheppard is a very able man, and we are sorry to see him go.

Mindel Kingston and George Ebnor will resume their Orpheum time at St. Paul on Jan. 25.

Performers' Dates Ahead

MAUDE O'DELLE CO.—Lincoln, Jan. 1; Des Moines, 4; St. Paul, 11; Minneapolis, 18; Omaha, 25; Milwaukee, Feb. 2; Chicago, 9; Memphis, 23; New Orleans, Mch. 2.

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Del Lawrence, Vancouver

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Leads

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Eddie MitchellBusiness Representative James Post's Musical Comedy Co.—Honolulu
Post's Grand Theatre, Sacramento, Presenting Ed Redmond Co.**Josephine Dillon**

Leading Woman

Kirby Stock—Stockton

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At Liberty; care DRAMATIC REVIEW**ALLAN ALDEN**Treasurer and Press Agent
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Idora Park Opera Co., Oakland**ETHEL McFARLAND**Second Business
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Care of DRAMATIC REVIEW**JACK DOUD**Howard Foster Stock
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At Liberty—Care DRAMATIC REVIEW**LOUISE NELLIS**Ingenue
At Liberty; care DRAMATIC REVIEW**CAREY CHANDLER**Business Manager Keating & Flood,
Portland, Ore.**Theatrical Courtship in 1819**

Frances Maria Kelly was born in 1790, and was Charles Lamb's junior by fifteen years. After a somewhat stormy childhood, she became a popular actress; the successor to Mrs. Jordan and premiere comedienne of her time. In 1819 Lamb was forty-four years of age and in receipt of an income of £600; Miss Kelly was twenty-nine and was engaged at the English Opera House. Lamb's great work as an English classic writer as yet lay all before him. It is interesting to speculate on how much the world gained or lost by the events of this one day—for this celebrated epistolary courtship of three letters was all written on the 20th of July.

THE PROPOSAL

(Charles Lamb to Miss Kelly.)

"20 July, 1819.

"Dear Miss Kelly: We had the pleasure, pain I might better call it, of seeing you last night in the new play. It was a most consummate piece of acting, but what a task for you to undergo! At a time when your heart is sore from real sorrow! It has given rise to a train of thinking, which I cannot suppress.

"Would to God you were released from this way of life; that you could bring your mind to consent to take your lot with us, and throw off forever the whole burden of your profession. I neither expect or wish you to take notice of this which I am writing, in your present over-occupied and hurried state. But to think of it at your leisure. I have quite income enough, if that were all, to justify for me making such a pro-

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Second Business
At Liberty; care DRAMATIC REVIEW

posal, with what I may call even a handsome provision for my survivor. What you possess of your own would naturally be appropriated to those for whose sakes chiefly you have made so many hard sacrifices. I am not so foolish as not to know that I am a most unworthy match for such a one as you, but you have for years been a principal object in my mind. In many a sweet assumed character I have learned to love you, but simply as F. M. Kelly I love you better than them all. Can you quit these shadows of existence and come and be a reality to us? Can you leave off harassing yourself to please a thankless multitude, who knows nothing of you, and begin at last to live to yourself and your friends?

"As plainly and frankly as I have seen you give or refuse assent in some feigned scene, so frankly do me the justice to answer me. It is impossible I should feel injured or aggrieved by your telling me at once that the proposal does not suit you. It is impossible that I should ever think of molesting you with idle importunity and persecution after your mind (is) once firmly spoken—but happier, far happier, could I have leave to hope a time might come when our friends might be your friends; our interests yours; our book knowledge, if in that inconsiderate particular we have any little advantage, might impart something to you, which you would every day have it in your power ten thousand fold to repay by the added cheerfulness and joy which you could not fail to bring as a dowry into whatever family should have the honor and happiness of receiving YOU, the most welcome accession that could be made to it.

"In haste, but with entire respect and deepest affection, I subscribe myself,
"C. LAMB."

THE REFUSAL

(Miss Kelly to Charles Lamb.)

"Henrietta Street, July 20, 1819.
"An early and deeply rooted attachment has fixed my heart on one from whom no worldly prospect can well induce me to withdraw it, but while I thus frankly and decidedly decline your proposal, believe me, I am not insensible to the high honor which the preference of such a mind as yours confers upon me—let me, however, hope that all thought upon this subject will end with this letter, and that you will henceforth encourage no other sentiment towards me than esteem in my private character and a continuance of that approbation of my humble talents which you have already expressed so much and so often to my advantage and gratification.

"Believe me, I feel proud to acknowledge myself, Your obliged friend,
"F. M. KELLY."

RESIGNATION

"July 20, 1819.

(Charles Lamb to Miss Kelly.)
"Dear Miss Kelly: Your injunction shall be obeyed to a tittle. I feel myself in a lackadaisical no-how-ish kind of humor. I believe it is the rain, or something. I had thought to have written seriously, but I fancy I succeed best in epistles of mere fun; puns and THAT nonsense. You will be good friends with us, will you not? Let what has past 'break no bones' between us. You will not refuse us them next time we send for them? Yours very truly,
"C. L."

Roscoe Karns

Redmond Stock, Sacramento

J. Anthony Smythe

Leading Juvenile

Ye Liberty Playhouse—Oakland

Broderick O'Farrell

Leading Man—Featured

Kirby Stock, Stockton

Langford Myrtle

Orpheum Time

Care of DRAMATIC REVIEW

Albert Morrison

Leading Man

Ye Liberty Playhouse—Oakland

Beth Taylor

Leading Woman

Ed Redmond Stock, Sacramento

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Lovell Alice Taylor

Leading Woman

Hotel Oakland

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Nana Bryant

Leads

The Traffic

Management Bailey & Mitchell

GEORGE D.

MacQuarrie

Leading Man

Bought and Paid for

HELEN D.

MacKellar

Leading Woman

Management of Wm. A. Brady

Geneva Lockes

Leading Woman

At Liberty,

Care of DRAMATIC REVIEW

Pauline Hillenbrand

Leads

Marta Golden

Ye Liberty Stock—Oakland

G. Lester Paul

Bailey and Mitchell Stock

Seattle, Wash.

Hugh Metcalfe

Ed Redmond Stock

Correspondence

OAKLAND, Dec. 29.—1913 hardly up to the normal average, but with exceptionally bright prospects for the coming year, is the universal verdict at all of our playhouses. Manager Bishop of Ye Liberty has already secured the rights to many of the latest Eastern successes, and at the Orpheum, Manager Ebey announces some of the strongest attractions ever seen on his circuit to appear here in the very near future. The Macdonough has been refurnished and retinted and with its magnificent new marquetry and electric sign appeals to the public more than ever. For the final attraction of the year, Bishop's players are offering Ye Liberty patrons one of the most interesting plays of the season, *The Country Boy*, which delineates the ups and downs in New York City of a youth from the rural district. Albert Morrison, who may always be relied upon to give a good account of himself, is very satisfactory in the title role and gives a characterization that is at all times pleasing. Walter Whipple as Hiram Belknap and Max Waizman as his secretary displayed their accomplishments to advantage. Geo. Webster as the traveling salesman acted superbly. Some clever work must also be credited to Frank Darien, J. Anthony Smythe and John Sumner. Alice Fleming as Jane Belknap interpreted the character in a charming manner and proved quite a favorite with her audiences. Mina Gleason, as usual, was conscientious and natural. The production in its entirety is well presented and affords a fine evening's entertainment. Next week, *The Voice Within*. Motion pictures of Capt. Scott's expedition to the South Pole is still the attraction at the Macdonough and are proving as good a drawing card as ever. Owing to the large number of reservations that have been made for New Year's Eve, two performances will be given, one at 7:30 and the other at 9:45. Gaby Deslys is booked 5. Cecil Lean and Cleo Mayfield in songs and travesties, and John Conroy and his diving girls are the headliners at the Orpheum and right good ones, too, but judging from the applause they are crowded pretty closely by Nonette, a sprightly violinist, who is also the possessor of a fine voice. The others on the program are all good and have specialties that take well. The balance of the bill includes Sophie Barnard, Lou Anger, Corelli and Gillette, Gallagher and Carlin, and Bert Levy. The following trio of players constitute a great card at Pantages and are greeted by fairly good attendance at every performance: Tommy Murphy, Capt. Packard's Trained Seals, Blanch Gordon, Leslie and Sol Berns, White Duo, and Peggy McClellan. The Melba-Kubelik concert at Ye Liberty, 31, promises to be the greatest musical event of the season. The spacious house is entirely sold out and our music lovers are looking forward to a treat. The Commuters, *The Escape*, and *Man and Superman*, will be early offerings at Ye Liberty.

SAN DIEGO, Dec. 29.—Spreckels Theatre: *The Mission Play* with Geo. Osborne and Lucretia del Valle in the leading roles is the attraction here for the first three nights this week. Gaby

Deslys plays one night and matinee January 1st. Savoy Theatre: Pantages vaudeville entertainment is being furnished here this week by Bothwell Brown in *Laughland*; Kaminisky, Russian violinist; The Four Charles, athletes; Sam Wood, the gentleman from Kentucky; Oliver Reece, Australian baritone; Archer and Ingersol, song and dance artists, and the moving pictures. Empress Theatre: The attractions here this week are Joe Maxwell's *Players in Louis' Christmas*; Leo Beers, entertainer; *The Three Dancing Mars* in a skit called *All for a Kiss*; Houghton, Morris and Houghton, motorcycle trick riders; Edna Aug in *Folks is Folks*; The Adelyn Lowe Co., aerial acrobats, and the moving pictures. Gaiety Theatre: The Gaiety Stock Company is putting on the *Battle of Get-his Berg*, with J. W. Clifford and Lew Dunbar as the chief fun-makers.

STOCKTON, Jan. 1.—Yosemite, Dec. 29: *The Common Law* to small house. 30-31, *The Tik-Tok Man of Oz*, one of the best musical comedies seen here lately, is showing to light houses. Jan. 1-4, the Orpheum show is headed by Taylor Granville and Laura Pierpont and a big company in *The System*. Others on the bill are Marshall Montgomery, Lyons and Yosco, Muriel and Francis, Frank and Mike Hanlon, Lovell and Lovell and the Six Samarins. 6, Mutt and Jeff in *Panama*. Coming, *Little Women* and *The Little Parisienne*. Garrick: For their farewell week here, Dillon and King and the ginger girls are offering *Chums* to very unsatisfactory business. The cast includes Dillon and King, Jean Hathaway, Jack Wise, Hazel Chene, Ernest Van Pelt and the Columbia Four. Kirby: *The Man on the Box* is being very nicely presented at this house and it serves to introduce the new leading man, Gilmor Brown, who more than made good. Josephine Dillon, who is becoming quite a favorite, gets the most out of Betty. The comedy honors, as usual, go to Harry Garrity for his clever characterization of Charles Henderson. Jean Kirby does not have much opportunity to display her ability as Mrs. Conway, and the same may be said of Martha Kirby as Cora. The Russian heavy of Harry K. Stuart is one of the best things that this finished actor has done here. Leah Hatch is her charming self as Nancy. As usual the scenery is up to the usual Kirby standard. Next week, *Is Marriage a Failure?* Colonial: This house is doing the best business in town with pictures and three vaudeville acts. Notes: Culligan's Nashville Students showed Lodi last night. Broderick O'Farrell closed as leading man at the Kirby Sunday. Martha I. Kirby, the manageress of the Kirby, is making good in parts. Business at all the picture houses is reported very bad this week. Dillon and King close here Saturday night and open at their old standby, the Columbia in Oakland. The policy of the Garrick has not been made public. The T. M. A. boys gave a stag affair after show time on Sunday night. The guests of the evening were the Columbia Four from the Garrick, and Harry Garrity, Daniel Reed, Brady Kline and Allan Alden, from the Kirby. The Orpheum reports business as being very bad here.

CORT THEATRE

WEEK, JAN. 5.
4—Matinees—4
Tuesday, Wednesday
Thursday, Saturday

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William A. Brady's

Production of Louisa M. Alcott's Immortal Story,

Little Women

Dramatized by Marian de Forest

THE WORLD'S MOST FAMOUS STORY LIKELY TO BE
THE WORLD'S MOST FAMOUS PLAY

Prices: Matinees and Nights, 25c to \$1.50

LAMPOC, Dec. 28.—The Rosary comes to the Opera House, Dec. 29th.

LARAMIE, Dec. 25. — Opera House (H. E. Root, mgr.): The Chocolate Soldier, a creditable performance, 13; Officer 666, 29th.

JOHN WATT.

ALBANY, Dec. 22.—Bligh (Frank D. Bligh, res. mgr.): First half, Baron Del Castillo in a European novelty act that went good; pictures. Road show, *A Bachelor's Honeymoon*, to good business, good show, well presented. Last half: *La Rose and Mayfield* in a clever singing and dancing act that was well received. Phillips and Bergen presenting *The Mischievous Twins*, fair act. Saturday, Billy S. Clifford in *Believe Me*. Owing to social events he was greeted to a small house. Not the same Billy Clifford show we used to see; people are next and refuse to turn out. The Three Weston Sisters were practically the only part of the show worth seeing. Rolfe (Geo. Rolfe, mgr.): First half, Fred Silvers singing popular songs, good; Green and Mitch, the harmony boys, good act, went fine; pictures. Last half: *The Queen City Quartette* in comedy singing and dancing acts that went pretty good; pictures. Good business throughout the week. *Dreamland* (Lyle J. Ficklin, mgr.): First half, Mrs. Hadlye presenting an Indian cantata with local talent, well produced and received well by the large houses; Warner feature pictures. Last half: Mr. Kinne Shumaker in popular songs, very good baritone singer and pleased; Warner feature pictures; business good.

EUGENE, Dec. 22.—Savoy (Mr. Campbell, mgr.): The Cagwells in comedy acts that were good; the Four Van Statts in an old Dutch musical act that was good, made a big hit; Hamilton and Buckley, fair; business capacity for the week. Eugene Theatre (Geo. Smith, mgr.): Stanford Glee Club 23 to good business. A Bachelor's Honeymoon 25 to fine business, good show; Alice Lloyd and company of 75 to capacity business, good show

and pleased; Billy Clifford in *Believe Me*, Dec. 29. Folly: Warner's feature pictures shown here throughout the week to big business. Rex (Frank McDonald, mgr.): Pantages and Sullivan and Considine time; Link and Blossom, good; Otto Brothers, fair act; Willick, juggling, good; The Rubinoff Trio, Russian operatic singers, great, big hit; Dasy and Williamson, good. Second half: The Bon Ton Musical Company in repertoire, a clever company and played to capacity business.

SALEM, Dec. 22.—Grand Opera House (Salem Amusement and Holding Co.): Billy S. Clifford in *Believe Me*, Dec. 25th to capacity business. The Three Weston Sisters are all that is worth seeing. Rest of show—well, comment is unnecessary. Ye Liberty (Salem Amusement and Holding Co.): Feature pictures and Ernest Moeller, German baritone, good business. Wexford (Salem Amusement and Holding Co.): The Colonial Players in *The Shepherd and His Fold* and *The Powers That Be*, played to capacity business for the entire week. The company includes Richard Darling, Steve Burton, Jack Ownby, Jack Berry, C. J. McNaughton, Myrtle McDowell, Virginia Carlisle and Jane Grey. Globe: First-run feature pictures and good music, business fine.

All Grand Operas May Be in English

CHICAGO, Dec. 27.—The most important development in the artistic life of the American people at present is that which is about to force all grand operas to be given in English in this country. This was the assertion of Reginald de Koven, principal speaker recently at the annual meeting of the American Academy of Arts and Letters. Grand Opera will be popular with all classes of people, De Koven declared, when it is sung in the language everybody understands.

ALL THE THEATRICAL NEWS

THE SAN FRANCISCO

DRAMATIC REVIEW

Music and Drama

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Gilmor
Brown

DRAMATIC

VAUDEVILLE

Otis Skinner's Career

Otis Skinner, who, after many years of experience and achievement, is one of the several successful players now before the public who are sons of clergyman. Mr. Skinner's father was a Universalist minister, noted throughout New England for his sermons, which have been described as "gems of good English, of high thought and eloquence." The mother of Otis Skinner was a landscape painter of no mean ability. The household was one in which scholarship and art were reckoned of more importance than material affairs, and as a natural consequence the children of the family were inclined from their earliest youth toward scholarly and artistic pursuits. The elder son, Charles Montgomery Skinner, became a man of letters, the author of several books and plays, and was, at the time of his death a few years ago, an editorial writer on the staff of the Brooklyn Eagle. Otis Skinner leaned toward the stage from his early boyhood and became a professional actor before attaining his majority. Mr. Skinner was born in 1858, at Cambridge, Mass., where his father was rector of the Universalist Church. A few years later the family removed to Hartford, Conn., and there Mr. Skinner received his schooling—though the better part of his education came from his parents and through his own explorations in his father's library. After leaving grammar school, Mr. Skinner spent a year or two in commercial life, which was very distasteful to him, though he contrived to mitigate his dissatisfaction to a degree by surreptitiously reading plays during business hours. Finally the stage lure was too great for him to withstand and he determined to brave expected parental opposition, forswear business, and become an actor at whatever cost. The parental objection proved to be entirely an imaginary stumbling block. One day as the Reverend Mr. Skinner was laboring over a sermon, Otis said impressively: "Father, I am going on the stage." The kindly old scholar looked up absent-mindedly and replied: "All right, my boy, go ahead—only don't bother me now as I'm very busy." Mr. Skinner made his first appearance at the Philadelphia Museum in November, 1877, under the direction of William Davidge, Jr., in the character of Jim in Woodleigh. He became a regular member of the Museum Stock Company, at a salary of eight dollars a week. The next season found him a member of the Walnut Street Theatre Stock Company, Philadelphia, at weekly salary of fifteen dollars. In the following year, 1879, Mr. Skinner made his New York debut at Niblo's in Kiralfy's Enchantment, after which he went to Booth's Theatre where he played important roles in the classic and standard drama, and where also he began a long association with Edwin Booth and Lawrence Barrett. With the Booth and Barrett combination, and later with Mr. Barrett, he played a wide range of Shakespearean roles. He discovered after a time, however, that—to use his own phrase—he was "becoming a little Barrett" through long experience with and admiration for that actor. When opportunity offered, therefore, he joined Augustin Daly's company, in which he had better chances for the development of his own genius



Otis Skinner as Hajj, the Beggar in Kismet, at the Columbia Theatre, beginning Monday evening.

and a much wider field for diversity in characterization. He remained with the Daly Company for five years, playing leading parts, appearing in New York, London, Paris and Berlin. After leaving the Daly organization, Mr. Skinner became a leading man with Madame Modjeska and remained in that position for three years—from 1892 to 1895. The year 1895 was a notable one in Mr. Skinner's career, since it marked his marriage to Maude Durbin—who had been a member of Madame Modjeska's Company—and also his first appearance as a star. For several seasons Mrs. Skinner was the leading woman of her husband's company, but she retired from the stage when her daughter, Cornelia, was born, and has appeared since that time only upon rare occasions for charity. Among the plays that Mr. Skinner has appeared in during his career as a star are Francesca da Rimini, Prince Otto, His Grace de Gramont, Villon, The Vagabond, written by his brother, Charles M. Skinner; Lazarre, The Harvester, The Duel, Young Humble Servant, The Honor of the Family and various plays of the Shakespearean repertoire. Mr. Skinner's greatest achievement so far is his impersonation of Hajj the Beggar, in Edward Knoblauch's Oriental drama, Kismet. For the past two seasons Mr. Skinner has appeared in this play in the principal cities of the East, and during the coming season he will

continue in the play on a transcontinental tour. The role of Hajj is the longest and in many respects the most difficult role to be found in the modern drama. It demands much of the actor mentally, emotionally and physically, and the fact that Mr. Skinner has met these demands completely and splendidly has placed him securely in his very high position in the esteem of American critics and playgoers.

Police or Women Censors?

The interference of the New York police with *The Fight*, Bayard Veiller's new play, has caused the leading club women of that city to enter a protest against police critics. To clear the atmosphere, twenty-four representatives of the largest women's organizations attended a recent performance of this widely discussed drama, depicting woman's struggle against white slavery and other vice interests. They were invited by the Henry B. Harris Estate to act as unofficial censors and were given the power to eliminate any character or any line that they found objectionable. Much to the surprise of the police, the twenty-four women uniformly agreed that the play as it stood was a powerful moral lesson and that not a line or a character should be changed. Striking comments were made by all of the women censors. "There is nothing in the least objectionable in *The*

Fight," said Dr. Anna Shaw, president of the National Women's Suffrage Association. "It is a gripping play of everyday problems, with a big moral for every one who sees it." Mrs. James Lee Laidlaw, a prominent New York society woman and leader of a number of women's organizations, declared, "The play is thrilling, vivid and wholesome. It appeals to all that is highest and best." Mrs. Carrie Chapman Catt, president of the International Suffrage Alliance, found it "Intense, unobjectionable and without an immoral line." Miss Florence Guernsey, who is president of the New York Federation of Women's Clubs, which has a membership of over 300,000 women, declared emphatically, "It is a strong play, that men and women should see with hearts and brain wide open." After seeing our best known females endorse the broadest plays, what is there left? Personally, the editor of *The Dramatic Review* does not believe it is for the good of the stage to dramatize houses of prostitution.

Billie Burke's New Play

Canada is the land of promise, in W. Somerset Maugham's play of that title, just produced by Charles Frohman as Billie Burke's vehicle for the rest of the season. All the scenes are laid in the Northwest, around Manitoba, with the single exception of the first act, which occurs in England. Nora Marsh is a young English woman who for several years has earned her living as a companion to an old lady. Her employer dies, leaving Norah nothing—after promising her a small fortune. As it happens the girl has a brother in Canada, a farmer near Manitoba. With no other prospects, she goes out to join her brother and his wife on their wheat farm. Once there it turns out that her ideas of Canada are quite the opposite of the real Canada. She finds herself in a cruel conflict with her environment and with the people in that environment. But she displays great fortitude; she squares up to each crisis in a series of dramatic episodes that rapidly unfold themselves, and in the end the land fulfills its promise. Norah Marsh sets off Billie Burke in a part unlike any other she has ever had. The play likewise sets off W. Somerset Maugham, its author, as a dramatist of greater depth, character insight and plot sense than he has previously displayed. The country and the people selected as material for the play are on the stage for the first time in *The Land of Promise*. So that the piece has three distinct novelties—Miss Burke in an entirely new kind of part; Mr. Maugham revealed as the author of a kind of play entirely new to him, and a fresh, vivid dramatization of modern Canadian life.

Jack Hynes, manager of the Savoy in Stockton, is going to inaugurate a new idea. The ordinance of that city will not allow women to visit any place where liquor is sold. So Jack has conceived the idea of employing a good female impersonator to play women's parts, put on a show of ten speciality men, a big olio, and close with a farce comedy. It will give lots of performers work from two to four weeks. Versatile men will get the preference.

Dates Ahead

A BACHELOR'S HONEYMOON (A. Mayo Bradfield)—Oakdale, Jan. 9; Angels Camp, 10; Sonora, 11; Jamestown, 12.

ALBERT PHILLIPS and LEILA SHAW, ONE WOMAN'S LIFE (Alphone Goettler, mgr.)—Jersey City, Jan. 12-17.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

BLINDNESS OF VIRTUE—(Wm. Morris)—San Jose, Jan. 10; Oakland, 11-14; Chico, 15; Medford, 16; Eugene, 17; Portland, 18-21; Aberdeen, 22; Tacoma, 23-24; Seattle, 25-29; Victoria, 30-31; Vancouver, Feb. 2-4; Everett, 5; Ellensburg, 6; N. Yakima, 7; Spokane, 8-9; Wallace, 10; Missoula, 11; Great Falls, 12; Helena, 13; Anaconda, 14; Butte, 15; Bozeman, 16; Billings, 17; Niles City, 18; Dickinson, 19; Bismarck, 20.

BOUGHT AND PAID FOR (Wm. A. Brady, Ltd.)—Spokane, Jan. 10-11; Missoula, 12; Helena, 13; Great Falls, 14; Butte, 15; Anaconda, 16; Bozeman, 17-18; Livingston, 19; Billings, 20; Miles, 21; Valley City, 23; Fargo, 24.

FINE FEATHERS (H. H. Frazee, mgr.)—All star cast—Reading, Jan. 10; Brooklyn, 17-31.

FINE FEATHERS (H. H. Frazee, mgr.), Western—Hot Springs, Jan. 12; Texarkana, 13; Pine Bluff, 14; Greenville, 15; Helena, 16; Poplar Bluff, 19; Cario, 20; Anna, 21; Marion, 22; Du Quoin, 23; Centralia, 24; Alton, 25; Jacksonville, 26; Hannibal, 27; Moberly, 28; Mexico, 29; Jefferson City, 30; Columbia, 31.

FINE FEATHERS (H. H. Frazee, mgr.), Southern—Florence, Jan. 9; North Decatur, 10; Anniston, 12; Rome, 13; Cedartown, 14; Gainesville, 15; Milledgeville, 16; Athens, 17; Abbeyville, 19; Greenville, 20; Asheville, 21; Spartansburg, 22; Concord, 24; Statesville, 26; Salisbury, 27; Winston-Salem, 28; Danville, 29; Greensboro, 30; Durham, 31.

JULIAN ELTINGE in The Fascinating Widow Co. (A. H. Woods, mgr.)—New York, Jan. 12; indefinite.

LAURETTE TAYLOR, in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Stockton, Jan. 12-13; San Jose, 14-15; Sacramento, 16-17; Oakland, 19-21; Red Bluff, 22; Medford, 23; Eugene, 24; Portland, 26-31; Seattle, Feb. 2-7; Vancouver, 9-12; Victoria, 13-14; Nanaimo, 16; Westminster, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 23-25; Edmonton, 26-28; Saskatoon, March 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

MUTT AND JEFF IN PANAMA (Chas. A. Williams, mgr., Wm. Garren, bus. mgr.)—Selma, Jan. 12; Hanford, 13; Coalinga, 14; Visalia, 15; Porterville, 16; Taft, 17; Maricopa, 18; Bakersfield, 19; Santa Ana, 20; San Diego, 21-22; Oxnard, 23; Ventura, 24; Santa Maria, 25; Salinas, 26; Monterey, 27; Hollister, 28; Oakland, 29-Feb. 1; Santa Ana, 2; Petaluma, 3; Vallejo, 4; Woodland, 5; Auburn, 6; Sacramento, 7; Reno, 8; Nevada City, 9; Grass Valley, 10;

Marysville, 11; Oroville, 12; Chico, 13; Red Bluff, 14; Dunsmuir, 15; Medford, 16; Grant's Pass, 17; Roseburg, 18; Eugene, 19; Corvallis, 20; Albany, 21; Salem, 23; Oregon City, 24; Vancouver, 25; Portland, 26-28; Astoria, March 1; South Bend, 2; Centralia, 3; Aberdeen, 4; Elma, 5; Olympia, 6; Tacoma, 7; Seattle, 8, and week.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

SANFORD DODGE—Harvey, Jan. 12; Carrington, 14.

THE DIVORCE QUESTION CO. (Rowland & Clifford, prop., Fred Douglas, mgr.)—Toronto, Jan. 12-17; Buffalo, 19-24; Detroit, 26-31; Columbus, Feb. 2-7; Cincinnati, 9-14; Birmingham, 16-21; Memphis, 23-28; New Orleans, March 1-7; Atlanta, 9-14; Nashville, 16-21; Louisville, 23-28; St. Louis, 29-April 4; Chicago, 13-May 2.

THE INNER SHRINE—Oneida, Jan. 10; Lowville, 12-13; Cortland, Oneida, 10; Lowville, 12-13; Cortland, 14; Ithaca, 15; Utica, 16-17.

THE JUVENILE BOSTONIANS in The Princess Chic (B. E. Lang, mgr.)—Deadwood, Jan. 10; Fort Robinson, 12; Valentine, 13; Ainsworth, 14; O'Neil, 15; Nelegh, 16.

THE LITTLEST REBEL (A. H. Woods, mgr.)—Detroit, 11-17; Grand Rapids, 18-24.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc.)—Globe, Jan. 10-11; Silver City, 14; Deming, 15; Douglas, 16; Bisbee, 17; El Paso, 18-19; Pecos, 20; Carlsbad, 21; Roswell, 22; Clovis, 23; Hereford, 24; Lubbock, 26; Painview, 27; Tulia, 28; Canyon City, 29; Dalhart, 30; Amarillo, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Reynoldsville, Jan. 10; Dubois, 12; Punxtawany, 13; Clearfield, 14; Tyrone, 15; Altoona, 16; Barnesboro, 19; Indiana, 20; Blairsville, 21; Vandergrift, 22; Kittanning, 24; Wheeling, 26-28; Monesson, 20; Brownsville, 30; Uniontown, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—New York City, Jan. 12-17; Philadelphia, 19-24.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Quincy, Jan. 10; Apalachicola, 12; Bainbridge, 13; Thomasville, 14; Albany, 15; Richland, 16; Americus, 17; Columbus, 19; Montgomery, 20; Selma, 21; Demopolis, 22; Meridian, 23; Hattiesburg, 24; Tuscaloosa, 26; Macon, 27; Starkville, 28; Aberdeen, 29; Amory, 30; Typelo, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Sibley, Jan. 10; Sheldon, 12; Rock Rapids, 13; Luverne, 14; Dell Rapids, 15; Madison, 16; Pipeston, 17; Madison, 19; Willmar, 20; Morris, 21; Herman, 22; Benson, 23; Litchfield, 24; Montevideo, 26; Ortonville, 27; Milbank, 28; Webster, 29; Groton, 30; Aberdeen, 31.

WESTERN AMUSEMENT CO. Monterey, Jan. 12, week; Hollister, 19, week.

THE WINNING OF BARBARA WORTH—Wheeling, Jan. 9-10; Parkersburg, 12; Marietta, 13; Newark, 14; Columbus, 15-17; Dayton, 19-21; Springfield, 22-24; Indianapolis, 26-28; Louisville, 29-31.



Oliver Morosco Enterprises

LAURETTE TAYLOR

in **PEG O' MY HEART**

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

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PEG O' MY HEART E—Middle West.

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THE TIK TOK MAN OF OZ by L. Frank Baum and Louis Gottschalk.

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Great Christmas Number

Resplendent in a beautiful colored cover, the annual Christmas issue of the San Francisco Dramatic Review, the Pacific Coast's reliable authority on things theatrical, is at hand. It contains 44 pages, and is to our thinking, away ahead of previous holiday issues. Besides being profusely illustrated with fine half-tone portraits of prominent actors and actresses, it has an interesting resume of Geo. Cohan's latest play, The Seven Keys to Baldpate; Walter E. Patterson finishes a readable short story, Broadway; Mrs. Starr Best writes entertainingly on The Dramatic League a Tremendous Influence in Theatrical Affairs; and many other notable writers contribute offerings on timely subjects. Besides

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these the issue contains reviews on current productions, and numerous items of interest pertaining to the vaudeville profession. It is a splendid number and reflects credit upon Chas. H. Farrell, its genial proprietor. On sale at all newstands.—*Watsonville Paperronium.*

CAROLYN THOMPSON, who sings the title role in Adele, was born in Minneapolis in 1895, and is the youngest prima donna on the American stage. Nanette Flack is another prima donna with the company. Miss Flack for three years appeared at the New York Hippodrome, during which time she sang to over seven million people.

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Scene at the Banquet to Harris & Ackerman at the Republic Theatre. Those present had a very enjoyable time and the occasion was one to be long remembered.

Correspondence

OAKLAND, Jan. 5.—The chief attraction in town has been the much heralded and widely advertised Gaby Deslys, who appeared at the Macdonough, 5, to a house that was filled to overflowing. She failed to arouse any enthusiasm whatever, and those in attendance were disappointed in the extreme. The Tik-Tok Man of Oz, a bright, sparkling musical comedy, drew a good-sized house, 6, and pleased everyone. The music is tuneful and the songs well rendered. The comedians displayed an abundance of cleverness and the company was fully up to the average. Robert Mantell is booked 8-9. Herbert Bashford's new play, The Voice Within, is the Bishop attraction at Ye Liberty and is playing to larger houses than usual. The cast is exceptionally small and almost every character calls for clever acting. The play was cordially received and probably no attraction that Manager Bishop has offered this season furnishes a more delightful evening's entertainment. The cast comprises J. Anthony Smythe, Albert Morrison, Walter Whipple, Henry Shumer, Alice Fleming, Jane Urban and Marta Golden. The Commuters will follow. The Road Show, the big event of the year at the Orpheum, is at last here, and is further strengthened by the addition of Mr. and Mrs. Douglas Crane, society dancers. It is the best bill of the season and in addition to the dancers the big numbers are Billy Van and Beaumont Sisters, and Lew Hawkins, the Chesterfield of minstrelsy. Others who appear on the program are Six Samarins, The Brads, Three Dolce Sisters, Lou Anger, Sophie Barnard. Powers' New York Hippodrome elephants are the chief attraction at Pantages and prove a good headliner for an interesting bill that also includes Link and Robinson, Seven Accordion Players, Dumitrescu Troupe, Otto Bros., Benson and Bell and Dorothy Lyons & Co. Dillon and King have returned after an extended absence and will reopen at the Columbia, 11, in their recent musical hit,

Madame Cherry. They will be assisted by a cast of clever artists headed by Ivan Miller, Ernest Van Pelt, Jack Wise, Vilma Stech and Honora Hamilton. Landers Stevens and Georgie Cooper have arrived from their country villa, Glen Ellen, and are rehearsing their new sketch, Kindly Light, which they are to present at the Orpheum week of 11. Anna Pavlova, the Russian dancer, will appear at Ye Liberty, Feb. 2.

LOUIS SCHEELINE.

STOCKTON, Jan. 8.—Yosemite: 6, Mutt and Jeff, very good popular-priced show to nice business. 7, Gaby Deslys and big company at advanced prices to large house. 8-11, Orpheum vaudeville to much better business than last week. John F. Conroy and his diving models are the big feature. Ed Gallagher and Bob Carlin in Before the Mast, have a very funny act. Bert Levy, the cartoonist, is great. Nonette is a good singer and violinist. A couple of good comedy acrobats are Conelli and Gillette. Two Australian girls, Lorna and Toots Pounds, present several unusual imitations. The gymnastics of Lennett and Wilson are up to the average. The bill closes with the Pathe and Mutt and Jeff pictures. 12-13, Little Women. Colonial: Very good bill this week. Elsie Weiss plays the violin very nicely; the Rube and the Dancer, Billy and Gaynell Everett, have a fair act, and the Aerial Wilsons are the big feature. Three reels of pictures, and all for ten cents. Garrick: The Yama Yama Girls opened to big business Sunday, but it has fallen off the rest of the week on account of very poor company, and if they expect to stay long here, a great many changes will have to be made. Parquita is the opening bill and those in the cast are Eddie O'Brien, Will H. Cross, Eddie Dale, Darragh Sisters, Corrine and Harrison Addison, and a very amateurish chorus. Kirby: Is Marriage a Failure?—the old Arabian Nights—is proving a very clever farce to much improved business. Martha Parkhurst, Harry K. Stuart, Jean Kirby and Raymond Hutton are great in the four leading comedy roles. Leah Hatch does the ingenue very cleverly and Frances

Roberts shows considerable dramatic ability as the wife. George Brisco, a young Stocktonian, makes his professional debut as Dobson. Other parts are well taken by Martha I. Kirby and Brady Kline. The scenic effects are, as usual, in good taste. The Kirby will close Sunday night. Notes: Frank Wolf, ahead of A Bachelor's Honeymoon, was in town for a day. The show plays Lodi on the 8th. Many favorable comments are heard on the excellence of the Christmas number of THE DRAMATIC REVIEW. Daniel Reed, Josephine Dillon, Harry Garrity and Gilmore Brown closed at the Kirby last week. Raymond Hutton and Frances Roberts, late of the Savoy Stock in Fresno, opened at the Kirby Monday night. Business at all the theatres is much improved. Chorus girl contests are held twice a week at the Garrick. The Man From Nevada will soon be presented by the Fraternal Brotherhood at Manteca.

SAN BERNARDINO, Jan. 6.—Opera House (Mrs. M. L. Kiplinger, mgr.): 5, The Common Law to fair house. 8th to 10th, Leah Kleschna in moving pictures; 14th, The Tik-Tok Man of Oz; 21st, Billy Clifford; 30th, Emma Trentini in The Firefly. The Temple and Auditorium are playing to good houses with vaudeville and films. The Unique has made another move in its checkered career and has reopened under the name of The Savoy, as a moving picture house.

J. E. RICH.

MARYSVILLE, Jan. 7.—The Edison talking pictures have been on at the Marysville Theatre since the 5th of January, and will close tonight. They are exceptionally good. Marysville Theatre, Jan. 9: Gaby Deslys in The Little Parisienne.

FRESNO, Jan. 5.—Fresno Theatre: The Blindness of Virtue, with a company of English actors headed by Harley Knowles, is the offering for one night, Wednesday, Jan. 7. Thursday night The Tik-Tok Man of Oz will play. Friday night The Rosary, with C. A. Sterling as Rev. Brian Kelly, will be presented. Gus Hill's production of Mutt and Jeff in Panama will play Saturday and Sunday. Empress Theatre: There

is a good bill on here this week, headed by the E. Alyn Warren players, who put on a very comical skit called Cheese and Crackers. Grace Edwards, "the komical girl," does her part in making the occasion a joyful one. Enigma, "the animated doll;" Brown and Hackett, song and dance artists; Neville and St. Clair, slack-wire cyclists, and a reel of pictures complete a very enjoyable performance. Majestic Theatre: Starting Sunday this theatre opened with the Majestic Musical Comedy Co. of ten people. The leading comedy roles will be played by Ed. Gilbert. He will be assisted by Carence McFall and Howard Grey. Pearl Vivian will handle the soubrette roles and Bessie Paisley will play leads.

Cort Theatre

The Cort, on Sunday night, will one of the most impressive offerings of the season, the attraction being Margaret Illington in Bayard Veiller's gripping new human interest play of modern American life, Within the Law, which is the dramatic sensation of the year, both in New York and London. Within the Law tells in simple, sincere fashion a wonderfully realistic story of a good girl's struggle in the underworld that moves the least impressionable in spite of themselves, and its unswerving appeal is calculated to enthrall even the traditional graven image. The cast supporting Miss Illington in Within the Law is one of the most carefully selected and evenly balanced acting organizations gathered in many seasons, and the elaborate scenic production is in keeping with the standard of artistic excellence attained by the New York and London productions of this phenomenally successful drama. Little Women will be seen for the last time Saturday night.

Estelle Grey, a clever actress and vocalist, who left the stage two years ago, will return and resume her professional work. The lure of the footlights was too strong for private life. Myrtle Guild, the principal dancer of the Bothwell Browne Company, now playing at the Pantages Theatre, is putting over a toe dance with the assistance of the dancing girls that is classic. It speaks well for our native daughter, who is a good Coast Defender.

Mid Thornhill, the German comedian, is coming from Stockton to pay Allan Crosby, Jim Post's manager, a visit. Allan will probably give Mid a ride in the Post automobile to the Cliff House and then maybe a lunch.

What has become of all the piano player producers? We have had none in our midst for moons—probably in the pit is more congenial than producing musical comedy, and, of course, you get your regular salary pounding the ivory.

Will Wyeth Has Beaten John Blackwood to It, and Now Los Angeles is Invited to Tango to the Tune of the Mason Theater Orchestra

LOS ANGELES, Jan. 7.—Once we slipped away to the beach to tango on the sly, next we grew a little bolder and swung into step at the clubs and dances in town, then we tangoed with our afternoon teas at the big and proper hotels, and now our tickets for the theatre invite us to do the same between acts. Manager Wyatt of the Mason announced this innovation, and with May Irwin's engagement this week starts the tango going in the foyer, where the orchestra plays for the occasion. * * * Mr. Egan moves his school of music and drama to the Little Theatre building on Jan. 15. The school will occupy most of the space and Mr. Egan will find himself well placed in excellently appointed bachelor quarters on the second floor. The Little Theatre will open on Jan. 26 and The Pigeon is now in rehearsal under the direction of George Barnum for the opening performance. * * * Mr. and Mrs. Sothorn have taken the Dunham home at 680 Berendo Street for their Los Angeles stay. * * * Mr. Haydon Talbot, who so recently married Norma Mitchell, finds the way of the divorced man hard. It was decreed that he pay alimony, which, owing to another matrimonial venture, he found hard to do. When requested to make good some \$1000 back alimony he refused, boldly stating he preferred the jail instead, but after a little consideration decided he would rather pay up than be shut up. Mrs. Talbot number two has gone to Chicago with the Help Wanted company. * * * Harry Girard's sketch, with which he expects to start out into the play world soon, is called The Luck of the Totem Pole, a story of Alaska. The cast includes Agnes Cain Brown and several of the boys who played at the Burbank during the Quaker Girl production. * * * When Help Wanted opens in New York the cast will include Katherine Emmet, once at the Belasco here, and Frances Ring in the role she originated when the piece was produced in Los Angeles. * * * Al. Watson has arrived to assume management of the Republic. Bob Cunningham goes to the Bert Levey office in San Francisco. Watson was at one time a member of the Burbank Company. * * * Margo Duffett and her husband, Dan Bruce, are in town, appearing at the Empress. Miss Duffett for a long time was a very popular member of the Burbank Company.

AUDITORIUM: The Mission Play is in its second week, with Lucretia del Valle as Senora Josefa Yorba and Geo. Osborne as Junipero Serra, two roles of exceeding interest in this picturesque pageant play. Although the artistic atmosphere of the San Gabriel Mission is regretted if one is seeing the play for the second or third time, but still the impressiveness is there because of the almost ceremonial tenseness.

BURBANK: The Traveling Salesman again visits the Burbank, where one ceases to worry over problems, or shudder over war and

its carnage, and has only to sit back and smile at the same old jokes of Bob Blake, the irrepressible—same jokes, worn but reliable. Forrest Stanley again portrays the breezy Bob. Beatrice Nichols is an arch and charming Beth Elliott. Morgan Wallace is a stamped and approved villain. Harrison Hunter, James Appleby, Donald Bowles, Thomas McLarnie and Florence Oberle go to make up a cast that create good entertainment.

EMPRESS: Happiness is a worthy headliner—a bit of a problem play, well written and well played and above all, entertaining. A cast of 20 people present this piece of symbolism and as an ambitious effort it is a worthy one. Margo Duffett and Dan Bruce appear in a sketch written by Miss Duffett called Over the Transom, and these two players make it well worth seeing. Harry Mayo and Jack Allman sing songs and tell stories, some old and some new, and both suffice to satisfy. Monte Brooks and D. Bert Harris while away a happy 20 minutes with a timely lot of songs, jokes and patter—to say nothing of some very good dancing. Fun in Mid-air is a lot of noise created by the Livingston Trio, who apparently get as much fun out of it as the spectator. A Keyston comedy rounds out the bill.

MAJESTIC: The Sothorn-Marlow engagement of two weeks brings a lasting joy to the lover of the plays of Shakespeare. Mr. Sothorn, known as an ardent student, gives to those seeing the week's offerings, such a combination of scholarly interest and artistry that each presentation is a marvel of finish and perfection. The Taming of the Shrew, Much Ado About Nothing, Romeo and Juliet, Hamlet, and the beautifully artistic If I Were King. Miss Marlow's beauty, wonderful diction and rare understanding bring to each role the subtle, quick thinking touches of the rare player that she is. A thoroughly competent supporting company has been gathered about these two, barring any marring influence and never for an instant spoiling the picture. The settings are in keeping with each artistic performance.

MASON: May Irwin, as funny as she is famous, creates a pleasure keen and lasting when she offers Catherine Cushman's Widow by Proxy at the Mason this week. A comedy of the best sort is that, that sparkles and fascinates with one brilliant, witty line after another, and makes you happier for the effort on every one's part to make you laugh long and loud. Miss Irwin is Gloria Grey, the music teacher who passes herself off as the widow relative of a set of spinsters, whose love of family has made them as snobbish as they are funny. A visit to this family is a joyous occasion and the fun never ceases throughout the three acts—good, wholesome fun, suited to the whole-souled artist, who can be counted as one of the best loved. An excellent supporting com-

pany includes Clara Blandick, Marie Burke, Helen Orr Daly, Helen Weathersby, Orlando Daly, Joseph Garry, Joseph Woodburn and Arthur Bowyer.

MOROSCO: The Candy Shop, with Maude Fulton and Wm. Rock, is in the fourth week of success and apparently no abating interest so far to break the run.

ORPHEUM: The System, with Taylor Granville and Laura Peirpont, is lurid and thrilling enough to rouse the enthusiasm of the most blasé gallery god. A story of the underworld, with crook, detective, girl and all, sets you shivering with anticipation as situation after situation flashes by. 'Tis well played and rouses enthusiasm. Cecil Lean, always welcome, returns to us with a new partner, Cleo Mayfield, fair to look upon and pleasing in her work. Their song travesties are a delight and cleverly accomplished. Marshall Montgomery, also well known, is surely one of the cleverest of ventriloquists, with a lot of clever fun that leaves you wondering and happy. Lyons and Yosco, the Harpist and the Singer, made-up as Italian Street singers, play and sing themselves into instant favor. Two pretty girls are Muriel and Francis. As to which is which, we should worry, for each is so lively, so good to look upon and so beautifully gowned that there can be no choice, and they seem not to care. The hold-overs are John Hazzard, Billy Gould and Belle Ashlyn, and the McFarlands.

PANTAGES: In and Out has long been a favorite and its clever patter, its easy, funny and side-splitting situations seem to lose nothing by repetition. Walter S. Howe, Edna Northlane and Ira Willard fully appreciate its possibilities and create a lot of hearty laughs. Not the least of this week's attractions is "Harlem" Tommy Murphy, who offers three rounds with Eddie Miller, which are received with the enthusiasm of real ring-siders. Capt. Packard's trained seals get the applause they well earn, for their balancing stunts alone seem almost beyond belief. Blanche Gordon, pretty and plump, sings ragtime, and Peggy McMillen sings delightfully. The White Duo show novel stunts in mid-air, and Leslie and Sol Berns spread Yiddish all over the place.

REPUBLIC: Murray's Comedy Canines walk the tight-rope, do a lot of balancing stunts, and not to be outdone in any particular, fall into line with the tango and turkey trot. The Great La Witte, in Through the Lobby, offers a series of character impersonations that are as skilful as they are varied. Irene Alltham is pleasing in some kid impersonations. Hamburg and Gallon are jugglers with a hoop-rolling act that is novel and entertaining. Ray and Ray get many laughs with an entertaining line of nonsense. Evans and Wagner are happy in their dancing, and Herbert Medley is a baritone who sings his way into a hearty response.

N. B. WARNER.

SAN DIEGO, Jan. 5.—Spreckels Theatre: Mrs. Fiske is giving The High Road tonight. Friday and Saturday nights the dramatization of Robert Chambers' The Common Law will be the offering. Savoy Theatre: The bill here this week consists of The Priestess of Kama, a dance

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drama given by a company of ten clever people; The Romero Family, five all-around musicians; Arthur Vincent and Eleanor Raymond in Names Don't Count; The Five Juggling Normans; Kathryn Miley, singing; Lat-tell Brothers, acrobats. Empress Theatre: The excellent bill here this week is headed by The Bower of Melody, a musical act with twelve artists and some splendid scenery. The rest of the bill consists of Louise Mayo, comedy singer; Sam J. Harris, monologist; Ballo Brothers, Mexican serenaders; The Three Emersons in Fun in a Swimming Pool, and Martini and Maxmillian, illusionists. Gaiety Theatre: A King for a Day is being shown here this week.

SACRAMENTO, Jan. 5.—Grand: Ed Redmond Company, after recovering from the effects of Uncle Tom, are appearing in The Escape this week. Beth Taylor portrays the role of May Joyce and Paul Harvey appears as the young physician, Dr. Van Alden, both doing some of their best work. Hugh Metcalfe is also well cast. It has been arranged by Mr. Redmond to have an elaborate revival of Dumas' Camille follow The Escape and underlined is a dramatized version of Marie Corelli's Thelma. Diepenbrock: Ferris Hartman lasted just one week and played to miserably poor business in Mary's Lamb. The company was sent back to San Francisco, and outside of the chorus girls, nearly everyone had nearly a week's salary coming. Orpheum: John Conroy and his diving girls; Gallagher and Carlin; Bert Levy; Nonette; Corelli and Gilbert; Lorna and Toots Pounds, and Lenett and Wilson make up the bill. Empress: A Night in a Turkish Bath; D'Arcy and William; Willisich, Mond and Salle; Lew Wells, and Katie Sandwina. Chmie: Gaby Deslys 8; Blindness of Virtue, 8-9.

PHOENIX, Jan. 5.—It may be interesting to know that the Elks Theatre has booked for early appearance, among a number of other prominent attractions, The Common Law, The Price She Paid, Awakening of Helen Richie, Within the Law, The Virginian and The Wolf. Empress: Louis B. Jacobs and his musical comedy company are extremely popular and a great business is being maintained. The Bandit is the bill this week for the first half—then Who's Who. Coliseum (A. H. Reeves): Silver and Gray, comedy and talking act; Hudson and Beuden, comedy and music.

NAT HOLT is a two-times winner just now. His star, Monte Carter, is making all kinds of a success at the Wigwam, and, of course, the young manager is happy over that. But the real happiness came on Christmas, when he was married to Miss Blanche Lacazette, a charming young lady of Fruitvale.

Correspondence

NEW YORK, Jan. 4.—When Billie Burke was selected for the leading role in *The Land of Promise*, the new play at the Lyceum, the producers probably failed to fully realize the wisdom of their choice. The full realization of Miss Burke's worth in a serious play came to the firstnighters at the end of the third act, when they insisted on dragging her onto the stage to explain nervously how much she appreciated the enthusiastic Christmas reception she had been accorded. In her new role Miss Burke more than fulfills the hopes of even her most ardent admirers. "Billie Burke has never had a chance to show the stuff she is made of," they said after seeing her in the denunciation scene in *The Mind the Paint Girl*. "Try her in a serious play." The role of Norah Marsh, a twentieth century shrew in W. Somerset Maugham's new piece, a delightful play of the Northwest, gave her the desired opportunity, and her presence in the cast is one of two reasons why the latest offering of the present theatrical season is going to prove a great success. The second reason is that the play itself is a good one. Even with a less talented actress than Miss Burke at the head of the cast it would be recorded as one of the season's worth while plays. For ten years, Norah Marsh, a proud little English girl of good family, has been the companion of an old English lady. The death of her mistress leaves her without a position and penniless because an expected legacy has failed to materialize. Norah goes to Canada. There her brother has married a waitress and she goes to him. But she and her sister-in-law do not agree, and when the quarrel comes, Norah is given the alternative of making a public apology to her brother's wife or getting out. It is just about this time that Frank Taylor, one of the hired hands, decides that he has had enough of single bliss and determines to go to an employment agency for a wife who will mend his clothes and cook his meals. Norah offers herself to him for the sake of a home and he accepts. The next scene shows the bridal couple alone in a shack on the prairie. Frank has determined to be master in his own house, and Norah, after breaking dishes and smashing up things in general, succumbs to his will. A belated check arrives from England and when she is offered her freedom she realizes that she is in love with her husband and decides to remain. The role of Norah was a difficult one, but Miss Burke more than met all the requirements. One of the other features was the splendid performance of Shelley Hull, in the role of the Canadian cave man. The acting of Lumsden Hare as Norah's brother; Lillian Kingsbury, as Gertie, the wife, and Norman Tharp, Thomas Reynolds and Barnett Parker gave the audience much for which to be thankful. * * * Eleanor Gates, whose *Poor Little Rich Girl* charmed New York theatregoers last season, has turned out another play that takes its place with the really good shows of the year. *We Are Seven* is the title of her latest offering, and the firstnighters at the Maxine Elliott Theatre accorded it an enthusiastic reception. The play, described in the program as a whimsical

farce, deals with a young lady who has some very decided ideas about eugenics and a joking young law clerk who, posing as a deaf and dumb escort, falls in love with the eugenic lady, and of course, marries her. Clever, amusing lines and ingenious situations that provoke hearty laughter run throughout the three acts. Diantha Kerr, played admirably by Bessie Barriscale, is the heroine of the unusual situations that Miss Gates creates. Her wanderings about the East Side have convinced her aunt that she is in need of an escort, and she agrees to the plan, stipulating that her companion must be both deaf and dumb. A law clerk, who has been having fun at the expense of his friends, quickly becomes a deaf mute when he catches sight of Miss Kerr, and is engaged as the escort. His friends see an admirable chance for revenge, and their visits to him at the Kerr home give opportunities for the most humorous situations of an amusing play. While Miss Kerr is looking, the escort is forced to make strange and meaningless signs to his visitors, who reply in the same manner. While the young lady's back is turned, he gives voice to some strong expressions in the King's English, imploring them to be gone. Miss Kerr, although she has not met the man who comes up to the eugenic standard she has set, is the imaginary mother of a family of seven. She has named all of the children of her brain, and has mapped out their careers. Every time a hopeful young suitor proposes to her she asks herself: "Would Samuel or John or Edward like this man as his father?" Always the answer has been no, and always the suitor has been dismissed. Miss Kerr is still on the lookout for her eugenic husband when the law clerk is engaged as her escort. In almost every way he comes up to her standard, and in his hearing she bemoans the fact that he can't hear or talk. A doctor friend has warned her that there is danger that the children might be afflicted in the same manner, and she sighs as she remembers the "100 per cent perfect" mark which she has set. The troubles end when the escort and his friends find themselves under arrest in a police stationhouse. There they quickly recover their senses of hearing and speech and the escort is accepted as the eugenic husband. As Miss Kerr, sobbing with happiness, leans on his shoulder, a shadowy line of seven children is seen against the window shade. Miss Barriscale possesses both talent and beauty. Effie Ellsler returned to the stage after a long absence, and her performance of the part of the aunt was one of the best things of the play. Russ Whytal, Jane Peyton, Robert Peyton Gibbs and William Raymond added strength to a fine cast. * * * *The Secret*, in which David Belasco brought Frances Starr back to New York last week, is the least theatrical and by far the most sincere of all the dramas by Henri Bernstein which have been shown in this country. Without any such universally appealing motive as actuated the wife, Marie, in *The*

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E. L. WILLE, Mgr.

Thief, Bernstein has in this instance dug down into the depths of a woman's nature and exposed a strange phase of psychology, but one which every man and woman who saw it had to admit was perfectly true. It's a study in jealousy which handles its unpleasant theme most assuredly without gloves. It shows the havoc and misery which one woman, possessed by the green-eyed monster, can bring down upon the heads of those whom, in her more normal moments, she loves best in the world. This woman, a loyal and devoted wife, simply cannot bear to see others happy except when she herself has been responsible for their happiness. This disease—or rather this mania—of hers causes her deliberately to lie and plot relentlessly until she has broken the great love between her husband and her sister—a love which is objectionable to her simply because it seems to make an outsider of herself, and, again, she wrecks the happiness of her closest woman friend with both the man she loves when she is a young widow and subsequently with the man she marries and adores. The result of this woman's machinations make her little short of a fiend. Bernstein strips this strange, weird character to the raw, and presents her without excuse or palliation. The result was painful, to be sure, but it was a play—a play splendidly built, full of suspense from its beginning, and one which increases steadily in intensity to the culmination of its remarkable second act—not a star play in any popular sense of the word, and robbing its central figure deliberately of any chances of sympathy, it still affords to all its principals splendid acting opportunities and brought Miss Starr another chance of achieving a rare histrionic feat. It is a role which any actress might well fear to play, for since Iago no more despicable creature has trod a stage; again, too, all the sympathy and one of the biggest scenes from a theatrical point of view go to two of the characters whom she has most deeply wronged, but Miss Starr amply proved Mr. Belasco's great faith in her by accomplishing an extraordinarily subtle and poignant piece of acting. The scene in the last act, where she made her confession to her hus-

band, was a consummate piece of acting in its depiction of utter abandonment and despair. Miss Starr has had far more popular roles, but none in which she has proved herself so consummate an artist. It was in the last act, too, that Mr. Basil Gill, as the forgiving husband, rose to his finest effort. He brought both dignity and tenderness to an extraordinarily trying scene. In fact, beyond a doubt, it will be on the really magnificent manner in which the play is acted throughout that *The Secret* must depend for its success. Belasco has never handled any play with more consummate skill. The cast was flawless. Frank Reicher played the jealous husband remarkably well. Margaret Leslie as the friend was delightfully sympathetic and sincere, and in his one big scene we have never seen Robert Warwick come so completely out of his shell and forget himself as he did last week. He gave a remarkably fine performance. *The Secret* is a big play, magnificently handled, is certainly as true as that it raises Frances Starr to still a higher place in her profession. * * * *Carmen* was sung last week at the Century Opera House. The production was brilliant from the standpoint of scenery and accessories. Mr. Szendrei had obviously devoted much attention to his share of the work, because the orchestra supplied good support to the singers. Those in the leading roles were Kathleen Howard in the title part, Morgan Kingston as Don Jose, Beatrice La Palme as Micaela, Thomas Chalmers as Escamillo and Alfred Kaufman as Zuniga. Miss Howard has never shown herself a better actress than in the part of the self-willed gypsy cigarette girl. Most of the music she sang well, although showing traces of a cold. She was successful, too, in the costuming, which set unusually well into the stage picture. Mr. Kingston was as usual satisfying vocally. He has a voice of marked beauty. The flower song was especially well done vocally. Both Mr. Kingston and Miss Howard elicited much applause. No better work was done than that of Miss La Palme, who sang the Micaela music with pure musical qualities. She was appealing in figure and in stage details. Mr.

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Correspondence

Chalmers as the Toreador was effective in appearance, and his excellent voice stood him well in hand. Alfred Kaufman, the ever reliable, was well received as Zuniga; William Schuster and Frank Phillips appeared as Dancairo and Remendado, the smugglers; Frasnquita and Mercedes were impersonated by Florence Coughlan and Cordelia Latham, and Bertram Peacock sang the part of Morales. The ballet corps, and especially Albertana Rasch, prima ballerina, is by far one of the best assets of the Century Opera Company, and gave decided pleasure in two acts, headed by Miss Rasch in her usual distinguished dancing. * * * Iole is as dainty as one of the apple blossoms in the first act orchard. With Frank Lalor at his best, and the authors, Robert Chambers and Ben Teal at their best, and Composer William Frederick Peters at his best, the result was something to keep the first-nighters humming and happy until the next ninety-nine per cent good production comes along. H. H. Frazee presents the new musical comedy founded on Mr. Chambers' novel of the same name at the Longacre Theatre. Iole is one of eight fascinating daughters of a poet father. Any father who can pick eight daughters like the Longacre octet deserves the undivided attention of every eligible man on the marriage market. As a matter of fact, there are four very appreciative suitors in the story, and the way they won the hearts of those lovely maids was just as romance and the notions of a builder of musical comedy plots most ardently advocate. Father would have preferred the presence of two cubist poets, an artist and a sculptor of the same ilk in the family, but 'twas ever thus where minds have but a single thought and hearts take the same beat. What can the cubist clan do but beat it back to nature, from whence they came? What, indeed? They beat it. The wedding veils were awfully becoming to the quartet of youthful Lillian Russells. Frank Lalor was—Frank Lalor. A most satisfactory funster he, a funster with finesse, and yet always excruciatingly funny. His Oh, What's the Use? was one of those slightly unsteady lyrics where humor

is attained without sloshing or disarranging attire. Ferne Rogers was Iole, a Dresden china miss, with a pretty voice and a pretty manner. The Iole waltz song with Carl Gantvoort was the best musical bit of the evening. We will be hearing it everywhere in another week. Mr. Gantvoort had a delightfully melodious kind of a voice. Hazel Kirke, Vanessa in the beauty bouquet, is a girl of warm expressions and unexpected moods. Her voice has the sympathetic note that reached her audience. The Lionel Frawley of Stewart Baird was a deft character drawing done with just the right highlights. Iole is tantalizing, tender, tuneful. Combination more conducive to continued success than this there is not. Remembering those pink pajama girls in the orchard, it is safe to say apple blossom time in the Longacre may last well into the summer. * * * After a special performance on last Saturday for the critics and another before a special audience, George Bernard Shaw's play, The Philanderer was presented to the general public at the Little Theatre. The company deserves the highest praise. Charles Maude, as the Philanderer, succeeded in conveying the character with clever touches of eccentricity, although it was difficult to understand how such an obvious philanderer could have hoodwinked two such women as Mary Lawton and Erita Lascelles made of the roles of Julia and Grace. It is rarely that a play is given with such a well balanced cast, and Mr. Ames' audiences will doubtless be grateful for the opportunity of seeing the play so beautifully acted in a theatre so well suited to its presentation. * * * For their second attraction at the Shubert Theatre, following the engagement of Forbes-Robertson, which ended Saturday evening, January 3, the Shuberts announce Percy Mackaye's new Oriental fantastic drama, A Thousand Years Ago. This play is in dramatic verse and is said to be the most ambitious work of Mr. Mackaye. The first performance will take place January 6th. A Thousand Years Ago tells the history of Princess Turandot, of China, whose love for one man steeled her heart against all others who sought to win her. The play is in four acts and

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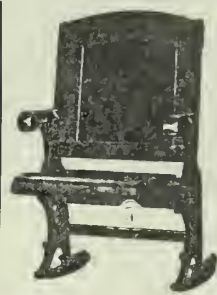
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has been staged under the direction of J. C. Huffman. The cast includes Henry E. Dixey, Frederick Warde, Jerome Patrick, Rita Jolivet, Fania Marinoff, Sheldon Lewis and Albert Howson. * * * All wriggles and winks, and startling gowns, Anna Held dominated the All Star Jubilee Bill at the Casino Theatre last week. She is described in the programs as "ultra-vivacious." The descriptions continue, in the most modest phrases of circus tent English, with the information that this is "the greatest constellation of luminaries on any stage." Miss Held is slighter than ever before, and skilful gowns draped in Oriental fashion reveal her graceful and still youthful lines to a startling degree. She does nothing new. Her songs are echoes of the songs of other days, including that old familiar one about eyes that will not behave. The miniature musical comedy was called Mlle. Baby, and had the usual complications. Miss Held's audience was evidently pleased with her performance and with the vaudeville acts that accompanied her. George Beban in The Sign of the Rose; a group of remarkable Chinese jugglers and acrobats, bearing the ambitious title of The Imperial Pekingese Company; Francis and Florette, in dances of the moment, and Ward and Curran completed the program. * * * Seven minds were required for the evolution, or rather the development, of The Girl on the Film, the new musical farce at the Forty-fourth Street Theatre. "Made in Germany," then remade in England, it comes to America from the Gaiety Theatre in London. Two German authors and three German composers were responsible for the original books and music. Two English authors made over the text and the lyrics, and even after all these cooks have had their say the broth is not spoiled. On the contrary, the result is a rather spicy affair. Several old ideas dressed over in a new way make an interesting plot that is mildly exciting. The movies are employed with some skill and no little humor to advance the story, and a number of pretty airs with familiar cadences of a popular sort help to make the entertainment lively. The Girl on the Film has many good points and kicks up her heels in a gay, audacious way. The story tells the ups and downs in the love affairs of four young people who are happily mated at last after adventures that center about a moving picture actor who has supplanted the matinee idol in the hearts

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of impressionable girls. The scene showing this actor posing as Napoleon before the camera, with a Lincolnshire hillside serving as a Continental battlefield, has a novel touch, although it must be remembered that we have had similar scenes in Kiss Me Quick and in All Aboard. An all-English company with the traditions of the Gaiety Theatre at their finger tips lend this musical comedy a distinctive air. First of all comes George Grossmith as the hero of the film, playing with easy convincing comedy a role that might have been made colorless by a less experienced actor. So potent is the romance of history that the Marseillaise in the orchestra, and Napoleon mounted on a white charger on the stage, brought a round of applause until Mr. Grossmith's clever fooling presently showed the audience that the scene was not heroic but mildly farcical. Emmy Whelen, with her disarming charm and her fresh flower-like beauty, was a naughty little girl, who pretended to be an equally naughty little boy in order to be near her hero of the film. "Connie" Ediss as another moving picture performer was unctuous. Of all the features of The Girl in the Film the breeziest is a gypsy dance in the second act by Oyra and Dorma Leigh, which was performed with such daring impetuosity that it left the audience as breathless as the dancers. In the third act they took up the burden of a very pretty waltz, which had been sung very effectively by two members of the cast, Madelein Seymour and Arthur Well-lesley Lord Dangan. The two dancers were again the most exciting features of the act. GAVIN D. HIGLI.

TUCSON, Jan. 6—Good-sized and enthusiastic audience greeted fine performance of The Shepherd of the Hills at Tucson Opera House last night.

CHAS. E. HEATH.

THE SAN FRANCISCO Dramatic Review

Music and Drama
CHAS. H. FARRELL, Editor

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Gilmor Brown

Mr. Brown began his training with the Ben Greet Company and he considers he made a good start, and his subsequent efforts would seem to bear out this opinion. Later in his career he was a member of the Elitch Garden Stock in Denver, and of the Oak Park Stock in Chicago. Then for a while he played with Harold Nelson and May Stuart. Graduating to leading business he played the lead in *The Wolf on the road* and then starred in *The House of a Thousand Candles*, as well as in *The Tyranny of Tears* and *David Garrick*. In stock he has played leads in *Oklahoma City*, in *El Paso* (three seasons), in *Pasadena* (twenty weeks), and has held other long engagements. Mr. Brown is in San Francisco now and is open to offers.

Why Hang Around?

Performers who hang around this city, Micawber like, waiting for an engagement to turn up, if they would travel from one town to another and play the picture houses on a percentage basis, they surely would be showing the proper spirit. This city is overrun with performers at present, and the booking agents that are bringing in acts every week must certainly give these acts the preference in order to get back the money they have advanced for railroad fares. You will hear the howl go up daily that so and so will not give me a date; no wonder, you have played everything around here and the public want new faces, and new acts. Most performers have but one speciality or one act, and they don't try to put another together, therefore, you cannot expect a booking agent to repeat you over their time in the same speciality or act. To remedy this, travel is our advice—go to a new country, keep agoing and keep working, even if for a smaller salary. You will be the gainer in the end. As for working three or four days on the split week time, you loaf three and four weeks before you get a chance to split again. Consequently, you are in debt. Our advice would be to travel, and don't knock the city, for the city or agents are not to blame, but if you meet with performers headed this way you can inform them that the demand for acts is not equal to the supply. As it is, there are a great many performers loafing in this city, and the situation is poor at present. The army of unemployed could be made larger by the actors and actresses that are idle here in this city; therefore, travel.

Orpheum to Take In San Jose

Next week the Orpheum show in Stockton will commence Wednesday night instead of Thursday. There

will be three performances—Wednesday and Thursday nights and Wednesday matinee. This will be the order for the rest of the season. This change was made in order to accommodate San Jose. Orpheum shows will be given there Friday and Saturdays and on Sundays the company will travel to Los Angeles. This will take one day from Sacramento and one day from Stockton.

Getting Ready for Grand Opera At Tivoli

Beginning March 16, the Tivoli will reopen its doors as the abode of grand opera for a brief season, which will last till the 29th day of the same month. W. H. Leahy once again will present the Chicago Opera Co., which in personnel will be much the same as that seen here last year, with the addition of the following principals: Titta Ruffo, Dalmores, Julia Claussens, Carolina White, Florence MacBeth, Giovanni Polessi, Clarence Whitehill, Allen Hinckley, Otto Marak, Hector Dufanne, Maggie Teyte and Beatrice Wheeler. The conductors for the engagement will be Cleofonte Campanini, Giuseppe Sturani, Arnold Winternitz, Ettore Perosio and M. M. Chaliel. Rosina Galli, the ballerina, together with a full ballet of 36 people, will be included. Local grand opera lovers will be afforded the opportunity of attending the performances of this season at prices considerably reduced from the \$7 high limit charged last year. Leahy has insisted that subscribers be charged \$5 per seat, while single performances will play to a \$6 maximum. Prices will range from the \$5 down to \$2, whereas last year \$7 was charged. Leahy announces that San Francisco's own Tetrassini will arrive here on her concert tour March 1. Previous to that date she will play the Eastern and Middle Western cities with Titta Ruffo. The presence in the city of the Chicago Opera Company and of Mme. Tetrassini will be taken advantage of to dedicate the Verdi monument in Golden Gate Park.

Personal Mention

WILL PHILLIPS resigned from the Gaiety Company late last week.

DICK KIRKLAND is promoting a film company.

JAMES KEANE gets back from the East today.

WILL R. WALLING has signed with a moving picture proposition and will leave for the South Sea Islands in a few days.

FERRIS HARTMAN has been engaged, for a time, to put on numbers for the new Gaiety show that will soon be exposed to view.

GEORGE CLANCY and Harry Garrity were signed by THE DRAMATIC REVIEW for Landers Stevens' Company, opening at the Oakland Orpheum tomorrow.

MRS. JOSEPHINE LOVE, one of the oldest teachers in point of service, died Wednesday of heart failure at her home, 2001 Divisadero Street. Mrs. Love leaves a daughter, who is known on the stage as Eleanor Kent.

GEORGE H. MURRAY, who has forsaken the road to represent the Morgan Lithograph Company in New York City, writes that he is constantly

visited by old managerial friends and that he is still interested in Coast affairs.

BILLY WALTON, ahead of Gaby Deslys, found his fate in San Francisco, and after a fast and furious courtship of one week, was married to Miss Mary Perry, who with her sister, Mrs. Eugene Spofford, has the news stand at the Continental Hotel.

Harry Spear, one of the best known stage hands on the Pacific Coast, was taken to the tuberculous ward of the County Hospital on Monday, Jan. 5. Harry's last employment was at the Tivoli Opera House during the last run of grand opera there. Before the fire he was employed at the Novelty Theatre, corner Powell and Ellis streets, and afterwards he went to the Empire Theatre at Sutter and Steiner streets, and from there to the Wigwam and then the Alcazar theatres. He was

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Cort Theatre

Little Women is closing a very successful two weeks at this theatre. It is doubtful if we have had a more enjoyable performance in several years. The dramatist has constructed the play with the utmost skill and the interpreting company, except in a couple of minor instances, is one of unusual cleverness and carefully picked for the characters they impersonate.

Alcazar Theatre

Edgar Selwyn's play of contrasts, The Country Boy, is well presented by the Alcazar company this week of Jan. 5th. The varied character types that carry the interesting story of the boy from the country who wanted to do "something big" in the city and finally found his chance in his own home town after many experiences and vicissitudes in New York, offer splendid opportunities to the players. Incidentally, Selwyn has given his play a neat little moral for those who care to look for it, very clever lines and a boarding house that will at once appeal to anyone who has had experience with boarding houses. Mrs. Bannan and her boarders are almost photographically true. The cast at the Alcazar appear to excellent advantage. The acting honors probably belong to A. Burt Wesner for his splendid performance of Fred Merkle, a part which might easily be overplayed. Bert Lytell was an admirable Tom Wilson. Winston, the theatre ticket speculator, was well handled by Jerome Storme, and the Hiram Belknap of J. Frank Burke was another well drawn portrayal of characters. Miss Vaughan had little to do as Jane, but did that little very charmingly. Frances Carson was good as Amy Leroy, and the Mrs. Bannan of Adele Belgarde was one of the treats of the performance. Madame X will be the bill used for the farewell week of Bert Lytell and Evelyn Vaughan.

Gaiety Theatre

Irene Franklin and The Girl at the Gate are more than fulfilling the advance notices of keeping everyone that sees it in good humor. The addition of Bickel and Watson to the cast has made a decided hit. Their little musical skit is a scream and keeps the audience breathless with laughter. Walter Catlett as Benton Coyne keeps things moving fast and is a great favorite. Will Phillips, as Courtleigh Stawl, continues on his sprightly way and does his full share of furnishing laughs. Reece Gardner, as Normal Bean, makes the most of his bit, and Winifred Bryson, as Madeline Price, wears some stunning gowns and looks prettier than ever. Kathryn Rowe Palmer, as Dooley Dunne, keeps the audience roaring with her clever make-up and antics. She is decidedly one of the hits of the show. Irene Franklin, as Sadie St. Vitus, the Cabaret Kid, would be kept on the center of the stage every minute of the time if the audience had anything to say about it. The reluctance with which they let her get off the stage is sufficient demonstration of her popularity. Burton Green, as Cuthbert Shubert, her husband, accompanies her in her songs and demonstrates his ability to



Scene from *A Bachelor's Honeymoon*, being presented for the Coast by A. Mayo Bradfield.

get real music out of a piano with his solos. The rest of the cast do their parts in a workmanlike manner. The costumes are gorgeous and bring expressions of admiration from the feminine portion of the audience. The scenery is a work of art and shows that the motto of the management, "the best of everything," is no idle boast.

Savoy Theatre

Thanks to the energy and good judgment of a certain Tom North, one of the liveliest of all the live wires in the show business, who is on the Coast, with headquarters in San Francisco, representing the George Kleine feature films, San Francisco had the distinction last Monday of witnessing the first public appearance of Kleine's latest film masterpiece, Antony and Cleopatra.

It proved to be a sumptuous reproduction of the atmosphere of the court of Egypt's voluptuous queen and vividly realistic in its depiction of those scenes of war which brought to a close Antony's stay in Egypt. These scenes of war are appealing to the eye and represent the highest achievement in ensemble acting and photographic reproduction that the present craze for photo drama has brought us. With the utmost clarity the famous love story is narrated from the moment of Antony's arrival in Egypt until the death of Cleopatra. Scenes follow scenes, finally culminating toward the end in a climax of absorbing interest. It is a tremendous production in every way and one that will arouse a stupendous interest.

Pearl Hickman Says Hubby is Too Gay for Her

The romance of Pearl Evelyn Hickman Lydston and Clarence Corsen Lydston has ended. Wednesday Mrs. Lydston, through Ackerman and Oppenheim, attorneys, brought suit for divorce, accusing her husband of cruelty and infidelity. Lydston is now with the Madame Sherry Company.

Virginia Brissac Opens in Melbourne

Howard Nugent, writing from Melbourne under date of December 10th, says: "The Brissac Company opened big December 6th. Big business ever since; looks like a long run, both here and at Sydney. I enclose press notices." The press notices alluded to speak kindly of the company and commend Miss Brissac's work. But for some unknown reason there is a report current that Miss Brissac has not been a success. However, we believe the reports are unfounded.

George Spaulding's Company

George Spaulding is putting the finishing touches to his musical comedy company that will open at Vallejo tomorrow for two weeks, and then sail for Honolulu for an extended engagement. In the company are George Spaulding, Edith Newlin, prima donna, Eddie Murray, Geraldine Wood, Jimmy Gilfoil, Adele Higgins, Jess Mendelson, James Leslie, Ralph Martin, musical director, Jack Schulze, business manager, Buck Theall, scene painter, and a chorus of ten girls.

Movements of the Gaiety Companies

Irene Franklin will conclude her engagement at the Gaiety on the 17th. The Girl at the Gate, with Bickel and Watson featured and with the marvelous Millers and several other features added, will replace The Candy Shop at the Morosco Theatre in Los Angeles. The Candy Shop will go on the road. The new Dressler show will follow The Girl at the Gate here.

San Jose Thinks Gaby a Tightwad

SAN JOSE, Jan. 7.—Gaby Deslys has come and gone, leaving San Jose with the impression that she is a

tightwad. The fair Gaby kicked about the size of her taxicab bill and then took a street car to see the sights of the city. After the show last night she turned down the expensive menu and wine lists of San Jose's leading French restaurant and ordered ham and eggs and a bottle of beer.

Bernhardt Was Always Pretty Much of a Fakir

PARIS, Jan. 8.—The many fichus distributed by Sarah Bernhardt to admirers during her last visit to America, and which are now kept under glass by souvenir hunters, are merely a job lot of cheap wrappers. These the tragedienne purchased specially for the purpose, and never wore one herself. This is an amusing revelation. She was obliged, says Bernhardt, to adopt this ruse by the fact that on her previous tour admirers tore a valuable silk wrapper from her shoulders and divided it among themselves as souvenirs.

Wilbur to Go Into Stock at Bakersfield

Dick Wilbur is about concluding arrangements through THE DRAMATIC REVIEW to open in stock at the Bakersfield Opera House.

New Big Show for the Gaiety

Marie Dressler's musical revue, The Merry Gambol, the next show to go on at the Gaiety, will have a notable cast, consisting of Marie Dressler, Kathryn Osterman, Kathryn Rowe Palmer, Gladys Goulding, Ruby Norton, Chas. Judels, Sammy Lee, Chas. A. Mason, Chas. Purcell, Ogden Wright, Frank O'Rourke and John Young. Frank Pallemma will renew his acquaintance with Gaiety audiences in the guise of musical director.

LOUISE NELLIS has joined the Knute Knutson Company, to play the juvenile role.

Columbia Theatre

Otis Skinner in Edward Knoblauch's oriental drama, *Kismet*, presented by Klaw & Erlanger and Harrison Grey Fiske will begin a two weeks engagement next Monday night, Jan. 12. *Kismet*, though described as "An Arabian Night," is not, however, a dramatization of any one of Scheherezade's remarkable stories. Rather it is a paraphrase of them all. The plot, the incidents and the characters, are original with Mr. Knoblauch, yet, so thoroughly did he saturate himself with the wondrous tales that their flavor permeates the play from beginning to end. The intrigue, the humor, the lightning quick changes of fortune, the splendors and barbarities, the pomp and pageantry, the craft, cunning and wit of oriental life as revealed in *The Arabian Nights* are all present in *Kismet*, and are woven together in a gorgeous dramatic tapestry, the charm of which is indescribable. In point of variety of emotion, picturesqueness and originality, *Hajj* is the best acting role that has been written in a generation, and it is one that is particularly suited to the versatile genius of Otis Skinner. In his impersonation of the character, Mr. Skinner has attained the highest point in his splendid progress. It is indeed his masterpiece. Among the numerous other players in the organization are George Gaul, Willard Webster, Owen Meech, Richard Scott, Daniel Jarrett, Charles Newsom, William Lorenz, Harry Sothern, Harold Skinner, Ernest Leeman, Merle Maddern, Grace Hampton, Genevieve Dolaro, Rosa Coates and Nannie Palmer. The American production has been staged by Harrison Grey Fiske, and by his painstaking labors he has met a new standard in the pictorial art of the theatre. Owing to the length of the performance the curtain will rise promptly at eight o'clock evenings and at two o'clock at the Wednesday and Saturday matinees.

Alcazar Theatre

Evelyn Vaughan and Bert Lytell will bring their engagement to an end next week. They will make their farewell appearances in Bisson's powerful drama of mother love, *Madame X*. This choice of play will be welcome news to patrons of the Alcazar who were unable to get in a few weeks ago when this remarkable play was so thoroughly and splendidly presented. The cast will be identical with the one that played the great drama before and the production will be up to the Alcazar's impeccable standard. Following the Vaughan-Lytell season will come Andrew Mack, the singing Irish actor, supported by the Alcazar Players and specially engaged artists in the delightful romance of Ireland, *Tom Moore*.

Gaiety Theatre

The introduction of new business, new songs and new comedians, has given a new lease of life to *The Girl at the Gate*, and in consequence business has increased in the same measure as popular appreciation has grown of the efforts to make this a thoroughly entertaining show. Much of this emphatic commendation on

the part of the public is undoubtedly due to Bickel and Watson, whose comedy work in the piece is always the signal for an outbreak of irrepressible mirth which never lets up until these unique laughter-makers disappear temporarily from view. San Francisco won't have much longer to enjoy the performances of their favorite comedienne, Irene Franklin, for the course of *The Girl at the Gate* will steer her away from O'Farrell Street very shortly. The Gaiety's new production, starring Marie Dressler, is well on its way to completion, and though no definite date has been yet announced for its opening, the probabilities are that it will take place some time during the present month.

Savoy Theatre

Ordinary adjectives are not expressive enough when it comes to describing Geo. Kleine's latest production, *Antony and Cleopatra*, which has created a remarkable sensation and which will commence the second week of a most successful engagement on Monday afternoon. Nothing approaching it has ever been revealed upon the screen since the art of motion photography was first discovered. Even *Quo Vadis*, which was made by the same company, pales into insignificance beside it, and *Quo Vadis*, up to the present, has been considered the world's photo-drama masterpiece. That glorious and overpowering love story of the great Roman conqueror, Marc Antony, and the dazzling, royal Egyptian beauty, Cleopatra, is related photo-dramatically with a truth, realism and impressive power that would hardly be expected in silent drama, and the pictorial features are a revelation of artistic beauty and artistic joy. Anthony Novelli, of Vinitius fame in *Quo Vadis*, is the Marc Antony, and the great Italian artist, Giovanna Torribili Gonzales, makes an ideal Cleopatra, while many other Cines players who were popular in *Quo Vadis* are in the same cast. The embarkation of the Roman army for Egypt, the Roman senate in session and Cleopatra at her court are but a few of the big scenes in which over a thousand people participate. Matinees of *Antony and Cleopatra* are given daily at half past two, with evening performances at eight thirty, and the delightful incidental music given by picked musicians makes the entertainment doubly pleasing.

The Orpheum

The Orpheum bill for next week will have as its joint headline attractions Maurice and Florence Walton, ballroom dancers, and Nance O'Neil and her company in the one-act play, *In Self Defense*, or *The Second Ash Trav*, by Gaston Mervale. Miss O'Neil's engagement will be for one week only. Bert Fitzgibbon, the original Daffy Dill, will give the audiences 15 minutes of genuine enjoyment. Martin E. Johnson, the only white man to make the entire voyage of the South Sea Islands with Jack London in his little 45-foot yacht, *The Snark*, will show his own motion pictures of life in the far off and little known South Pacific Islands. Daisy Leon, the little prima donna, will contribute

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a fascinating turn, in which her sweet vocalization plays a charming part. Roberto, the European juggler, and the most dexterous manipulator of the fragile and easily breakable article that has come to this country, will, with the assistance of Bea Verera, a vocalist, furnish a unique and altogether entertaining performance. Next week will be the last of Maude Muller and Ed. Stanley, and also of Horace Goldin in his series of illusions, *The Old and the New* and *a Tiger God*, too.

The Empress

A bill that is calculated to be a prize winner is announced for Sunday afternoon. The attractions selected for headline honors are *The Canoe Girls*, Joe Maxwell's stunning musical revue, and Merian's Swiss Canine Pantomime Co., presenting the comedy-drama, *The Spoiled Honeymoon*. Lester Barnard and Earl Lloyd, two character comedians, will present Mr. Cohan from Newark. The act permits both these men to talk, sing and dance and otherwise display their individual talents as comedians. A popular comedian is Ernest Dupille, who has an exceptionally good voice and a fine routine of songs and stories. A very novel and unusual act is offered by Aldro and Mitchell, grotesque aerial gymnasts, who have a comedy revolving ladder act that is as daring as it is funny. Phasma, the Goddess of Light, will present a surprise act, and O'Connor and Mayo will comedize with monologue and saxophone eccentricities. Motion pictures and other features will be added to the bill.

Correspondence

SALEM, Dec. 29. — Wexford (Salem Holding & Amusement Co.): First half, *The Girl of the Golden West* presented by the Colonial Players to capacity business. Midnight matinee Wednesday to S. R. O. Last half: The Colonial Players in *Across the Divide*. This company played to the largest business in the history of this house this week. The Colonial Players are becoming more popular with every performance. Ye Liberty (Salem Holding & Amusement Co.): Warner's feature pictures to capacity business. Midnight matinee to big business. Last half: The Famous Players Company; capacity business. Opera House (Salem Holding & Amusement Co.): The Stanford Glee Club played here Friday to good business. Globe: Feature pictures and good effects; good business. Bligh (Bligh Amusement Co., T. G. Bligh,

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mgr.): Refined vaudeville and feature pictures were shown here this week to big business. The Bon Ton Musical Comedy Company will open Sunday for a three nights' stand, followed by A. B. Basco Musical Comedy Company for one week.

ALBANY, Dec. 29. — Bligh (Bligh Amusement Co., Frank D. Bligh, res. mgr.): The Bon Ton Musical Comedy Company opened here Monday for a three nights' engagement and played to capacity business. Midnight matinee Wednesday to a packed house. This company is headed by Henry Auerbach and Maude Beatty. Last half: Mr. Whitmore in a good musical act that pleased. Mr. Farusworth in tenor solos, good singer and pleased. A. B. Basco Musical Comedy Company will open for a three nights' engagement commencing Jan. 8th, and will be followed by the Frank Rich Company Number 2. Rolfe (Geo. Rolfe, mgr.): Licensed pictures and good effects to big business for the week. Dreamland (Lyle J. Picklin, mgr.): Warner's feature pictures and Kinne Shumaker in popular baritone solos; capacity business. Hub (Searls, mgr.): Universal program and a good orchestra to poor business for the week.

Singers Who Must Be Rated Clever Financiers

Here are the earnings some of the stars received during the past season for operatic and concert work, and from royalties on phonograph records:

	Fee for Single Appearance	Total Earnings
Enrico Caruso, tenor....	\$2,100	\$210,000
Geraldine Farrar, soprano....	1,250	85,000
Emmy Destinn, soprano....	1,200	75,000
Arturo Toscanini, conductor (season salary).....		12,000
Giulio Gatti-Casazza, Gen. Mgr. (season salary).....		30,000
Antonio Scotti, baritone....	400	17,500
Putnam Griswold, basso....	400	17,500
Din Gilly, baritone.....	300	15,000
Frieda Hempel, soprano (15 appearances).....		12,000
Mary Garden, soprano....	1,200	70,000
Charles Dalmores, tenor....	800	32,000
Hector Dufranne, baritone....	400	15,000
Gustav Hulberdeau, basso....	250	10,000
Total.....		\$630,500

Photo Players' Columns, Conducted by Richard Willis from Los Angeles

Grace Cunard is "extremely annoyed" at this weather; it has called a halt in the building of that bungalow and it prevents her scorching with that wonderful \$5000 odd Lozier. The only consolation she has is looking at the beautiful diamond ring her director gave her at Christmas time.

* * *

Cleo Madison is busying herself this dull weather with some water color painting. She is designing costumes for a mysterious scenario she has up her sleeve. Lule Warrenton says it is a fine effort, and she ought to know.

* * *

Carlyle Blackwell has had his hands full as his right hand man and business manager. C. Rhys Pryce, has been a very sick man, and Blackwell has not only had the direction and his leads to think of, but the office details as well. He says he would make a bad clerk and Col. Pryce will have his work cut out unravelling things when he gets back.

* * *

Harry C. Matthews was taken by H. C. Miller of the "101" ranch to meet the chief of the Ponca Indians. Mr. Miller is a blood brother and through his influence Harry Matthews was allowed to attend a council of the Indians. He came away with some interesting souvenirs. It is said that the Miller brothers have the largest herd of buffalo in existence on their ranch. They will figure largely in Director Matthews' pictures.

* * *

Al. E. Christie of the Universal is a well pleased man, the news of the reception of his two-reel comedy, When Ursus Threw the Bull, at the convention, the congratulations from headquarters and the unqualified splendid notices of the comedy in the trade papers, have gladdened his heart. He is fast being recognized as the leading comedy director in America and has attained this position by dint of hard work and genuine ability. He will put on a two-reel comedy once a month from now on.

* * *

Bess Meredith is back from the icy East and is now supporting Constance Crawley and Arthur Maude at the Kennedy studios at Hollywood. They are producing Rider Haggard's Jess and Miss Meredith has given a beautiful presentation of the Bess to Miss Crawley's Jess. Arthur Maude is a villainous Mueller, whilst Felix Modjeska has the part of John.

* * *

Robert T. Thornby, who made such a name with the Western Vitagraph as producer as well as actor, is repeating his successes at the Keystone in a series of comedies and the children's pictures which he is an adept at taking.

* * *

Director Burton King has taken the old Lubin studios at Glendale and will put on a series of feature

society, two-reel photoplays, which will be released by the Mutual. He starts on January the fourth and has already engaged Robert Adair as lead, Ed. Brady, an excellent all round actor; Leo Pierson, juvenile; Jackie Kirtley, lead; Eugenie Ford (another fine actress who can play anything), and Lillian Hamilton, ingenue. Oswald, late of Kalem, will be his camera man. The name of the first photoplay has not yet been made known.

* * *

Russell Bassett, known as "Pop" Bassett, the famous old actor with Al. E. Christie's comedy company, was unanimously made a life member of the Photoplayers' Club at the last dinner.

* * *

Edwin August was the recipient of a number of handsome pipes this Christmas. Some two years ago it became known that he had quite a fine collection of pipes from all over the world, and from that time on his admirers have sent him pipes of all sizes, shapes, nationalities and colors. His smoking den at the Rampart is a history in pipes itself and is vastly interesting.

* * *

Dainty Helen Case converted herself into a Santa Claus this Christmas and her automobile used up lots of gasoline as she made her rounds with quantities of parcels to the poor and needy. The many useful gifts were contributed by Robert T. Thornby and many good hearted motion-picture actors and actresses, and Helen thoroughly enjoyed the distributing end and made many a small boy and girl happy over Christmas.

* * *

Cecil De Mille and Dustin Farnum made Mona Darkfeather a splendid offer to play the Indian girl, Naturich, in The Squaw Man, but her contract with the Kalem company did not allow of her acceptance.

* * *

Harry C. Matthews, who is taking feature films at Bliss, Oklahoma, for Warner's Features, is both a lucky and an unlucky man. Whilst in California an auto turned completely over and he broke three ribs. Although the other occupants were not seriously injured, it is a miracle they were not all killed, and now word comes that on returning to the ranch the stage on which he sat turned over into a gully and gave him a bad shaking up whilst no one else was hurt. His leg was badly twisted for a second time.

* * *

Director Milton H. Fahrney has finished his three-reeler, Trail of the Law, for the Albuquerque Company, with Dot Farley, Joe Singleton and Paul Machette in the leads. It is a corking good Western story and was written by Augusta Phillips Fahrney. This week G. P. Hamilton is putting on a fine two-reel Western, entitled The Web of Fate, by Dot Farley; she also takes the lead with Joe Singleton and Paul Machette in support. In this a young fellow gambles somewhat, much to the dis-

tress of a young and affectionate Spanish wife. He wins a gun and belt from a friend and in turn loses it to a professional gambler, who later shoots the young husband in an altercation. The rest of the story shows how the wife saves the gambler from death, recognizes the gun and gradually lures him on to confess. In the end she dies by her husband's grave. It is a splendid story with some subtle and strong acting parts.

* * *

Hobart Bosworth and company are at Catalina Island taking scenes in the Valley of the Moon. Jack Conway as Billy, Myrtle Stedman as Saxon and Joseph Ray as the teamster have the leads, and Chas. Hayden is Mr. Bosworth's assistant. Hetty Gray Baker wrote the scenario and did a splendid piece of work, which was much appreciated by Jack London himself.

* * *

Rain has interfered sadly with picture making in Los Angeles, and J. Farrell Macdonald has been delayed with his huge production of Samson at the Universal. Allan Dwan could not quite finish Riche-

lieu before the rain drops came, but Francis Ford and Grace Cunard got through their Twin Sister's Double picture, and it is really a wonderful photoplay, even better than the first one of this series.

* * *

Baby Early still rules the roost at Miller's "101" ranch at Bliss, and is now the very proud owner of a beautiful Shetland pony, and they are firm friends. Early is teaching him all sorts of tricks. There is another to the group, one Ponca, a dog, and an intelligent one, which was given to Early by the Ponca Indians, who are greatly captivated by the bright and amusing youngster.

* * *

The Press Club held a big ball on New Year's night, which everyone attended and everything "doable was dooed." The Photoplayers' Club attended in a body with their wives, sisters and sweethearts, and Fred Mace made a little speech in which he invited everyone to attend the big Photoplayers' ball on Saint Valentine's night. It was a big night. Frank Montgomery, Mona Darkfeather and others attended in fancy costume and received a big hand.

Live News of Live Wires in Vaudeville

Blanche Lewis, formerly of Boyle and Lewis, has bought a residence in Baden Street at Glenn Park. She was a caller this week at the Coast Defenders' office. Miss Lewis has her mother and nephew making their home with her.

Mary Logan, number directress for Jas. Post Co., is putting on some dancing numbers that are a revelation to the Majestic Theatre patrons out at the Mission. The costuming of the ten chorus girls and the light effects are in keeping with the good vocal selections.

Gertrude Alvarado, the sprightly singing and dancing girl of the Monte Carter Co., is full of animation. She is a good dancer, a good vocalist and knows how to deliver her lines. She should be advanced.

George Morrell has left Los Angeles and gone to Salt Lake to produce for a musical comedy company there.

Frank Earle, the character man for Jas. Post Co., is putting over the first half of this week a good impersonation of a Chink. The wig is all that could be desired and a very good make-up is used.

Frank Rice, formerly of Basco and Rice, died in the Insane Asylum at Steilacoom, Wash., last Thursday.

Nat Wentworth, a good Coast Defender, will join Louis Jacobs' company in Arizona, opening on the 15th as leading man. A good selection.

James Post will shortly produce a musical comedy on The Little Minister, entitled The Rabbi. Matt Burton will be engaged for the title role.

Dick Mack was showing a character photo of himself and Ned Thatcher in black-face songs and dances away back in 1872 in the office of the Coast Defenders this week.

Chas. Alphin mourns the loss of a brother who died last Saturday in Los Angeles. Charley is talking of opening in Pasadena with musical comedy.

Ed. Dale, Eddie O'Brien, Will Cross and a company opened at the Garrick Theatre, Stockton, last Sunday in musical comedy.

Mrs. Grace De La Zarate of this city is in receipt of letters from her aunt, Maggie Moore, the Australian actress, that she is packing the King's Theatre, Melbourne, with her play, Meg, the Castaway. Mrs. De La Zarate was formerly a member of her aunt's company in Australia.

Eddie Gilbert opened at the Majestic Theatre, Fresno, last Sunday with the Gaiety Musical Comedy Company.

John Burns and Jessie Eldridge returned to their home in Tacoma the middle of the week. Genial John will assume his usual duties in front of the Empress Theatre for Sullivan & Considine.

Pete Dunsworth and wife will journey over Ed. Fisher's time on their way East. But, Pete, don't stay away so long from the Coast this next trip. Give the Coast Defenders' regards to Broadway.

Jule Mendel, now in his fourth year at the Olympic, Los Angeles, is receiving the grand salary of two hundred dollars per week. The management started a cut on two principals, who resigned, and cut down the chorus by two to meet the clause in Mendel's contract, a raise of fifty bucks every year.

Clara Howard, formerly the singing and dancing soubrette of the Olympic Theatre, Los Angeles, and the Armstrong Baby Doll Co., will shortly be with us as soubrette for Jim Post.

Monte Carter, now at the Wigwam Theatre, had to close a young man of his company for quarreling. Monte will not stand for any trouble in his company. Peace and happiness must reign supreme.

Walter Spencer and Harry Hallen are good supporters of Monte Carter. They take pride in dressing the parts assigned them and are both hard workers.

Vaudeville

The Orpheum

Horace Goldin and his company of illusionists are the headliners this week and their performance alone is more than worth the price of admission. It is a whole show in itself. Goldin carries about twenty-five people in his act, not to mention a whole carload of special scenery and a real live Bengal tiger. Goldin does all the work himself but manages to keep all the rest of the company jumping to keep up with him. He first gave imitations of several noted conjurers, and kept the audience guessing with his sleight-of-hand tricks. He did the usual number of tricks in which chickens, ducks and rabbits played prominent parts, but his successful efforts at making a piano, player and all disappear in the twinkling of an eye brought murmurs of astonishment from everyone. Even the tiger played a very prominent part in a clever disappearing act. Motion pictures played a prominent part in the act also during the scene setting and was continued on the stage. Goldin is a world-beater in his line and his work seemed to be fully appreciated. Maude Muller and Ed. Stanley's share in the entertainment was very much appreciated by a well-pleased audience. They had a bright, snappy line of chatter and Miss Muller gave a hint of what she could do with her voice if she ever broke into grand opera. The Five Sullys in their skit, The Information Bureau, made a good impression and was thoroughly enjoyed. Mr. and Mrs. Frederick Allen gave a delightful performance of a very clever sketch, called She Had to Tell Him, in which they both looked and acted the parts to perfection. Joe Shriner and Doll Richards entertained with some snappy dialogue, songs and dances. Lillian Herlein is a beautiful young woman, wearing beautiful gowns and sang operatic selections in a very acceptable manner. Tyron's Dogs are still giving evidence of almost human intelligence and performing amusing tricks. Boudini Brothers get more good music out of their accordions than anyone ever suspected of being there. They were highly appreciated. Motion pictures closed the show.

The Empress

Joe Maxwell's A Night in a Police Station, Prince Floro and The Society Tango Contest, presented by Sid Grauman, are drawing the crowds at the local Sullivan and Considine house this week. A Night in a Police Station is a one-act musical comedy, with Jerry O'Donnell and Lulu Belmont as the featured players and a cast of ten. Many singing numbers are introduced. The comedy is furnished by William Walter as McBooth Walkingham, a fallen star. The Tango Contest for the world's championship is a very elaborate dancing spectacle in which five couples are entered, Prince Floro, the educated monkey, is almost human. He smokes, drinks, answers the telephone, plays pool and rides any number of bicycles of different styles. Marie Dorr, a clever character comedienne, opened with a couple of Irish numbers, then the Rube wop, which is very

good, and finishes with the Italian characterization. The Les Trio Morandini, bamboo ladder and pole equilibrists; Arthur Geary, the red hussar and distinguished Tasmanian tenor, has a wonderful voice and fine personality, and Wilson and Rich, exponents of Darkytown drollery, complete a fine bill.

The Wigwam

Monte Carter and his clever dancing Chicks are doing business for Manager Bauer at the New Wigwam. The Carter Company are presenting Izzy the Waiter, for the first half, and they get many good laughs. The cast includes Walter Spencer, Harry Hallon, George Weiss, George Archer, Dee Loretta, Del Estes, Blanche Gilmore and the Dancing Chicks. Monte Carter is a great Jew, and as a drawing card he is something unusual. Other acts are Prince Ludwig, assisted by his big brother, in musical novelties and cartooning; Kelly and his Seven Merry Youngsters; Luceme, the girl with the violin, and first-run moving pictures complete a good program. The Monte Carter Musical Comedy Company will present Izzy's Millions for the last half and there will also be a great sensational bicycle act, The Cycle of Death, three speed demons going no less than 60 to 120 miles per hour around a circular contrivance of the latest design. Fred Swift, the musical bug; Kelly and Kneeland, singing and talking duo, and Frank Still, San Francisco's favorite baritone, in popular numbers make up the rest of the bill.

The Pantages

Texas, the gentleman gorilla, and the fight pictures of the Smith-Pelky bout are two big drawing cards. Texas is a real strong man, who smashes heavy planks on his bared head, bends wire bars across his neck and twists long lengths of gas pipe with his teeth into rings. The act is full of thrills. The motion pictures of the fight show the entire battle, from the first to the knock-out round. The Six Musical Spillers, Weston and Young in a breezy skit, entitled A Model Flirtation; Cole, Russell and Davis in a nonsensical comedy, Waiters Wanted, and Seymour and Robinson in a fast comedy acrobatic offering, and Bothwell Browne's Danse Revue of 1913, with the De Alberts, Mlle. Guilda (our own clever Myrtle Guild in plain every-day American), Mlle. Mollich and ten dancing girls make up the rest of the bill.

The Majestic

The new bill at the Majestic this week for the first half opened with Dan Kreuger, popular baritone, in latest song hits; the James Post Musical Comedy Co. in another one of their great laughing hits, entitled Hot Nights, and Brink's Comedy Circus, featuring the bucking mule, Thunderbolt. For the last half Gor-

don and Day, ragtime vocalists and instrumentalists; Alvard and Duncan, comedy bicycle act, and the James Post Musical Comedy Co. in another scream, Americans Abroad. The house is still doing capacity business. Every Tuesday evening, after each performance, in addition to the tango exhibition, there will be a competition among the music publishers, each one sending a representative to sing their latest song hits, the audience being the judge of the most popular song.

The Lincoln

Grace Allen, singing soubrette; Letellier, the handcuff king; King, Thornton & Co., presenting The Best Man, and Waterberry Bros. and Tenney make up the bill for the first half. For the last half, Dan Kreuger, popular baritone; Miss Van, musical and classical dancer; Beesen and Harris, singing, talking and dancing, and Brink's Animal Circus, featuring the bucking mule, Thunderbolt, are a good offering.

The Republic

Biff and Bang, those suicide comedians, are playing a return date this week. Madame Lloyd, dramatic soprano; The Four Lesters, in an aerial musical act; Leo Cooper & Co. in The Price of Power; Dan Llewellyn, the hobo comedian, and Gordon and Day, novelty bicycle act, complete a good bill for the first half. King and Thornton Co., those always welcome and popular people, are presenting a fine sketch, entitled The Greater Price, which is one of their very greatest successes. Waterberry Bros. and Tenney are playing return dates over the time; Hall and Menzies, the dude and the talkative lady; Chief Silver Tongue, Indian vocalist, and the Two Lowes in a novelty rope act make up the bill for the last half.

The Princess

Eugenie De Lafayette, the musical maid, opens the new bill at the Princess this week for the first half. Miss De Lafayette has a novel musical act. Geo. Clancy & Co., with Mary E. Ryan, in his own original dramatic playlet, The Dago, are going good. The cast includes Geo. Clancy, May Cornell, Chester Stevens and Mary E. Ryan. Stevens was let out Sunday and Jay Hanna finished the half in the part. Glick and Dale have a classy singing, talking and dancing duo; Dave and Percie Martine have a clever novelty act, and Lowe and De Marle in Fun On a Tight Wire, well received. Rollo and Normo, the Australian Kosciusko duo, novelty and acrobatic skaters; Delphine Warner, singing, quick change artist; Prince Ludwig, miniature musical cartoon-

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ist; Roberts and Maitland, the Gaby Guy and the Rubber Girl, and Kelly's Merry Youngsters in Childhood Memories make up a good bill for the last half.

Vaudeville Notes

Bothwell Browne has a company of the best-looking dancing girls at Pantages that have ever been placed on our local stage. They are uniform in size and costumed right up-to-date. They certainly can dance.

Frank Harrington, leading man with Monte Carter in Honolulu, will join the Post Musical Comedy Company, opening with them on Sunday.

John R. Gordon is returning to the Empress with that big scream of his, called What Would You Do? a domestic sketch where friend John gets in bad.

Chorus girls are talking of forming a union for their own protection and advancement, and also a benevolent order to take care of its members when sick and out of an engagement. It is certainly a good idea. Let the good work proceed.

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Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of January 11, 1914.

EMPRESS, San Francisco—Aldro and Mitchell; Ernest Dupille; The Canoe Girls; Bernard and Lloyd; Merian's Dogs. EMPRESS, Sacramento—Morandini Trio; Arthur Geary; Prince Floro; Mary Dorr; Night in a Police Station; Wilson and Rich. EMPRESS, Los Angeles—Willisch; Mond and Selle; D'Arcy and Williams; A Night at the Baths; Lew Wells; Katie Sandwina and Company. EMPRESS, San Diego—Livingston Trio; Brooks and Harris; Bruce-Duffet and Company; Mayo and Allman; Happiness. EMPRESS, Salt Lake (Jan. 14)—Martini and Maxmillian; Ballo Brothers; The Three Emersons; Louise Mayo; Sam Harris; The Bower of Melody. EMPRESS, Denver—Orville and Frank; Kelso and Leighton; Franconi Opera Company; Ross and Ashton; Behind the Footlights; Five Old Boys in Blue. EMPRESS, Kansas City—Maglin, Eddy and Roy; Campbell and Campbell; Cullen Brothers; Lester Trio; Lewis and Norton; Dunedin Troupe.

Vaudeville Notes

The Western States Vaudeville Association will add their bookings to Grogg's Theatre, Bakersfield, and the Barton Opera House, Fresno, on Jan. 18.

M. Watson has been appointed manager of Bert Levey's Republic Theatre in Los Angeles. A good selection. Bob Cunningham has been moved to the booking office here.

Miss Rita Lubelski, daughter of Tony Lubelski, the well known booking agent, was married recently

to Lewis Edgar Bruce, a young business man of this city.

At the music publishers' contest at the Majestic Theatre on Tuesday night the cup was won by Herbert Friend, who sang Sit Down, You're Rocking the Boat. Florence Melrose came second with the International Rag, Jim McNamara third with the Girl in the Heart of Maryland. There were six entries made. The publishers represented were Schneider, Harry Williams, Morris Abrahams, Kalmar-Puck, Sharpiro-Bernstein and Will Rossiter.

The lure of the stage and the attractions of other men for his wife broke up the home of Homer Wood of Oakland, according to a complaint filed Thursday morning, in which he asks for a separation from Eileen Wood, who is now touring in vaudeville as Cecil Dow. Wood complained his wife went on the stage against his will, first deserting him for the footlights in Prince Rupert, Canada. He induced her to return and they came to Fresno, but the attraction of the theatre was too much. A number of passionate letters were introduced with the complaint. One is sent from Eagle Pass in March, 1912, and reads as follows: "Dearest Darling: No doubt you will be thunderstruck to hear from me after these long years of silence. Your heart broken lover, Will." Other letters were sent by other men from different towns all over the country and were addressed to "Dear Little Girl," "Dear Miss Dow," "Cecil, Dear," "My Own Darling Little Sweetheart."

W. P. Reese, California representative for Sullivan and Considine, and Mrs. Reese, are back from a visit to Mr. Reese's father in Galveston, who is seriously ill.

Thos. K. Ryan writes from St. Louis that he will return to the Coast again shortly, and resume his extem-

Chas. King—Virginia Thornton

IN VAUDEVILLE

Pantages Time

Will R. Abram—Agnes Johns

Producing Stock Sketches

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Frank Harrington

Leading Man

With Monte Carter in Honolulu

Charlie Reilly

Starring In a Bit of Old Ireland, by Walter Montague.

Pantages Circuit

Patrick Calhoun

Maude O'Delle Company

Orpheum Circuit

Maude O'Delle

AND COMPANY

Orpheum Circuit

Max Steinle Mattie Hyde

With Edwin Flagg's feature act,

The Golden Dream

PANTAGES CIRCUIT

RUPERT DRUM

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HARRY MARSHALL

Scenic Artist

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Care of Dramatic Review

WILLIAM H. CONNORS

Light Comedian

King & Willard Co.; in vaudeville

GUS LEONARD

Have deserted the farm for a while and am doing stunts in Portland, Ore.

PIETRO SOSSO

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179 Delmar St., San Francisco

Performers' Dates Ahead

MAUDE O'DELLE CO.—St. Paul, Jan. 11; Minneapolis, 18; Omaha, 25; Milwaukee, Feb. 2; Chicago, 9; Memphis, 23; New Orleans, March 2.

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James Dillon

Leading Man

Seattle Theatre—Seattle

Charles E. Gunn

Leads

Orpheum Stock—Cincinnati

Maude Leone

Co-Star

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Florence Young

Leads

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Eddie MitchellBusiness Representative James Post's Musical Comedy Co.—Honolulu
Post's Grand Theatre, Sacramento, Presenting Ed Redmond Co.**Josephine Dillon**

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Care of DRAMATIC REVIEW

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Ingenue—The Traffic

Care of DRAMATIC REVIEW

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Howard Foster Stock

New Westminster, B. C.

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San Francisco, Cal.**ALF. T. LAYNE**

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Dates AheadTHAT PRINTER OF UDELL'S
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—Mitchell, Jan. 9; Sioux Falls, 10; Cherokee, 13; Storm Lake, 14; Wall Lake, 15; Carroll, 16; Boone, 17; Marshalltown, 18; Perry, 19; Webster City, 20; Iowa Falls, 21; Eldora, 22; Toledo, 23; Waterloo, 24; Cedar Rapids, 25; Manchester, 26; Independence, 27; Hampton, 28; Decorah, 29; Charles City, 30; Osage, 31.

THE MADCAP PRINCESS (H. H. Frazee, mgr.)—New York, indefinite.

THE TIK-TOK MAN OF OZ—Santa Barbara, Jan. 10; San Luis Obispo, 11; San Bernardino, 12; Redlands, 13; Riverside, 14; Pasadena, 15; San Diego, 16-17; Los Angeles, 18, week.

THE YELLOW TICKET (A. H. Woods, mgr.)—New York City, indefinite.

THOMAS E. SHEA (A. H. Woods, mgr.)—Washington, Jan. 12-17; East Liverpool, 19; Youngstown, 20-24; Pittsburg, 26-31.

UNDER COVER (Selwyn & Co. and A. H. Woods, mgrs.)—Boston, Jan. 1, indefinite.

WITHIN THE LAW—English Company—(A. H. Woods, mgr.)—London, indefinite.

WITHIN THE LAW—Jane Cowl Co.—(American Play Company, mgrs.)—Brooklyn, Jan. 12-14; New York, 26-31.

WITHIN THE LAW—Margaret Illington—(American Play Company, mgrs.)—San Francisco, 11-25; San Jose, 26-27; Stockton, 28; Chico, 29; Marysville, 30; Sacramento, 31.

WITHIN THE LAW, Helen Ware Company, (American Play Company, mgrs.)—Philadelphia, Dec. 22, indefinite.

WITHIN THE LAW—Helen Ware Co.—(American Play Co., mgrs.)—Philadelphia, Jan. 1, indefinite.

WITHIN THE LAW—Special Co.—(American Play Co., mgrs.)—Providence, Jan. 12-17; Salem, 19; Lowell, 20; Springfield, 22-24.

WITHIN THE LAW—Eastern Co.—(American Play Co., mgrs.)—Aurora, Jan. 11; Rockford, 12; Janesville, 13; Madison, 14; Racine, 15; Fond du Lac, 16; Sheboygan, 17; Manitowac, 18; Oshkosh, 19; Appleton, 20; Green Bay, 21; Marinette, 22; Menominee, 23; Marquette, 24; Calumet, 26; Hancock, 27; Ishpeming, 28; Ashland, 29; Superior, 30; Duluth, 31.

WITHIN THE LAW—Western Co.—(American Play Co., mgrs.)—Pottsville, Jan. 9; Harrisburg, 10; Allentown, 12; So. Bethlehem, 13; Pottstown, 14; Norristown, 15; Reading, 16-17; Easton, 19; Dover, 20; Passiac, 21; Montclair, 22; Boonton, 23; Plainfield, 24; Freehold, 27; New Brunswick, 28; Burlington, 29; Bridgeton, 30; Chester, 31.

WITHIN THE LAW—Southern Co.—(American Play Co., mgrs.)—Columbia, Jan. 10; Greenville, 12; Abbeville, 13; Athens, 14; Atlanta, 15-17; Jacksonville, 19-20; St. Augustine, 21; Daytona, 22; Orlando, 23; St. Petersburg, 24; Tampa, 26-27; Palatka, 28; Ocala, 29; Gainesville, 30; Jacksonville, 31.

WITHIN THE LAW—Northern Co.—(American Play Co., mgrs.)—Greenville, Jan. 10; Van Wert, 12; Defiance, 13; Bryan, 14; Kendallville, 15; Angola, 16; Jonesville, 17; Tecumseh, 19; Coldwater, 20; Marshall, 22; Charlotte, 23; St. Johns, 26; Mt. Pleasant, 27; Big Rapids, 28; Cadillac, 29; Ludington, 30; Manistee, 31.

WITHIN THE LAW—Central Co.—(American Play Co., mgrs.)—Winchester, Jan. 12; Staunton, 13; Clifton Forge, 14; Covington, 15; Hinton, 16; Charleston, 17; Pomeroy, 19; Gallipolis, 20; Portsmouth, 21.

Historically, as well as dramatically, Milestones, the beautiful comedy drama success of England and America, is of unusual interest, for the three acts are all laid in the same room, the first in the period of 1860, the second in 1885 and the third in 1912. As the years go by we note the change in furnishings and decorations of this room, in which candles give way to gas which in turn is replaced by electricity, and as the character of the room changes, so, too, do the fashions in dress, in speech and in manners.

Roscoe Karns

Redmond Stock, Sacramento

J. Anthony SmytheLeading Juvenile
Ye Liberty Playhouse—Oakland**Broderick O'Farrell**Leading Man—Featured
Kirby Stock, Stockton**Langford Myrtle**Orpheum Time
Care of DRAMATIC REVIEW**Albert Morrison**Leading Man
Ye Liberty Playhouse—Oakland**Beth Taylor**Leading Woman
Ed Redmond Stock, Sacramento**Sherman Bainbridge**Leads and Direction
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Permanent Address, 2111 Park Grove Avenue, Los Angeles**E. P. Foot**Musical Director
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Princess Theatre—Fresno**Jean Mallory**Characters and Seconds
At Liberty
Care DRAMATIC REVIEW**Edwin Willis**Eccentric Characters and Juveniles
At Liberty—Care DRAMATIC REVIEW**Jay Hanna**Juvenile
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Pantages Time

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Hotel Oakland
Oakland, Cal.**Nana Bryant**Leads
The Traffic
Management Bailey & MitchellGEORGE D.
MacQuarrieLeading Man
Bought and Paid forHELEN D.
MacKellarLeading Woman
Management of Wm. A. Brady**Geneva Lockes**Leading Woman
At Liberty,
Care of DRAMATIC REVIEW**Pauline Hillenbrand**

Leads

Marta Golden

Ye Liberty Stock—Oakland

G. Lester PaulBailey and Mitchell Stock
Seattle, Wash.**Hugh Metcalfe**

Ed Redmond Stock

Correspondence

SALT LAKE CITY.—New Year's night was celebrated here as never before, and even to this late day the various cafes and hotels are storing a gallant array of headgear, both ladies' and gentlemen's, lost in the shuffle. The cabarets had an augmented list of entertainers at hand, Maxim's as usual, being the most popular place, its many tables being reserved several days before the big affair. Among its entertainers were Florence Logan, Leona Francis, Viola Barrett, Miss Casey and Harry Reichman. Fred Lincoln, of the S. & C. circuit, dropped into town today and expressed great satisfaction at the way the local Empress is doing the business. He leaves tonight for the East. Paderewski, the Polish pianist, gave a recital last night at the American Theatre to local society, who enthusiastically applauded his every number. Attachments at the last moment prevented Earl Gandy's Colonial Musical Comedy Co. to depart from the Lyceum in Ogden for the road, and the disbanded company is drifting, a portion of the principals and dancing girls having joined the Morrell Company just opening at the Princess here. New Year's day saw the re-opening of the Majestic, now Princess, with a musical show headed by George Morrell as producer. During the week that the house was closed the stage was widened and other needed improvements, both in the auditorium and dressing-room sections were made. New scenery has been installed and the lighting system improved. The company is composed of Sam Loeb, Celeste Brooks, Fred Jamieson, just closed with the Colonial Musical Comedy Co. at Ogden, Frank Bertrand and the McCall Trio, besides Mr. Morrell, the chorus being made up of Edith Blondin, Leone Abbott, Gladys Hamlin, Edna Patten, Flora Clifford and Helen Timmins, with Fbba Benson at the piano. George Morrell has played this house years ago and is well remembered for his clever work at that time, and Sam Loeb and Celeste Brooks have a host of friends here made during their former stock engagement. Officer 666 did only a fair business at the Salt Lake Theatre the latter part of last week, hardly what the play deserved, its cast being composed of able people. Manager W. G. Tisdale reports business good elsewhere; now returning to the one-night stands in the Northwest. The Pink Lady is doing a beggarly business now and the local papers are not slow to voice their disapproval of the poor presentation the present company is giving this tuneful, mirth-provoking musical comedy. Next week, Adele. After a rousing week's business in The Virginian, Willard Mack and Marjorie Rambeau are offering another strong attraction in The Escape, from the pen of Paul Armstrong. This drama is laid in four acts, depicting life in the tenements and also in society, each being well mounted and the entire production staged under Mr. Mack's personal direction, ensuring a finished offering. The cast includes, besides Mr. Mack and his wife, Lillian Rambeau, Frederick Moore, Saxone Morland, Frederick Sumner,

Arthur J. Price, Howard Scott, Leon McReynolds, Pearl Ethier, Arthur Morse Moon and Albert Richards. Miss Rambeau as May Joyce is giving her usual finished performance, having a true conception of the girl of the slums who in order to escape the filth of the tenements enters a life of shame, and Willard Mack as Dr. Von Eiden is seen at his best. Special mention should be given Frederick Moore's Jim Joyce, a most difficult part, so readily susceptible to exaggeration, of which he gives almost a perfect portrayal of the kind of fathers that make up the heads of tenement families. Arthur J. Price is immense as the east-side tough, and Frederick Sumner is doing perhaps the best work since he joined the stock company as Larry, the brother of May, who through injuries inflicted in childhood by an angry father, has a weakness for "killin' t'ings." The rest of the company are each making an admirable showing. Next week, The Man Who Stood Still. The Orpheum bill is a strong one and Manager Bruckart is much pleased with the way Salt Lakers are turning out to greet his offering. Harry Fox and Dolly Yanesi have some really good singing and dancing, Genaro and Ray amuse and the Six Musical Cuttys are repeating their former hit with their musical selections. Others: Geo. Rolland & Co. in the farce, Fixing the Furnace; The Three Collegians, La Toy Bros., pantomimists, and Bollinger and Reynolds on the wire. Empress: Headlined by the Five Old Veteran Boys in Blue. Others: Behind the Footlights, the Franconia Opera Co., Kelso and Leighton, Ross and Ashton, and Oroville and Frank. Pantages is doing a land office business with this week's bill, and Manager F. R. Newman is very much gratified with the reception his advertising feature is receiving, and the business it is pulling into the house. He saw an opportunity to coin the notoriety given Lopez, the Mexican bandit murderer, now supposed to be in hiding in Bingham mines, and engaged Geo. Warburton Brown, who were given a look at him nightly dressed like the bandit on the Pantages stage. Much amusement and publicity was given the house and the prize offering for the first person to catch "Lopez" has already been claimed and paid. The bill is a good one, headlined by Mlle. Mimi Amato in The Apple of Paris. Others: Laura Ordway, English comedienne; Marion Munson, quick change artist; Belzac and Baker, instrumentalists, and Francis Le Maire on the rollers.

R. STELTER.

CARSON CITY, Jan. 6.—Grand Theatre (W. S. Ballard, mgr.): Laura Winston and Cecil Lionel played a week's engagement at this popular house last week. Miss Winston is a native of Carson City and is beloved by all. Her reception on the first evening of her appearance here was flattering in the extreme. Every seat was taken and her entrance upon the stage was the signal for hearty and prolonged applause, applause which was repeated frequently during the action of the playlet. Friday afternoon, Miss Winston and Mr. Lionel entertained the inmates of the State Prison with several sketches, every part of the program being thoroughly enjoyed. Whenever Miss

COLUMBIA THEATRE

Two weeks, beginning Monday, January 12th

Curtain at 8:00 Sharp

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SKINNER

(By arrangement with Charles Frohman)

IN "AN ARABIAN NIGHT"

KISMET

BY EDWARD KNOBLAUCH

Produced and Managed By

HARRISON GREY FISKE

Winston has appeared on the street she has been greeted by old friends, and her visit has been one of pleasure, both to herself and those who know her. Signor Durand and Signora Valloza attracted a crowded house at the Leisure Hour Club rooms Saturday evening and thrilled their listeners with exceptionally fine music. Signor Durand contemplates organizing a choral society here, an idea which meets with the approval of every singer in town. A. H. M.

SEATTLE, Jan. 5.—Moore: This house is given over this week to the Kleine photo play, Antony and Cleopatra. Seattle: After a nice week with The Girl of the Golden West, Bailey and Mitchell are presenting The Spoilers, with James Dillon, Dwight Meade, Guy Hiner, Inez parts. Metropolitan: Pictures here, too. This week The Life of Richard Wagner. May Irwin in February. Orpheum: Walter Lawrence and Frances Cameron divide headline honors with Paul Conchas and Smith, Cook and Marie Brandon; the latter appear in their sketch, The Millionaires. Other acts are the Reagon and Anda Due in the big Four Original Periz, equilibrists; The Double Cross, a sketch dramatized from Will Irwin's story in the Saturday Evening Post; Roy Cummings and Helen Gladys, singers and dancers, and the Ioleen Sisters in a sharpshooting act. Empress: The Six Banjophiends headline the new bill. The Fighter and the Boss is an added attraction, presented by Richard Milloy and Geo. Mackey. Kathrine Klare, billed as the Irish thrush, is heard in Irish songs; Jovial Joe Whitehead, the commander-in-chief of the "Nut Army"; Barton and Lovers, a lady and gentleman, offer an act via the unicycle which includes some dancing, and Sylvester, who pulls off all sorts of magic stunts, completes the bill. Pantages: Headlining the new bill is Edward H. Flagg's spectacular fantasy in eleven scenes, called The Golden Dream, featuring Marguer-

ite Favor and Max Steinle and Mattie Hyde. The show is also notable for the return of Bob Albright, the male Melba. Other numbers are Julia Redmond & Co. in The Critic and the Girl; Reed's acrobatic bull terriers, and Dunbar and Turner in Twenty Minutes from the Daffy House.

VANCOUVER, B. C., Jan. 5.—Avonue Theatre: The Little Lost Sister is offered here this week. Imperial Theatre: Isabelle Fletcher Players are giving us a treat this week with Paid in Full as the offering. James Guy Usher and Tom B. Loftus add materially to the success of the play, and all the rest of the company give a good account of themselves. Empress Theatre: The Lawrence Company are putting on The Dollar Mark this week. Del Lawrence is seen at his best as Jim Gresham. Maude Leone, as Margaret Marriott, is typical of the part she plays. The remainder of the company give excellent portrayals of their various characters. Orpheum Theatre: An excellent bill is being presented here this week with Walsh, Lynch and Company in Huckins Run as the big feature. Leonard and Louie, gymnasts; Burk and Harrison, singers and dancers; Luigi Dell'Oro and his accordion, and Twilight Pictures complete the bill.

KAREN GRAUM was signed last week by THE DRAMATIC REVIEW to play the soubrette part with the Knute Knutson Company. Josephine Dillon will soon join A Bachelor's Honeymoon in the leading part, as Rose Ainsworth Bradfield, who is now so charmingly playing the part, will soon leave for her Chicago home, owing to a call from the long-legged bird. Jay Hanna may also join the same company.

NEW YORK, Jan. 5.—Lillian Sinnott, who had played in a number of Broadway successes, was found dead in her apartments today with her throat and wrists cut. Friends said she was despondent over the death of her fiance, Leslie Kenyon, who was buried today.

ALL THE THEATRICAL NEWS

The San Francisco
DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, January 17, 1914

No. 26—Vol. XXIX—New Series



WILBUR HIGBY



ROSE AINSWORTH



SCENE FROM FIRST ACT, A BACHELOR'S HONEYMOON. Management A. MAYO BRADFELD

DRAMATIC

VAUDEVILLE

Evolving a New Scenic Art

In Shakespeare's day stage decoration was left to the imagination of the audience, fired by the verbal felicity of the poet. A hint here and there was sufficient. A hobby horse indicating a regiment of riders or a placard bearing the inscription "Palace of the King" were the sole contributions of the scenic artist. Modern audiences insist on productions on the most lavish scale. We ask that life be imitated and even surpassed on the stage. We have evolved two new styles of scenic art. One, that of Reinhardt, avails itself of fantastic perspectives. It is characterized by what may be called an elaborate simplicity. Reinhardt insinuates. He suggests. His appeal is based on the precise application of psychological formulae. He speaks to the mind. Belasco, on the other hand, speaks to the senses. He creates atmosphere by an infinite attention to precious detail. He himself describes his secret as the poetic adaptation of nature. Advanced scenic artists in Europe, such as Leon Bakst, attempt to combine both methods. Though, as Mr. Belasco remarks in a recent article, the canvas of the scenic artist is limited, it is no more so than the painter's canvas. Beyond the margin of a miniature the whole can be seen, if the miniature be faithful. It is easier, he goes on to say, to produce an effect in a circus or on a huge stage; but even on a small scale the producer may avail himself of the language of nature, of sun and star, of sky and sea,—light. His own light-effects, he insists, are not merely matters of mechanical invention.

"I have often sat in an orchestra seat at rehearsal and painted a moonlight scene from my recollections of an actual one. I have directed the distribution of light and color on the canvas as a painter manipulates his colors, shading here, brightening there, till the effect was complete. It was all done at one sitting for the first time, but I could never repaint that picture. Once I had worked out the lighting of a scene, sticking at it sometimes till I was almost blind, there are no changes afterward. Mechanism completes it, but the inspiration of a few hours makes it."

While Mr. Belasco always summons the drama to his aid, the stagecraft genius of the New York Hippodrome, Arthur Voegtlin, receives but slender assistance from the story told upon the gigantic stage where he evolves his miracles. The Shuberts announce that they spent no less than \$200,000 upon America. The plot, as one critic remarks, is so slight that one does not have to trouble to follow it, but can devote all the time to admiration of the wonderful scenic effects. The production runs like clockwork. Scene succeeds scene with such rapidity that one has no time to get tired of one before another takes its place. Another remarkable thing, as a writer points out, is the way changes of scene are made, one melting into the other almost before the audience realizes that the first is over. From the standpoints of mechanics and scenic beauty, he goes on to say, America has never been outdone.

"The production this year, instead

of taking the spectator all over the world, is devoted to this country, all the marvels of which are shown in miniature on the immense stage. Of course there is a story as an excuse for this journeying. An international spy steals some fortification plans from an officer in the United States army and is chased by the officer all over the United States. That's all, but it is enough for an excuse.

"The spectacle opens with a prolog, The Landing of Columbus, and then the scene changes to the Grand Central Station. All the scenes familiar to frequenters of this terminal are shown. Then comes the old farm. Here bucolic characters are mingled with real cows, pigs, horses and chickens. At the farm the chase begins and leads first to the levee at New Orleans, with an old-fashioned sidewheel steamer at the dock and the levee crowded with darkies and cotton bales, forming a setting for songs, dances and cake-walks.

A scene on the East Side is followed by a brilliant pageant at Panama. The scene next shifts to the National Yellowstone Park; then quickly to Florida. The thriller of the evening takes place in the Grand Canyon of the Colorado. Here the great Hippodrome tank is open for the first time. In the distance is seen an automobile, with four occupants, slowly climbing the trail. It disappears behind a crag and then suddenly shoots into sight at the top of a steep grade. The chauffeur seems to lose control of the machine and the automobile plunges into the tank, turning upside down and spilling out its passengers.

No less elaborate and, perhaps, no less costly was the recent production of d'Annunzio's *La Pisanelle*, subtitled *The Perfumed Death*, in Paris. The color schemes of this exotic play were worked out by Leon Bakst and Wsewolode Meyerhold of the Imperial Theatre of St. Petersburg. Each scene presents a veritable feast of glowing colors so skilfully blended that the extraordinary crudity of some greens and blues is unnoticed. Nothing is apparent except a rich glow which is full of fascination. The color scheme of the last act is thus described:

"A brocaded curtain of gleaming, mysterious blue is slowly drawn aside, the salon of a great queen is revealed. Through the open windows there are visions of flowers and foliage—dull purple, faint rose and green. The floor is covered with a rich carpet, which reveals tones of grays and faint greens; the throne of the queen is faintly purple, the costumes of her attendants are white and orange and peach pink. In the background there is a mysterious glow of dull blue—the blue of a summer sky at twilight.

"Into this glowing frame Ida Rubinstein, *La Pisanelle*, bounds, with the sinuous movements of a great dancer. And Rubinstein is strangely attired—long Turkish trousers, richly embroidered in gold and composed of vermilion red satin; a tight tunic of Parma violet stuff glittering with gold threads, and on entering a long court train of black velvet lined with white satin and weighed down with gold and silver embroideries. Just at the end she casts aside her train and she dances the dance of death, which d'Annunzio has called *La Mort Parfumee*. She

is smothered in blood-red roses by slaves, who wear weird robes of clinging silks in an extraordinary shade of Indian lake. A marvelous, unforgettable coup d'œil! And one which is possessed of importance, for the color scheme of Leon Bakst will be the color scheme of all the world tomorrow. It is the beginning of a new era in the worlds of dress and of the theatre."

The theme of d'Annunzio's play is the reappearance of Venus in her native island, Cyprus, in Christian times. Her spirit passes over the island like the sirocco, and, as she appears now in one form and now in another, a beggar, a fleeting queen, a saint, a courtesan, she drives men mad.

"In d'Annunzio's hands the symbol is quite magical. To the chivalrous she is his chivalry; to the saint she is his sanctity; to the libertine she is his lust; to every man she is himself. In herself she is nothing. *La Pisanelle* is that in nature which evokes; she is d'Annunzio's reading of the Eternal Feminine. The form into which he casts this idea is a legend.

"In the thirteenth century in Cyprus a king with a tender name falls lovesick, but of no woman. He languishes with the love of love, a mood as charming and absurd as the hero—a wan Byzantine child, whimpering, ecstatic, effeminate, in the throes of first manhood. Adolescence and its melancholy are strong upon him; he muses; he has a mind to marry poverty, humility, beggary—so perversely does Venus haunt him. Then she first takes form for him as a Greek slave whom the pirates sell in Famagusta, a slender mummy-like figure, whose divine indifference exalts and maddens the crowd, drives one man from his reason, pushes another to his death, stirs the stomach of the king's uncle, and touches the king to worship. He hides her in a convent and her presence intoxicates the nuns. We see them running giddily about the courtyard in the moonlight, shaking off their sandals, climbing to her window to spy out her devotions and confessing all their peccadilloes to the saint. Then with his courtesans the king's uncle sweeps upon her to carry her off and the women recognize in her *La Pisanelle*, a poor scapegrace of Pisa; but to avenge a sullied ideal the king kills his uncle."

"In the midst of this the moonlight seems to turn her to stone and to spread out the struggles at her feet as her pedestal, and the dying recognize in her the statue of Venus."

In the last act, where the heroine, like the guests of Heliogabalus, is smothered under roses, d'Annunzio might have enlisted the services of still another art which is slowly evolving—the art of perfume. If, in the last act of *L'Africaine*, when Selica is dying from the poisonous exhalation of a huge manchineel tree, the aroma of some heavy Oriental perfume could become perceptible in the audience, it would no doubt produce a new agreeable sensation in harmony with the action and setting of the play.

"In a similar way, the beautiful night scene in the *Masters of Nuremberg*, when Hans Sachs sings *Wie hold duftet heut' der Flieder*, might be greatly enhanced if suddenly the

perfume of lilac could be wafted into the audience. And if in a play like *Madame Du Barry*, at the moment when the unhappy mistress of Louis XV., on the way to the guillotine, meets the lover of her youth and utters words to the effect that 'everything might have been different if she had kept her appointment on a certain morning years ago to gather violets in the woods with him,' suddenly the odor of violet, like a vague reminiscence, became perceptible in the audience, it would undoubtedly produce to the fullest extent that sensuous and emotional thrill—pleasing to the highest and lowest intelligences alike—which we know as an æsthetic pleasure."

Jacobs Still Presenting New Ideas in Phoenix

"That hustler, Lou Jacobs," writes a showman traveling through Arizona, "has caught on in Arizona, and they refer to him here as a scientific manager, as his progressive methods have made quite a hit with the business people. He has introduced a new contest in the *Daily Gazette* here which is causing wide-spread interest. You can see where he is going to get a lot of free material. He has over twenty manuscripts sent in already, some good and some indifferent, but all containing an idea. Jacobs has also succeeded in obtaining something here that I do not believe has ever been accomplished by a manager with a show in the history of the business. He has had himself appointed the Dramatic Editor of the *Gazette*, and will publish a page pertaining to the profession every Saturday night. As we get but one or two road attractions a month here and have but one vaudeville house playing three acts of Bert Levey's and a few picture theatres you can readily see that the only subject matter of interest on the page will be concerning the L. B. J. attractions and people."

Adele Ritchie in Contempt

NEW YORK, Jan. 6.—Adele Ritchie was fined \$215 for contempt of court in the City Court today because she failed to appear for examination in supplementary proceedings. The judgment was obtained by Elizabeth Davis Berry for rent of a farm near Greenwich, Conn., which Miss Ritchie refused to pay on the ground that the farm wasn't what it was represented to be. The actress was fined the amount of the judgment against her but she has two months in which to pay.

William T. Hawtrey, English Actor, Dead

WASHINGTON, Jan. 7.—William T. Hawtrey, the English character actor, brother of Charles Hawtrey, the comedian, died in a hospital here today a few hours after he had collapsed in a street car. Hawtrey was 57 years old. He has been seen here in many plays.

Andrew Mack opens his special starring season at the Alcazar Theatre on Monday night, January 19th, in *Tom Moore*, supported by the eleven Alcazar Players.

Dates Ahead

A BACHELOR'S HONEYMOON (A. Mayo Bradfield)—Fresno, Jan. 18-19; Selma, 19; Hanford, 20; Coalinga, 20.

BISHOP'S PLAYERS. — In Stock, Ye Liberty Playhouse, Oakland.

BLINDNESS OF VIRTUE—(Wm. Morris)—Portland, Jan. 18-19; Aberdeen, 22; Tacoma, 23-24; Seattle, 25-29; Victoria, 30-31; Vancouver, Feb. 2-4; Everett, 5; Ellensburg, 6; N. Yakima, 7; Spokane, 8; Wallace, 10; Missoula, 11; Great Falls, 12; Helena, 13; Anaconda, 14; Butte, 15; Bozeman, 16; Billings, 17; Miles City, 18; Dickinson, 19; Bismarck, 20.

BOUGHT AND PAID FOR (Wm. A. Brady, Ltd.)—Bozeman, Jan. 17-18; Livingston, 19; Billings, 20; Miles, 21; Valley City, 23; Fargo, 24.

FINE FEATHERS (H. H. Fraee, mgr.)—All star cast—Brooklyn, Jan. 17-31.

FINE FEATHERS (H. H. Fraee, mgr.), Western—Poplar Bluff, January 19; Cario, 20; Anna, 21; Marion, 22; Du Quoin, 23; Centralia, 24; Alton, 25; Jacksonville, 26; Hannibal, 27; Moberly, 28; Mexico, 29; Jefferson City, 30; Columbia, 31.

FINE FEATHERS (H. H. Fraee, mgr.), Southern—Athens, January 17; Abbeyville, 19; Greenville, 20; Asheville, 21; Spartansburg, 22; Concord, 24; Statesville, 26; Salisbury, 27; Winston-Salem, 28; Danville, 29; Greensboro, 30; Durham, 31.

JULIAN ELTINGE in The Fascinating Widow Co. (A. H. Woods, mgr.)—New York, Jan. 12; indefinite.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Sacramento, January 16-17; Oakland, 19-21; Red Bluff, 22; Medford, 23; Eugene, 24; Portland, 26-31; Seattle, Feb. 2-7; Vancouver, 9-12; Victoria, 13-14; Nanaimo, 16; Westminster, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 23-25; Edmonton, 26-28; Saskatoon, March 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

MADAME SHERRY CO. (Magner and Spaulding)—Joplin, Mo., Jan. 17; Carthage, 18; Clinton, 19; Sedalia, 20; Jefferson City, 21; Columbia, 22; Moberly, 23; Louisiana, 24; Quincy, Ill., 25; Burlington, 26; Fort Madison, Iowa, 27; Washington, 28; Ottumwa, 29; Oskaloosa, 30; Muskatine, 31.

MUTT AND JEFF IN PANAMA (Chas. A. Williams, mgr., Wm. Garren, bus. mgr.)—Maricopa, January, 18; Bakersfield, 19; Santa Ana, 20; San Diego, 21-22; Oxnard, 23; Ventura, 24; Santa Maria, 25; Salinas, 26; Monterey, 27; Hollister, 28; Oakland, 29-Feb. 1; Santa Ana, 2; Petaluma, 3; Vallejo, 4; Woodland, 5; Auburn, 6; Sacramento, 7; Reno, 8; Nevada City, 9; Grass Valley, 10; Marysville, 11; Oroville, 12; Chico, 13; Red Bluff, 14; Dunsmuir, 15; Medford, 16; Grant's Pass, 17; Roseburg, 18; Eugene, 19; Corvallis, 20; Albany, 21; Salem, 23; Oregon City, 24; Vancouver, 25; Portland, 26-28;

Astoria, March 1; South Bend, 2; Centralia, 3; Aberdeen, 4; Elma, 5; Olympia, 6; Tacoma, 7; Seattle, 8, and week.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

THE DIVORCE QUESTION CO. (Rowland & Clifford, prop., Fred Douglas, mgr.)—Buffalo, Jan. 19-24; Detroit, 26-31; Columbus, Feb. 2-7; Cincinnati, 9-14; Birmingham, 16-21; Memphis, 23-28; New Orleans, March 1-7; Atlanta, 9-14; Nashville, 16-21; Louisville, 23-28; St. Louis, 29-April 4; Chicago, 13-May 2.

THE LITTLEST REBEL (A. H. Woods, mgr.)—Grand Rapids, Jan. 18-24.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc.) Bisbee, Jan. 17; El Paso, 18-19; Pecos, 20; Carlsbad, 21; Roswell, 22; Clovis, 23; Hereford, 24; Lubbock, 26; Plainview, 27; Tulia, 28; Canyon City, 29; Dalhart, 30; Amarillo, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Barnesboro, January 19; Indiana, 20; Blairsville, 21; Vandergrift, 22; Kittanning, 24; Wheeling, 26-28; Monesson, 29; Brownsville, 30; Uniontown, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Philadelphia, Jan. 19-24.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Americus, Jan. 17; Columbus, 19; Montgomery, 20; Selma, 21; Demopolis, 22; Meridian, 23; Hattiesburg, 24; Tuscaloosa, 26; Macon, 27; Starkville, 28; Aberdeen, 29; Amory, 30; Typelo, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Pipeston, January 17; Madison, 19; Willmar, 20; Morris, 21; Herman, 22; Benson, 23; Litchfield, 24; Montevideo, 26; Ortonville, 27; Milbank, 28; Webster, 29; Groton, 30; Aberdeen, 31.

WESTERN AMUSEMENT CO. Hollister, Jan. 19, week.

THE WINNING OF BARBARA WORTH—Dayton, January 19-21; Springfield, 22-24; Indianapolis, 26-28; Louisville, 29-31.

Mantell's Baton Found

SAN JOSE, Jan. 8.—Among the glittering ornaments of the property man of a local theatre, A. B. Langford, the sheriff, yesterday found the baton used by Robert Mantell in his characterization of King John. Mantell lost the insignia of kingly authority while playing here recently and wired the sheriff. The baton was made by London jewelers exactly after that of the real King John, and although its jewels are all paste, the baton is of considerable intrinsic value because of the workmanship. It was sent to the actor today.

Brave William Gillette

William Gillette, the American actor-author, lately sailed on the Carmania, of the Cunard line, for a short unprofessional, but business trip to London. On his way to the steamer, Mr. Gillette stopped his taxicab, got out and telephoned Charles Frohman. This is what Mr. Frohman, seated in his office, heard in the familiar William Gillette tones: "I went to the Empire Theatre last night. I have only one thing to say. I think every



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PEG O' MY HEART D—Northern.
PEG O' MY HEART E—Middle West.
THE BIRD OF PARADISE by Richard Walton Tully.
THE TIK TOK MAN OF OZ by L. Frank Baum and Louis Gottschalk.

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ical condition on Thursday Island, Queensland. News of her illness was received here today by her husband, George W. Young, a banker. The Tasman went ashore in the Gulf of Papua, and though she cabled reassuring messages, Mme. Nordica is said to have subsequently suffered a nervous breakdown.

Charley Kenyon Wants His Royalties

Charles Kenyon, author of Kindling, in which play Margaret Illington starred last year, has brought suit in the United States district court against E. J. Bowes, manager of Miss Illington, for an accounting. Bowes has been served with a summons to appear in court within 20 days and answer to Kenyon's complaint that since February 8, 1913, the author has received no royalties from his play.

Nordica Seriously Ill

NEW YORK, Jan. 10.—As result of the strain and shock through which she passed recently during the grounding of the Dutch steamer Tasman, Mme. Lillian Nordica was stricken with pneumonia and is in a crit-

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The Evolution of a Stage Setting

There is an old story current among people of the theatre to the effect that W. S. Gilbert was inspired to write *The Mikado* by a glance at an ancient Japanese sword that hung on the wall of his study. Assuredly there is no reason to doubt the truth of this tale since every artistic invention is founded upon some one momentary impression, which may so trifling that the artist himself forgets the incident entirely, while profiting by its effect upon his imagination. It would be interesting indeed if one could discover the trivial foundations upon which the greatest plays have been built—a chance conversation, perhaps, an item in a newspaper, an incident in the street, or a bit of neighborhood gossip. The dramatist may find his inspiration anywhere, at any moment. And once having begun the construction of his play, the dramatist builds his incidents, his situations and his stage pictures, from material gained by chance, here, there and everywhere. Usually, he creates in his imagination at the very outset a very definite stage setting, since all the movements of his characters must be determined by the surroundings in which they are placed. The actual setting that the dramatist sees when his play is pro-

duced is often far different from his imagined stage picture, however conscientiously the scene painters have endeavored to carry out his plans and instructions. But, at least, the general idea of the setting is the author's own. He has gained his idea from perhaps a dozen sources, and he passes it on to the scenic artist as best he can, with the hope that his dream may be realized. Edward Knoblauch, the author of *Kismet*, is exceedingly painstaking in regard to all the mechanical details of his plays. His written stage directions are voluminous, and his stage plans are so minutely drawn that they might almost serve as working drawings for the scene builders. Moreover, in the case of *Kismet*, he personally gathered material, in the form of prints and photographs, which were of immense value to the designers of the scenes. During his stay of six months in Tunis he was constantly busy with his camera, and when the time came for the designing of the scenery for the American production he was prepared to furnish a pictorial suggestion for every dome, minaret, wall, door, window and balcony. These hundreds of pictures were arranged and numbered according to the scene in which they might be used, and were duly turned over to Harrison Grey Fiske, who staged the American production, together with the manuscript of the play. The general custom, nowadays, especial-

ly with heavy scenic productions, is to distribute the work of some scene designing and scene painting among several scenic artists. This is done to save time, and also because each artist has some particular line of work in which he excels and is therefore happy in doing. In order to apportion the work fairly, and to make sure that the various settings should harmonize perfectly, Mr. Fiske invited a half dozen of the most important scene painters of New York to a luncheon, at which the play was read and discussed, the general plan of the mounting was decided upon and the different settings allotted to one and another artist. Each painter was thereupon intrusted with all the pictures in Mr. Knoblauch's collection bearing relation to his particular scene. Of course the artists searched further for ideas and details in their own collections and in the galleries and museums, but the descriptions and photographs supplied by Mr. Knoblauch formed the basis for every design.

Cort Theatre

The triumph of *Within the Law* at the Cort Theatre has been a tremendous one. The playhouse has not known an empty seat since the opening of the engagement last Sunday night, and the advance sale for the second and final week, which begins Sunday evening, augurs that capacity houses will continue to be the

rule. Much has been heard in advance of Bayard Veiller's drama of American life, and naturally much was expected of it. No play of recent years has been the subject of greater discussion. The press of the country has devoted an almost incredibly large amount of space to the merits of this drama. Obviously *Within the Law* had an advanced reputation to live up to. To say that in every way it met the expectations of San Francisco's playgoers is to tender the drama the highest praise. Margaret Illington as Mary Turner has even surpassed her vivid emotional acting in *Kindling* and *The Thief*. The supporting cast is eminently worthy. Admirable characterizations are contributed by Howard Gould, Neil Moran, Robert Elliott, Frank E. Camp, Jules Ferrar, Joseph Slaytor, Thos. L. Davis, Hilda Keenan, Sonia Jasper, Agnes Barrington and a number of others.

MANAGER CHARLES HERALD, of the Tacoma Theatre, Tacoma, was married to Miss Ida Platter, a Sumner, Wash., girl, December 31.

LAURA HUDSON is playing the lead in Rowland and Clifford's *The High Cost of Living Company*.

MR. AND MRS. LEE WILLARD have named their young daughter Ellen Louise. The Willards are thoroughly domesticated at Niles, where Lee is a valued member of the Essanay acting staff.



Scene from *Kismet*, now at the Columbia Theatre.

Oliver Morosco Still to the Rescue of the American Drama With a New Play at the Burbank Theatre, Los Angeles

LOS ANGELES, Jan. 14.—It seems that when The Girl at the Gate put on at the Morosco, Irene Frank and Bert Green will not appear, they having finished their contract, and Bickel and Watson will step into the breach. * * * Lola Adler, the eighteen-year-old girl who has been brought into prominence by the doings of Ralph Ferris, the El Monte bandit, has been signed up for a vaudeville they say, going from here, where she makes her first appearance, to the north. * * * Ramona Langley, of the Universal Film Company, and one of its most popular players, was hurt several weeks ago by slipping on a concrete floor. At first it was thought to be but a slight injury, but later developments of a serious nature point toward an injured spine that will keep her in a plaster cast for some weeks to come. * * * Dan Bruce and his wife, Margo Duffet, are in trouble with the Federal Courts because "Billie" Cline, of the Orpheum, alleges they stole his thought and ran away. This clever young couple are using a sketch called Over the Transom, which Mr. Cline claims is none other than Between Trains, a sketch he wrote and which was to have been played by Mr. Bruce and Miss Duffet. Bruce claims he tried the sketch, but was such a shop-worn idea that he was forced to return it with a check for \$56. Bruce shows a copyright for the effort, and has given a bond for future appearance. * * * Sam Harris, the Western States Vaudeville association, is in town and claims to be so pleased with the business drawn to the Hippodrome that another theatre may be one of the possibilities of 1914. * * * The latest news from the Ferris family spells peace. All their troubles have again been patched and the divorce called off.

AUDITORIUM: This is the last week of the Mission Play, after which is a beautiful and picturesquely arranged pageant of early California life and leave for a trip through the surrounding country. George Osborne and Lucretia del Valle remain with company in their respective roles of Father Junipero Serra and Senora Arba.

BURBANK: Mrs. Jaffa's long-dead play, Playthings, receives its premiere this week. The play presents an interesting portrait gallery of characters who are truthfully imagined characters expressing themselves in a reasonably true to life manner. The scenes are brilliant and sparkling and truths are uttered with a keenness and sharpness that reaches home. The working girl, her trials and her helplessness are treated by Mrs. Jaffa in a vividly dramatic way, in which certain phases of that girl's life give the play its title. The story tells of Mazie Trenwith and an affair with one Gordon Hayward. Later she marries John Hayward and life is easy, for John is a Trenwith again appears upon the scene, this time to make love to Gordon's sister, Gwendy. Mazie's efforts to break this up because of her knowledge of the man and his ways, result in a disclosure of her past

to her husband. Finding that Trenwith is about to elope with her little sister-in-law, Mazie takes matters into her own hands, as well as a revolver, and shoots Trenwith. The last act takes the shop girl back to her former environment, things are again brightened with sparkling comedy, and John returns to claim his wife and all is well. Selma Paley plays Mazie with an apparent effort that may be nervousness and may be lack of power, but she is surely a beautiful picture and her gowns are dreams of loveliness. Forrest Stanley plays John Hayward with as much impressiveness as the role is capable of. Grace Travers is particularly happy in the part of Clare Morgan, playing it beautifully. Beatrice Nichols, as the helpless little downtrodden, sharp-tongued waif of this other half of the world, is magnificent, having a particular gift for this sort of characterization. Marjorie Capron, a new member, shows a great deal of talent in the role of Gwendy. Morgan Wallace is cast as Trenwith and fully realizes the demand. Thos. MacLarnie and Florence Oberle round out the production in well-played minor roles.

EMPRESS: A bit of a comedy entitled A Night at the Bath, succeeds in creating a riot of laughter. The many types that may be seen in such a place are cleverly drawn, and not the least of these are the two brakemen played by Baker and Wright, who are a pair of skilful comedians and tip-top dancers. Kate Sandwina handles the several men in her act with the ease of a child with her dolls and when two of them mount wheels and are suspended from a bar across her shoulders, wonder grows as she whirls them about as though it were but play. Willis is a juggler and a balancer who is past master of his art, accompanying his tricks with an entertaining lot of patter. Lew Wills chatters along with careless ease, until with one more trick up his sleeve, he draws forth a saxophone from which he coaxes forth some good music. D'Arcy and Williams have several degrees of rag-time which they sing and play with zest that wins an instant recognition. Mond and Salle dance so well that it is hard to believe they are of the baser sex, even when wigs are torn off and their cropped heads reveal the truth. The bill is in truth a gay one.

HIPPODROME: Phina is a coon shouter who hits the popular mark, and her little pickaninnies are a lively bunch who certainly can sing and dance with an abandon that is enjoyable. Abram and Johns continue to be one of the best numbers on the bill, offering this week a capital sketch called In Honor Bound. Maurice Chich and Emily Curtis give able support. Schepp's Animal Circus includes dogs, ponies and monkeys, with many new and novel tricks to do credit to a clever trainer. Lovell and Lovell in the good old songs, strike a popular note. Marie Landis, an impersonator, has a worthy number. Collier and De Walde have a novel skating act, and Llewellyn, in hobo attire, makes an instant hit.

MAJESTIC: Marlowe and Sothern, with their wonderful company, are in the second week of their season, opening with Much Ado About Nothing and repeating Romeo and Juliet, as well as several other of the plays of last week. This has been a rare opportunity and one that has been appreciated to the limit of the house at each performance.

MASON: The Common Law as a play seems to have been thrust upon us rather suddenly, and while we were aware that as a story it had far from the ring of truth, yet as a play there seems hardly a character drawn in accord with nature, hardly a creature of the drama behaves with the consistency of a conceivable human being. In spite of this, the role of Valerie West, the artist's model, is attractively played with a degree of girlishness that is fetching by Aileen Poe. Renee Noel, whose name breathes Chambers, plays Rita Tevis in a manner effective and artistic. George Kelly plays the part of Louis Neville in good style. Edward C. Davis supplies the comedy in the role of Sam, and Paul Bell, as the smooth, unscrupulous Querida, does an excellent piece of character work. As a whole, the play proves mildly interesting.

MOROSCO: The Candy Shop still satisfies, and Rock and Fulton, with the balance of the Gaiety Company, have gained five weeks in popularity as time has rolled by.

ORPHEUM: Cathrine Countiss, who is not only very attractive looking, but is possessed of talent and personality, appears in a sketch entitled The Birthday Present, an intensely emotional piece of work, but hardly agreeable. Miss Countiss' acting marks her an artist. Ed Gallagher and Bob Carlin have a line of nonsense they chose to call Before the Mast, which is one of the best travesties seen in a long time. Nothing escapes their comedy, even the burial at sea. John F. Conroy, champion life saver, assisted by two shapely young women, gives an exhibition of fancy diving in a huge tank. Nonette returns to us with all her charms—sweet smile, happy manner and excellent violin playing. Bert Levy also returns with his clever sketching and good-natured whistle. Taylor Granville and Laura Pierpont remain in their startling sketch, The System. George Lyons and Bob Yosco in The Harpist and the Singer, and Marshall Montgomery, ventriloquist, round out a very good bill.

PANTAGES: Power's Elephants take up a large part of the bill and surely a large part of the enjoyment of this week's program. They pass from one amusing stunt to another with all the solemnity of a college professor, with only the flap of a huge ear and the twinkle of a small eye to show that they are alive to the situation. Three graceful athletes are the Demitricus and their horizontal bar work is marked by grace and beauty, as well as being novel. The Two Ottos live up to the name, and dish out the German fun and German song and seem to amuse the multitude highly. Max Fischer is a violinist of marked ability and over-topping individuality. His bowing is really marvelous. Dorothy Lyon and her company of two proffer an amusing farce called A Modern Ananias. Billy Link and Blossom Robinson sing and patter with doubtful effect. Ben-

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son and Bell hail from England and are clever dancers. New motion pictures close a good bill.

REPUBLIC: The tango craze has hit the Republic and the contest is the most attractive number on the bill. De Hilde and Edwards are clever dancers, and the act as a whole is unique and makes a big hit. Weston's Models offer a series of poses that are artistically truthful and beautiful. Harry Mayer, the musical tramp, has a lot of nonsense that pleases. Elmore and Drisdal have a line of fun all their own. Short and Edwards sing and patter to the delight of the spectator. Ossell, a clever juggler, assisted by Midgit, offers one of the best acts on the bill, while Dayton and the Balaguers, with their contributions, fill out a bill that, as a whole, is one of the best seen at this house for some time.

N. B. WARNER.

STOCKTON, Jan. 14.—Yosemite: 12-13, Wm. A. Brady's production of Little Women delighted three good houses. 14-15, The Orpheum has cut down to two days a week, instead of four as formerly. Heading this week's bill are Billy Van and The Beaumont Sisters in their classic skit, Props. The German soldier, Lou Anger, again gets away with a lot of old stuff. Mr. and Mrs. Frederick Allen have in She Had To Tell Him a very good comedy sketch. Several difficult acrobatic tricks are performed by Shriner and Richards. Sophye Bernard sings several pleasing songs. Tyron's Dogs do some intelligent work. Moving pictures complete the bill. 16-19, Motion pictures of Capt. Scott. 20, The Rosary. Colonial: Fine business with three reels of pictures and three acts, headed by Henry Santry and Sherwood Sisters. Garrick: The Yama Yama Girls Down on the Farm to very bad business. In the cast are Will H. Cross, Eddie Dale, Eddie O'Brien, Don James, Corrine Carkeep, Darragh Sisters and eight girls. Lyric: Picture version of Jack London's The Sea Wolf to almost capacity at advanced prices. Notes: The Kirby Theatre, which has been running dramatic stock for several months, closed after the performance on Sunday night on account of very light business. The Garrick Theatre closed rather suddenly Tuesday night and pictures are now being shown. Dramatic stock (it is rumored the Redmond Company) opens in this house in about two weeks. Adeline Moore, Allan Alden, George Brisco and two others open a rotation stock next week, playing the smaller towns around here. Princess Aldo, in classical dances, is playing this territory. The Taft Cafe is doing good business and is using several first-class entertainers.

Correspondence

NEW YORK, Jan. 11.—A jolly little comedy, full of lugher and amusement and with just enough moral not to hurt it, served to bring the Taliaferro sisters for the first time to Broadway as co-stars. It was no easy matter to fit these two aspiring young women with satisfactory parts in the same play, but Rachel Crothers in *Young Wisdom* has succeeded most admirably. The sisters are both on the stage when the curtain rises, so there is no question of precedence in their entrances, and from then on the situations are evenly portioned out and the lines are divided as if with a tape measure. There were no scenes that required any very heavy acting in the comedy, so that the powers of the young stars were not unduly strained. Both looked very charming and both obviously enjoyed the triumph which the pleasant success of the play and the warm personal welcome they received meant to them. Miss Crothers had fitted them out with *Tempest* and *Sunshine* roles. *Tempest*, falling naturally to Edith by virtue of her brunette coloring, was self-willed and determined, while *Sunshine*, being of course the blond Mabel, talked a great deal about freedom for women and a lot of other things, and subsided when the proper time came. There was a quaint plot, which the author adjusted to her stars, and it was well handled and was rarely talky. The play moved briskly, the lines were bright and the situations amusing. The story dealt with the practical application to her own family affairs of half baked feminist doctrine picked up by the young Victoria Claffenden, the blond sister, while at college. Her young sister, Gail, has eagerly absorbed all this underdone philosophy, and on the eve of her wedding to her childhood sweetheart she suddenly decides to make a stand for freedom, whatever that might be. At the moment this decision took the form of eloping with her lover and launching a trial marriage rather than undergo the conventional wedding march and white veil affairs that had been planned. Into this scheme she dragged her reluctant sweetheart, Peter, who consented to the arrangement only when he had induced Victoria's lover, Christopher, to bring the sister and follow them, the idea being to give the girls a dose of their own medicine and frighten them into returning home and being married conventionally. The four met at the summer studio of a startled and highly disapproving young artist whose failure to understand the utterly incomprehensible situation supplied much of the comedy of the second act. Victoria had completely lost her nerve and thought only of getting back home, while Gail still stood out for the "larger freedom." At the end both were gathered up bodily and carried off in a motor car to no one knew where. The third act returned to the Claffenden home, back to which the young men had brought the girls to face the wrath of an exceedingly old-fashioned and conventional father. But the "trial marriage," brief as it was, had been a success, for Gail and Peter had discovered their mistake and Victoria had been brought to a realization of the uses of a marriage ceremony. A second elopement in the one night, with a kidnapped

mother as a chaperone furnished a solution for the difficulties and an escape from the father and his red dressing gown. Apart from the roles of the Taliaferro sisters, the best acting chance fell to Richard Sterling, with the part of the simple, dull, slow-witted, honest-hearted Peter. Hayward Ginn was Christopher and Regan Hughston was the artist. * * * The *Legend of Leonora* is a sheer delight in New York. At the Empire Theatre, its charm came floating over the footlights, delicate and gossamerlike. Now fanciful, then satiric, at times tender to the point of tears, and then skipping off with a new fantastic absurdity, the little play disarmed criticism and won its way into immediate favor. Wise Barrie! He knows that although the modern, practical woman, with her votes, her clubs and her executive boards, may be professedly an object of admiration, it is the old-fashioned woman who is really loved. And so he creates Leonora in old-fashioned colors, makes her a thing of beauty and a joy forever. And lucky Barrie, who, after creating this character with as many moods as there are moments in the play, has been fortunate enough to have Maude Adams present the character. Since London did not have that pleasure and privilege, so much the worse for London—and for Leonora. Miss Adams makes Leonora one of the most bewitching of all the Barrie heroines she has played. Barrie and Miss Adams are again a happy combination. So whimsical and fantastic is the story that to recount it is to spoil it. A fond mother kills a man by throwing him out of a second-class railway carriage because he insisted on having a window open, and Leonora's little daughter had a cold—on such an incident is the play built! Would any one but Barrie have dared to do it? Old Justice Grindyke, before whom Leonora is tried, describes her in unforgettable terms. Says he: "You are one of those round whom legends grow even in their lifetime. * * * This is the sort of thing you might have done had your little girl had a cold. And this is how we might have acted had you done it. * * * You are not of today—foolish, wayward, unself-conscious, communicative Leonora. The ladies of today are different and—wiser. But as we look longingly at you we see again in their habit as they lived those out-of-date, unreasoning, womanish creatures, our mothers and grandmothers and other dear ones long ago loved and lost—and as if you were the last woman, Leonora, we bid you hail and farewell." All through the four acts Barrie's humor shines. In almost the first lines after the curtain has risen an anxious wife says to her husband: "I do so wish you wouldn't try to be funny tonight. I want the dinner to be a success." But he does try to be funny. He explains to a shy guest that there are to be seven women at the dinner—a woman with no sense of humor, a woman with too much sense of humor, a very woman, a suffragette, a mother and nothing else, a coquette—and a murderer! The shy guest meets one of these

women and tries to guess which she is. Blundering through the list in a capital comedy scene, he finds that she is Leonora, and that Leonora is all seven women, and ever so many more rolled into one. The play progresses, and in two acts the trial of Leonora is shown. There never were such topsyturvy scenes on the stage. The Justice regrets the absence of Leonora, who has been away for a cup of tea for three-quarters of an hour. He complains that the Court is dull without her. Leonora has so charmed him that he refers to her crime, not as murder, but as a rash act. Incidentally, he explains about golf. "Were there small red flags," he asks a witness, "stuck in holes in the ground? There were? Well, that is golf. I understand when they all play together it is called a fearsome!" Of course, Leonora is declared not guilty by a proud jury, nearly all of whom are fathers, and every one of them wearing a flower that Leonora stuck in their buttonholes while she shared their deliberations on her own case. The scene is the wildest travesty, with little touches of pathos, irony and sentiment shot through its wildest moments. The acquitted Leonora in a scene of most delicate humor and sentiment is wooed and won by the shy guest, who was also her counsellor. Aubrey Smith played the role in a manner worthy of association with Miss Adams' Leonora. Arthur Lewis, as the whimsical old Justice; Morton Selten, as a prosecuting attorney; Robert Peyton Carter and Fred Tyler, as prejudiced defendants of Leonora, were the leading figures in a big cast in which all the members united would form a most praiseworthy ensemble. And that ensemble were united in furthering *The Legend of Leonora*. Long life to her! * * * Harry Lauder, the Scottish comedian, began his sixth American tour last week, appearing at the Casino Theatre under the management of William Morris, who has directed all his American appearances. Mr. Lauder did not arrive from England until the last moment, and had no time for a rehearsal, but he was greeted by a large audience. He sang some new songs and repeated some of those already heard here. The rest of the program consisted of several

interesting vaudeville acts. The engagement at the Casino was one week only. GAVIN D. HIGH.

TACOMA, Jan. 3.—C. H. Herald, manager of the Tacoma Theatre, was married on Dec. 31 at San Francisco to Ida Platter of this State. They will return to Tacoma to reside. The present company of players at the Princess Theatre closed here this week, giving an excellent rendition of the well-known comedy, *Mrs. Temple's Telegram*, the leading part being well taken by Dorcas Matthews. Before separating the whole company will be seen in a monster benefit bill of vaudeville on Sunday, Jan. 4—afternoon and evening. As many of the company have been seen in the "two a day," a good entertainment is sure to result. The Stanford Glee Club was at the Tacoma Theatre on New Year's night and gave an enjoyable concert, in which they were assisted by Harold Broomell of this city. Alice Lloyd comes to the Tacoma for two nights on Jan. 8, followed by Gaby Deslys on Jan. 14, and the great Pavlova on Jan. 16. Empress Theatre: The Six Diving Nymphs were a stirring attraction this week and on Friday evening challenged well known local swimmers to a contest. One of the local contestants was Hazel Bess Lang-enour, now of the Princess Stock Co. and last season identified with vaudeville. Whyte, Pelzer and Whyte were back with a good line of comedy. Herman and Shirley had a clever act. The Three Yocarrys proved to be various types of funny men, and Orville Reeder, with his excellent piano playing, and funny Jimmie McDonald, make up an altogether excellent bill. Pantages Theatre: The Eight Berlin Madcaps, the Alpha Sextette and Chas. Reilly were about equally divided for excellence. La France and McNab were comical in a blackface skit, and the comedy new. Rena Arnold was a pleasing singer and the Aerial Lafayettes skilled trapeze artists. A. H.

"Gunboat" Smith, the latest of the heavyweight white hopes, has signed a Pantages contract.

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Live News of Live Wires in Vaudeville

Jas. Post, the Irish-American comedian, and his company of Irish-American artists will close their very successful engagement at the Majestic Theatre on Saturday, January 31st, opening in San Jose for a long engagement. How well this artist has drawn for four long months has been attested by the capacity houses he has drawn since his engagement opened, and he will do the same at San Jose.

Jule Mendel, German comedian, will follow Jas. Post Company at the Majestic, opening matinee, Sunday, February 1st. Mendel is well known in the Mission and well liked. He played an engagement of six weeks at the Wigwam when it was a tent. In the company at that time was Natt Burton, Francis Rodgers, Jule and Rose Mendel, after which he went to the People's Theatre a few doors below the Wigwam for twelve weeks, John H. Burns taking the place of Francis Rodgers. The company of four were a riot in comedy acts—very versatile.

The managers of our different theatres are contemplating commencing their shows at an earlier hour in order to give their patrons ample time for supper parties after the performance. All places where wines and liquors are sold under the ordinance of our city must close the liquid department at 2:00 A.M., and remain closed until 6:00 A.M. What good is a supper party without the wine or beer to wash it down, and, of course, one must have plenty of time to get a sufficiency, have a chat and a smoke; you sleep better when you are not rushed.

Hilda Seymour, manageress of the Coast Costume Company, is a very busy girl these days. Her company is supplying the Monte Carter Company, the Geo. Spaulding Company, and the Gaiety Musical Comedy Company with entire wardrobe for their productions.

Frank Harrington, who opened last Sunday with Jas. Post Company as leading man, has a good voice and a good stage presence. His numbers with the girls were well received.

Barton and Ashley have left London for Australia. Annie Ashley is a sister of Mrs. Jas. Post. They will remain there for 1914, but will be with us in 1915—good Coast Defenders.

Jeanette and Gene Ormsby are playing the Texas Circuit and are meeting with success; they have not lost a week since last June.

Belle Williams doesn't have any use for the pro-rata. Her hubby is leader of the Princess Theatre Orchestra for Bert Levey. Why should she worry?

Dan Spellman, house officer at the Wigwam Theatre, says it is a joy to see so many Mission girls working in the chorus. The Mission is a good field for good chorus girls, says Dan.

Gene Gorman, formerly with Harry Bernard, has joined the Monte Carter Company as juvenile.

Billy Sharpe, formerly pianist at the Valencia Theatre, has joined the Princess Theatre orchestra.

Pearl Vivian is at the Majestic Theatre, Fresno, playing the soubrette part in the Gaiety Musical Comedy Company.

Eddie Gilbert, the producer and comedian of the Gaiety Musical Comedy Company, at Fresno, had on for the opening week, Dissection, Ghost in a Pawnshop, and Razor Jim. The bill for the second week started with Muldoon's Picnic. He is a very young producer.

Jas. H. Brown, formerly of Brown's Theatre, East 14th Street and Fruitvale Avenue, Oakland, will soon commence the erection of a 1,000-seating-capacity house for vaudeville and moving pictures, in Hayward, where he makes his home.

Gus Leonard is the principal comedian of Keating and Flood's Company in Portland, Ore. Gus says his ranch at Sacramento has had plenty of water to insure crops the coming season, so the foreman of his ranch wrote him.

Billy Onslow is assisting Gus Leonard to manufacture laughs for Keating and Flood.

Herb Bell, the German comedian and producer, was telling Frank Earle in the dressing room of an incident

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that occurred at him at the Empire Theatre that was on Ellis Street next to the Baldwin Hotel. Eddie Larose, Herb Bell, Joe Arthur, Charley Oro were doing the Hottentots. Bell did not have a black-up shirt, but had a black acrobatic shirt with no sleeves, and it was cut Dutch neck, so Herb had to black arms, neck and shoulders, and used two cakes of Babbitts Soap to wash up. Earle exclaimed, "You must be as old as Gus Leonard!" Hottentots, eh!

Frank Seymour and Alicia Robinson, the comedy acrobatic marvels, will loiter around here on the local time before taking up their Eastern engagements. They are surely some act.

Clara Howard, the clever singing and dancing soubrette, opens with Jas. Post Company tomorrow, at the matinee.

Gladys Wilbur, a charming vocalist, will sing a number of new and highly pleasing songs at the Empress.

Mid Thornhill, manager of the Elite, Stockton, will put on an olio of eight specialties by males, Mid working in one of his numerous specialties each and every week. The show will open at 8:00 o'clock and close at 11:30 P.M.

Dates Ahead

THAT PRINTER OF UDELL'S (Gaskill and MacVitty, Inc., owners) — Boone, Jan. 17; Marshalltown, 18; Perry, 19; Webster City, 20; Iowa Falls, 21; Eldora, 22; Toledo, 23; Waterloo, 24; Cedar Rapids, 25; Manchester, 26; Independence, 27; Hampton, 28; Decorah, 29; Charles City, 30; Osage, 31.

THE MADCAP PRINCESS (H. H. Frazee, mgr.) — New York, indefinite.

THE TIK-TOK MAN OF OZ — Los Angeles, Jan. 18, week.

THE YELLOW TICKET (A. H. Woods, mgr.) — New York City, indefinite.

THOMAS E. SHEA (A. H. Woods, mgr.) — East Liverpool, Jan. 19; Youngstown, 20-24; Pittsburg, 26-31.

UNDER COVER (Selwyn & Co. and A. H. Woods, mgrs.) — Boston, Jan. 1, indefinite.

WITHIN THE LAW — English Company — (A. H. Woods, mgr.) — London, indefinite.

WITHIN THE LAW — Jane Cowl Co. — (American Play Company, mgrs.) — New York, Jan. 26-31.

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WITHIN THE LAW — Margaret Illington — (American Play Company, mgrs.) — San Francisco, 11-25; San Jose, 26-27; Stockton, 28; Chico, 29; Marysville, 30; Sacramento, 31.

WITHIN THE LAW, Helen Ware Company, (American Play Company, mgrs.) — Philadelphia, Dec. 22, indefinite.

WITHIN THE LAW — Helen Ware Co. — (American Play Co., mgrs.) — Philadelphia, Jan. 1, indefinite.

WITHIN THE LAW — Special Co. — (American Play Co., mgrs.) — Salem, Jan. 19; Lowell, 20; Springfield, 22-24.

WITHIN THE LAW — Eastern Co. — (American Play Co., mgrs.) — Sheboygan, 17; Manitowac, 18; Oshkosh, 19; Appleton, 20; Green Bay, 21; Marinette, 22; Menominee, 23; Marquette, 24; Calumet, 26; Hancock, 27; Ishpeming, 28; Ashland, 29; Superior, 30; Duluth, 31.

WITHIN THE LAW — Western Co. — (American Play Co., mgrs.) — Easton, January 19; Dover, 20; Passiac, 21; Montclair, 22; Boonton, 23; Plainfield, 24; Freehold, 27; New Brunswick, 28; Burlington, 29; Bridgeton, 30; Chester, 31.

WITHIN THE LAW — Southern Co. — (American Play Co., mgrs.) — Jacksonville, Jan. 19-20; St. Augustine, 21; Daytona, 22; Orlando, 23; St. Petersburg, 24; Tampa, 26-27; Palatka, 28; Ocala, 29; Gainesville, 30; Jacksonville, 31.

WITHIN THE LAW — Northern Co. — (American Play Co., mgrs.) — Jonesville, Jan. 17; Tecumseh, 19; Coldwater, 20; Marshall, 22; Charlotte, 23; St. Johns, 26; Mt. Pleasant, 27; Big Rapids, 28; Cadillac, 29; Ludington, 30; Manistee, 31.

WITHIN THE LAW — Central Co. — (American Play Co., mgrs.) — Charleston, Jan. 17; Pomeroy, 19; Gallipolis, 20; Portsmouth, 21.

THE SAN FRANCISCO Dramatic Review

Music and Drama
CHAS. H. FARRELL, Editor

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Murdock MacQuarrie is a Happy Married Man and Has Been for Years

In The Dramatic Review of December 20 there was an item to the effect that Murdock MacQuarrie had married Mae Peterson in Oakland. The item was authentic, but unfortunately it did an injustice to our friend, the other Murdock MacQuarrie, now with the Universal Film Co. in Los Angeles. "Mac" has been married over eleven years, and if appearances go for anything he and his wife are a very happy and congenial couple. Mrs. MacQuarrie is that well known and brilliant song writer, Clarice Manning, and for our own sake we hope there will not be another Murdock MacQuarrie bob up to get married without first obtaining permission from The Dramatic Review, as the long and enjoyable friendship between Mr. MacQuarrie and the editor of this paper would hardly stand the strain once the Scotchman got it into his head that we were hunting up namesakes just that he could have the pleasure of disclaiming responsibility. "Mac" solemnly avers that he has already answered hundreds of inquiries, and the end is not in sight—nor is the stamp bill.

Herbert Bashford Achieves Another Success

On the evening of Monday, the fifth of January, the Bishop players, under the direction of the author, Herbert Bashford, produced for the first time on any stage the three-act play, The Voice Within. That it was well received is speaking mildly. The large audience was most enthusiastic in its demonstration of appreciation, and applause after applause greeted the many stirring, telling climaxes of the story. Technically it is well written. The story revolves around the lives of a charming, good woman, married to a scamp of the lowest order, and leads ultimately to the divorce question and the necessity of heeding one's true conscience or intuition, The Voice Within. It is told in a vital, gripping manner. It reminds one in the beginning of Paid in Full, but makes out quite differently. While some of the conditions, such as a girl of refinement and education marrying an illiterate man, and a man rising quickly from a mere laborer with a trade to a position of political prominence, seem incongruous, still it all works out all right, and the story is likely too true, not only figuratively but in reality as well. The action takes

place in the living room of a modern bungalow. Mr. Bishop and his assistants cannot be given too much praise for the excellence with which the stage was appointed for the play. There are seven characters, which were in capable hands. Alice Fleming handled the part of Helen McWade in an easy, clever way. Anthony Smythe played the mean part of Tom McWade, the good for nothing husband, just right. Albert Morrison as Henry Warring, the upright attorney of excellent reputation, was delightful. He has great poise and ease of manner, and that is just what the character needed. Henry Shumer was cast as Mex. Murpy. As Maggie Burns, the girl who has been ruined and cast off by Tom, Jane Urban did good work. The Rev. Foster, a typical old school minister, in the hands of Walter Whipple, had a most consistent interpretation. Marta Golden played Ann, the maid, in her usual clever manner. The entire cast was excellent and rose splendidly to the intense dramatic climaxes in the second and third acts. Mr. Bashford is to be complimented, and we wish him all success with this and any future efforts.

Adele Blood Sues Actor- Clergyman for Divorce

NEW YORK, Jan. 9.—Sader Russell Davis found himself today in a legal mix-up by being sued for divorce and named by another party as co-respondent. That old triangle of two women and one man developed a fourth side today when none other than Adele Blood came forward and asked the Supreme Court to relieve her of the bonds of matrimony. Miss Blood is Mrs. Davis in private life. The three people forming the already developed sides of the lopsided triangle are Frederick Esmelton Bryant, stage director and actor, who uses the Esmelton part of his cognomen for theatrical purposes; Mrs. Louise Power Bryant, his wife, who is known on the audience's side of the footlights as Jule Power, and Davis. Miss Blood came into the limelight only today. She alleges her former clergyman husband has been paying far too much attention to Miss Power, who is his stage partner. Cader Russell Davis, known as Edwards Davis, the parson-actor of Oakland, famous principally for being the husband of the beautiful Adele Blood, is the central figure in the sensational proceedings noted above. In her complaint, Mrs. Davis charges numerous instances of misconduct on the part of her husband. These were located in various sections of the vaudeville circuits on which Davis was touring, and include Pullman sleepers, the Bushwick Theatre, Brooklyn, and various hotels. Ten years ago, Davis, then pastor of the First Church of Christ in Oakland, resigned at the request of the congregation and eloped with Alta Margaret Kilgore, a member of the church choir. When resigning Davis announced that he quit the church for the stage to elevate the latter. He began his work of uplift in New York and incidentally was divorced from his first wife in 1906. Following the final decree he married Miss Blood. Her beauty and histrionic ability immediately secured an Orpheum engagement for them and later resulted in her engagement

as leading woman in Everywoman. Davis toured the Orpheum Circuit with The Picture of Dorian Grey in which he was seen in Oakland and San Francisco and later engaged Mrs. Bryant, whose stage name is Jule Power, as leading woman in another vaudeville sketch, The Kingdom of Destiny. Last June, while walking with Mrs. Bryant, he met the latter's husband in front of the Hotel Flinders, New York. Bryant immediately attacked Davis, administering a severe caning, and Davis, when released by the enraged husband, made a swift and undignified retreat. Mrs. Davis' home is in Alameda, where her mother was formerly a teacher in the Mastick School. She is there now and it is her custom to spend her vacation there. Sader Davis'

methods as pastor of the Oakland church were decidedly theatrical. It was his custom to appear in he pulpit Sunday evenings in evening dress.

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Matinee Daily at 2:30

George Kleine's Glorious Photo-Drama,

ANTONY AND CLEOPATRA

Every Evening at 8:30

All Seats Reserved, 25c and 50c

NOTE: Antony and Cleopatra will only be seen at the Savoy Theatre in San Francisco.

Monday, Jan. 26, The Traffic in Souls

J. M. GAMBLE J. R. ROGHE E. G. L. HOEBER
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Columbia Theatre

Kismet, awaited with poised expectancy for more than two years by a patient and somewhat imposed-upon San Francisco, has finally come to us, opening at the Columbia on Monday evening. As a spectacle alone it is worth the waiting. This Bagdad is a complete and detailed reproduction of a city of the far East vitalized, brought to throbbing life by the mystery and romance, the primitive instinctive passion, the color and rhythm, all the subtle, sensuous atmosphere of the Orient. And here is staged the curious story of Hajj, the plaything of Fate, and his day of life, with its attendant minor conflict, ages old, of light and darkness, good and evil—a strange budding uprightness and purity of purpose battling for life in the midst of the deadening decay. Yet not so much the plaything of Fate after all, since with Hajj Kismet stands for the golden door of opportunity. Each new happening, seized at the psychological moment, is adroitly turned to his own advantage and the confounding of his enemies. Here, indeed, is the strong man dominating in his struggle with environment. I doubt if Knoblauch, however ancient the source of his material, could write a play without this definite modern social touch. The acting, like the story and its scenic embodiment, is interesting and ingenious; in one instance, which I shall note later, moving and suggestive. Otis Skinner, as is to be expected after three seasons in the role, has identified himself with Hajj, the beggar; more, he has not staled, but his interpretation holds to an original freshness and vigor which is something of a feat. One can look ahead and see Mr. Skinner still elaborating and building up, as our greater actors develop their repertoire, year after year. Hajj's utter lack of moral responsibility, his power of intrigue and his alert and humorous appreciation of the high tide in his affairs; the intensity and concentration with which he lives each moment, be it joy or sorrow, the quick transition from one to the other, as with a little child; all this and more, together with the intimate personal mannerisms of his race and class, are set out with a minuteness of detail, a command of the infinite mechanical devices of expression that makes for sheer perfection—a stupendous and astounding bravura accomplishment. The lack, if there is one, lies in this very ingenuity of elaboration; in admiration of the method attention is drawn away from the art work itself. Something of Hajj's spontaneity and magnetism is lost; he fails to link us to the past and the race; we remain delighted spectators, separate and distinct entities, instead of becoming a part of the picture. And this brings me to Merle Maddern, who plays Marsinah, Hajj's daughter. Her work in the earlier scenes, while intelligent and painstaking and instinct with youthful charm, shows an absence of experience as well as physical vigor. But rarely have I seen anything more delicately, exquisitely tender than her surrender to the Caliph's love in the final act; for the moment the world is lost, banished by the glow and music of her voice, with its elusive undercurrent of suggestion and the simple beauty of her

acting. Willard Webster, too, as the young Caliph Abdallah, catches the mood with a sympathetic response that makes the moment memorable. Genevieve Dolaro is excellent as Narjis, the nurse, though one cannot but think of Georgie Woodthorpe with regret; and the same holds good with Rosa Coates, the dancer, whose predecessors—Violet Romer and Ivy Payne, now our Mrs. Douglas Crane—are both dancers of international reputation, as well as San Franciscans. A notable and picturesque group of characters is made up of George Gaul as the Wazir Mansur and his "familiars": Afife, played by Chas. Newsom, and Kafur, the executioner, wonderful in his black make-up, by Richard Scott. The Jawan, the highwayman, of Owen Meech, is also noticeable, while Daniel Jarrett and Harry Sothern, as the two shopkeepers so cleverly outwitted by the rascal, Hajj, do a clever bit. In fact, the entire company gives able and adequate support to the star role, which is the hub of a noteworthy ensemble. Kismet is without exception the biggest and most satisfying production that has come to us this season and merits all the success with which it is meeting.

Cort Theatre

Within the Law, which opened on Sunday night, makes a popular appeal through frankly melodramatic channels. It is of interest besides because it is by one of our own people, a young San Franciscan who is forging his way to the front. The play is along the social lines first brought into prominence by Alias Jimmy Valentine, and deals with the convict "before and after," emphasizing the author's disapproval of the law and its administration, and almost condoning the power of money to defeat the ends of justice. Further, and principally, it treats the living wage and its vital part in the moral regeneration of the community. All this without any attempt at analysis, either personally psychological or largely sociological, but with direct human sympathy, and with the aid of quick action and interesting rapid-fire dialogue, it records a bull's-eye. The company is unusually good and unified. Margaret Illington, who, either from choice or circumstance, has made a special study of the female offender against the law, heads the list as Mary Turner, and offers a conception that is consistent and full of emotional color. Her most telling work is in the first act, where her reiteration of her innocence and her passionate denunciation of Gilder vibrates with the sincerity of her message. She also wears some beautiful gowns and wears them well. Richard Gilder is splendidly and magnetically acted by Robert Elliott, whose pleasant voice and attractive manner are particularly attractive. He is quiet and forceful in his method and brings out Richard's manliness and his faith in Mary Turner's fundamental nobility of character. Frank E. Camp—I seem to remember him as the white slaver in Kindling—plays Joe Garson. His nervous apprehension that the police will get him some time is brought out by a splendid control and direction, while his naive, childlike satisfaction in having his picture pub-

lished as the murderer of Griggs is a fine contrast. Agnes Lynch, a perfect type of the upper crust of toughness, and a bold relief to Mary Turner's refinement and good taste, is an artistic triumph in the hands of Hilda Keenan, who by this role alone establishes the excellence of her character work. Her quick transition from good genteel English to the slangiest of slang is one of the best moments in the play. Frank Jowers is plausible and insinuating as Griggs, the stool pigeon, wholly without the conventional hint of treachery which usually takes the audience into the confidence of such a character. Sonia Jasper makes good in the small part of Helen Morris, for whom Mary is punished, and the Detective Cassidy of Jules Ferrar is true to type in looks and brutality of manner. Joseph Slaytor plays the stereotyped bullying warden with good effect. Howard Gould, as the capitalist who grinds down his employees with starvation wages and then donates large sums to charity, is conventional, but fits his work to the ensemble, and never overacts. Neil Moran as Gilder's lawyer, and Agnes Barrington as his stenographer, are excellent, and D. L. Thomas, as the machine-like superintendent of Gilder's Emporium, whose one aim is to carry out Gilder's orders, is unusually good. The staging of the play is effective, and rich and attractive where Mary Turner's apartments and Gilder's library are shown.

Alcazar Theatre

The concluding week of the Lytell-Vaughan engagement has been given over to a revival of Madame X, a play that allows Miss Vaughan a large opportunity, and this opportunity she invests with all of her unusual and discriminating dramatic power. Her scene before the tribunal is as effective and as fine a piece of acting as we want to see. There are a number of good parts in this play that find responsive acting from the Alcazar company. Burt Wesner, as the ex-lawyer and now the schemer, was excellent, and young David Butler, as the unctuous partner in the scheming, contributed a good characterization. Edmond Lowe, who is weekly growing into power and poise and popularity, played the husband's friend with fine discrimination, and Frank Burke found excellent material in the role of the husband to do his best work. Kernan Cripps, who is constantly surprising the public with the all around capability of his portrayals, was especially fine as the wife's companion. Jerome Storm contributed a clever bit as the hotel pension porter. Bert Lytell played the woman's son, and through the list of many parts there was excellent examples of characterization. The stage settings were real examples of art and good taste, and the performance was typically Alcazaran and typically good.

Gaiety Theatre

This is Irene Franklin's last week in The Girl at the Gate. Meantime The Girl at the Gate is nightly entertaining much-pleased audiences. Bickel and Watson are the life and soul of the production. Their clever absurdities make for continuous

laughter. The whole show has been worked up so that it is exceedingly entertaining—a wonderful two dollars' worth for one dollar.

Savoy Theatre

That masterpiece of motion photography, George Kleine's production of Antony and Cleopatra, began the second week of its engagement last Monday. This presentation, in three acts and eight parts, gives a reproduction to the life of the atmosphere of the court of Egypt's fascinating queen, and is vividly realistic in its depiction of those scenes of war which brought to a close Antony's stay in Egypt. The whole show has been worked up so that it is exceedingly entertaining—a wonderful two dollars' worth for one dollar.

California Theatre Will Be Finished

The California Theatre, Eddy and Mason streets, which has been lying half completed for nearly two years because of a dispute between the original promoter and the estate which owns the property, will be finished, and it is said work will be started next week. Sam Harris and Irving Ackerman, who had about \$20,000 of good money in the building when it stopped growing, have been successful in smoothing out the difficulties that beset the proposition, and they have brought in Charley Cole, for years the head of Pantages circuit affairs, and "Doc" Wilson, who has been busy on the promotion end of the deal. The idea now is to utilize the vacant lot on Mason Street next to the theatre, swing the auditorium, beginning on Eddy Street (but with the original Mason Street entrance), toward the adjoining lot (where the stage will be located), in the form of an ellipse, which will give a seating capacity of about 3000. The theatre may be renamed The Hippodrome and will book Western States acts. Charley Cole will give his personal attention to the new house.

Margaret Hles, Leota Howard and Joe Thompson are in town fresh from triumphs in the Northwest, over the Orpheum time. They resume their time in Sacramento week after next. While in Spokane, Miss Hles was the honored guest of the Washington Water Power Co. at a banquet. Although she was the only woman present she retained her courage and delivered a little talk on the ups and downs of the actor's life. The hosts presented their guest with one of the modern hat point utilityisms.

FRESNO, Jan. 12.—Theatre Fresno (formerly Barton): Mutt and Jeff finished to good business, 11. On the 15th comes May Irwin. Sothern and Marlowe come, 23. Princess Theatre: Commencing 16, A. Mayo Bradford will offer for three nights, A Bachelor's Honeymoon. Finishing yesterday was the engagement of The Nashville Students. Empire Theatre: Bill for first half of week consists of Musical Tolans; Gordon Berry, baritone; Six Hirschoffs, dancers; La Follete and Company, illusionists; Kelly and Kneelnd, singing and dancing.

Columbia Theatre

The engagement of Otis Skinner in Kismet, Edward Knoblanck's brilliant Oriental drama, is a most notable one. The artistic success of the engagement, as well as its financial success, will no doubt be a source of gratification to Mr. Skinner and Messrs. Klaw and Erlanger and Harrison Grey Fiske, to whom theatregoers are indebted for one of the greatest treats the American stage has offered. One of the very great charms of the presentation is the perfection of detail in the matter of scenery, costumes, and accessories, as well as the perfect groupings and the management of the pageants. These perfections are due to the skill of Harrison Grey Fiske, who staged the production in America. The engagement of Otis Skinner in Kismet at the Columbia, will continue for a second and final week, beginning Monday night, next. Matinees are given on Wednesday and Saturday.

Alcazar Theatre

The Alcazar Theatre will offer an unusual attraction commencing on next Monday night, January 19th, when the management will present Andrew Mack, the well-known interpreter of Irish plays. Mr. Mack will open his engagement supported by the cream of the Alcazar Players, and five especially engaged artists, in a magnificent production of Theodore Burt Sayre's beautiful romance of the Emerald Isle, Tom Moore, founded on the life, adventures and love affairs of Ireland's immortal poet. In considering Mr. Mack's singing in Tom Moore he will sing, among others, Love's Young Dream, Evelyn's Bower, Believe Me If All Those Endearing Young Charms, and the immortal Last Rose of Summer, all of them from the pen of Ireland's premiere poet, Tom Moore, and Mack's own compositions, School Games and The Story of the Rose. Besides J. Frank Burke, Kernan Cripps, Jerome Storm, Edmond S. Lowe, Ralph Bell, David W. Butler, A. Burt Wesner, Frank Wyman, S. A. Burton, Adele Belgarde, Louise Brownell and Mona Morgan, of the regular Alcazar Players, Mr. Mack will have in his support five specially engaged artists. These are beautiful Louise Hamilton, who will make her first appearance as his leading woman, Annie Mack Berlein, interpreter of Irish characters, Edward McCormick, V. T. Henderson and W. J. Townsend.

Savoy Theatre

One of the most thrilling and awe-inspiring moments of George Kleine's glorious production of Antony and Cleopatra, which will enter upon its third and last week here, is when the Egyptian queen orders her slave thrown to the crocodiles of the Nile for daring to have fallen in love with Marc Antony. The picture is realistic in the extreme, and the huge monsters are seen swimming about the stream, which flows at the foot of the palace steps, lying in wait for any articles of food that may be thrown to them. The curtains of the entrance part and Cleopatra and her retinue appear, followed by a powerful slave who carries the girl securely bound. At the Queen's signal, the slave throws the girl into the waters and the crocodiles make

one dive for her, all disappearing into the depths of the river. Meanwhile, Cleopatra looks on unmoved by pity, regal even in her hatred and malevolence, flashing proud fury from her eyes and a sneer of conscious disdain and power enveloping her features. It is an episode both dramatic and sensational that holds the spectator spellbound. This is only one of a host of scenes to be found in Antony and Cleopatra. Matinees are given daily at half past two, with evening performances at eight-thirty, and the incidental music furnished by Hans Koenig and his associates is delightful and appropriate. The Traffic in Souls, a motion picture that is the reigning sensation of New York, where it has been packing Belasco's Republic Theatre for several months, will follow Antony and Cleopatra.

Gaiety Theatre

Irene Franklin departs this Saturday night in order to resume those engagements in vauville temporarily interrupted by her appearance in The Girl at the Gate. At the same time, the Gaiety management announces that the coming week will be the last of the run at that house of the vehicle in which Miss Franklin has been starring. This does not mean by any means that the piece will be in any way weakened, for everybody knows that Miss Franklin was more in the nature of an added attraction than anything else, and that, as she never played a part in the production itself, her absence will in no wise effect it during the remainder of its existence. The principal fun-makers now in The Girl at the Gate are Bickel and Watson, but the management has seen to it that the final ten performances of the piece will outshine in attractiveness any of their predecessors. Two stunning new acts have been engaged for this week. First, there are the Marvelous Millers, whose dancing abilities are hardly eclipsed by any of those now basking in the lurid light of publicity. These clever steppers make their bow at Sunday's matinee performance, and at the same time Bert Howard and Effie Lawrence will join the Gaiety Company in their comedy and singing specialties. The Gaiety will be "dark" Sunday the 25th inst., and will re-open on Monday week with what is confidently expected to be the sensation thus far of its career—no less than the starring of that magnificent comedienne, Marie Dressler herself, in her new musical revue, The Merry Gambol, with a company of seventy.

The Orpheum

The Orpheum announces another splendid and novel program for next week. Frank Keenan, the American character actor, and a capable little company will appear in Willard Mack's one-act play, Vindication, which enables Mr. Keenan in the role of a Confederate Colonel and a veteran of the Civil War to present one of those life-like portraits he has the power to create at will. Fred Lindsay, Australian bushman, will adapt sensational feats of swordsmanship to the stock whip. Enda Showalter, late prima donna of the New York Metropolitan Opera House Company, and a coloratura of great range and sweetness, will sing favorite operatic selections. Albert Von Tilzer, whose

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name is a household word as a composer of popular songs, will, with the assistance of Dorothy Nord, sing a number of the songs he has made so famous. Sharp and Turek will impersonate the city negro and also indulge in song and dance. Next week will be the last of Bert Fitzgibbon and Martin Johnson's Travelogues. It will also conclude the engagement of Maurice and Florence Walton, who will present the Brazilian Maxixe, the Skating Waltz, the Tango and the Eccentric One-Step.

The Empress

The chief attraction at the Empress Theatre, Sunday afternoon will be six beautifully formed diving girls, called The Six Diving Nymphs. Several of the girls hold medals for their aquatic prowess, and one of the girls has the distinction of negotiating the treacherous waters of Hell Gate, just outside of New York. The Three Yocarrys, silent gymnastic comedians, are just concluding a tour of the globe with a whirlwind comedy acrobatic novelty that is replete with fun and thrills. Different in all its essential details both as to originality and execution, is the musical turn offered by Whyte, Pelzer and White, a trio of clever funsters. Orville Reeder, an accomplished pianist, will render a repertoire of the lighter classical numbers, as well as a generous supply of popular numbers. A charming mixture of the drama and dance is the odd and novel act of George Herman and Marion Shirley, called The Mysterious Masquerader. James MacDonald, the Irish wit, is an unusual performer with unusual personality, unusual songs and unusual mannerisms. Lane and Houghton, rural comedians, in The Village Schoolmaster, will make up uniformly good bill.

Correspondence

OAKLAND, Jan. 12.—The heavy downpour of the past week may be all right from an agricultural standpoint, but it certainly did play sad havoc with our box-office receipts. The attendance at all playhouses has been below the normal, although the class of attraction is fully up to standard. The Blindness of Virtue, presented by an English company under the management of Wm. Morris, played to light business at The Macdonough, 11-14. The play deals with a subject that is very much in the public eye at the present time and proved quite interesting. The Rosary, 15. May Irwin, 16-18. The side-splitting farce comedy, The Commuters, the current offering at Ye Liberty, is exceptionally well acted and splendidly staged, and the audiences find much pleasure and entertainment in the performance. The

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play is given a fine rendition and Bishop's Players are entitled to praiseworthy credit for the legitimate and superior stock presentation. Particularly good work is done by Albert Morrison, George Webster, J. Anthony Smythe, Frank Darien, Walter Whipple, Alice Fleming, Mina Gleason and Marta Golden. After an absence of over four months Dillon and King have returned to their old haunts at The Columbia, and opened, 12. The Ginger Girls execute several ensembles that are extremely clever and well arranged. Dillon and King have surrounded themselves with Ivan Miller, who was for a long time a popular favorite with the Liberty Stock, Jack Wise, Ernest Van Pelt, Honora Hamilton and Vilma Stech. At the Orpheum business is good, owing to the extra attraction of Landers Stevens and Georgia Cooper in a sensational drama, Lead, Kindly Light, and Mr. and Mrs. Douglas Crane in their latest society dances. Stevens and his wife meet with a tremendous reception at every performance, and their latest sketch is one of the best that the Orpheum has offered for some time. The cast contains twenty people among them being George Clancy and Harry Garrity, who score heavily. Others on the program are Lillian Herlein, Boudini Brothers, Five Sullys, Wilson and Pearson, Lew Hawkins, Three Dolce Sisters and Corelli and Gillette. At Pantages, the motion pictures of the Gunboat Smith-Pelky fight is the main attraction. The films are exceptionally clear, especially the one showing the final knock down. The bill comprises 1913 Tango Danse Revue, Musical Spillers, Weston and Young, Russell Davis, and Hall and Schaeche. Pictures of the well-known play, Leah Kleesma, is proving of interest to the patrons of the Oakland Photo and the attendance is almost up to the average. Paderewski will give a concert at Ye Liberty, 20. Sothern and Marlowe are booked at The Macdonough, 24-25. They will present The Taming of the Shrew and If I Were King.
LOUIS SCHEELINE.

D Photoplay News D

(Richard Willis)

Henry W. Otto, who was for so long associated with the old Nestor successes and who has been with Selig's for many months, excellent actor and secretary and treasurer of the Los Angeles Photoplayers' Club, has joined the Balboa forces as director. Mr. Otto will put on a series of two-reel dramas and some comedies, and is at present producing one of his own stories, *A Gypsy Romance*. He has a fine company, which includes Ray Gallagher, Jackie Saunders, Robt. Grey and Henry Stanley.

* * *

Burton King, one of the best known directors in the business, has built up a fine studio with an excellent location at Glendale, Los Angeles, and will release under the Usona brand, Mutual program. Mr. King is getting together a strong company and has engaged Robert Adair, late of Lubin and Kay Bee, as leading man, Virginia Kirtley to play opposite, Ed. Brady, and that fine actress, Eugenie Ford, for seconds. His first play will be a two-reel modern sacrifice drama, entitled *The Power of the Cross*, and this will be followed by one, two and three reel psychological and society dramas. Burton King will be another factor in the building up of the strong Mutual programs.

* * *

Louise Lester is to be seen in another of her famous Calamity Anne pictures, which will show the lady in *"Sassiety"* and be released at the end of February.

* * *

Herbert Rawlinson and Roberta Arnold took their first trip in an aeroplane last week, in connection with the picture being produced by Otis Turner, entitled *A Flight for Life*. Herbert says they both enjoyed the unique experience, and the aviator even let Herbert steer the flying machine, just telling him what to do.

* * *

Wilfred Lucas, that virile and romantic actor and producer, is directing a picture for the International features at Hollywood. He is at present lost in the snow regions with his company, and the business manager is getting worried and, unless they are heard from in a day or so, a search party will be sent to locate them.

* * *

Marshall Neilan, of the Kalem company, will share studios with Carlyle Blackwell at East Hollywood. He will produce one and two reel comedies with a company of his own, and will act his own leads.

* * *

Cleo Madison, who is giving such a fine performance in *Samson* at the Universal, and who lifted her part into prominence by virtue of her beauty and art, is still laughing at a remark made by a bystander who watched one of the big scenes taken recently. Said the lady with the education to the lady without: "That's Cleopatra, my dear, and she's wearing the earrings that she put in the goblet to poison Caesar with." Cleo Madison is nervously

anxious for *Samson* to be completed for the bad weather has held her in for some time now and this young actress is just bursting with ambition and the fire of work and youth.

* * *

Genial "Billy" Abbott, Edwin August's able assistant, gathered all the Christmas cards which August received on Christmas day and hung them up above and around Edwin's desk. There were 163 of them from different parts of the States, and over 100 more were delivered at his apartments. The majority of the greetings bore no name and were signed "From an admirer," or words to that effect. August smiled when he saw the display and ordered the cards removed instantaneously. "This is an office, young man, and not a six-leaf scrap-book," is what he remarked.

* * *

Carlyle Blackwell is making some alterations in his studio and is adding more dressing-rooms and extending the stage quite considerably. When completed it will measure 84 by 50 feet. Blackwell's studios and offices are as comfortable and as well appointed as any in America.

* * *

Harry Edwards, late assistant director to Fred Mace, is now directing *Ike Carney*, who received the warmest of welcomes on his arrival in the West. He started in immediately and made his plaint a few days later. "I haven't got my land legs yet, and yet that Harry Edwards person won't even give me time for meals. I had a cup of coffee for breakfast and I've been wallowing in cold water and mud for five hours. Such a life!" All this was in *Alkali Ike's Wooing*.

* * *

Allan Dwan has nearly completed his fine production of *Richelieu* at the Universal, and two parts stand out very prominently—Murdoch Macquarie as the Cardinal and Pauline Bush. Miss Bush never gave a finer performance; in fact, her *Julie de Mortimer* will long be remembered. Pauline Bush is not content just to act a part, she studies it out long in advance and tries to think as the woman portrayed would think; also she is never satisfied with herself, which is a sure sign of the artist. Quiet and reserved and wholly wrapped up in her art, Miss Bush is one of the most brilliant of young actresses on the screen.

* * *

Edwin August is in receipt of a fine *Indestructo* truck, sent him as one of the winners of the New York Telegraph's recent competition. As he did not even know he was in the running he was both surprised and delighted.

* * *

As everyone knows now, Edwin August writes his own photoplays as well as directing them and acting the leads. When he has a play completed he gets his company comfortably seated in some quiet spot and reads the play to them. He then invites suggestions for improvements or opinions as to incongrui-

ties, and says that he often gets a valuable suggestion from one or the other. It also gets the company really interested and each member gets a good idea of his or her character, and it lightens the rehearsals very considerably.

* * *

It would seem that every motion picture actor or actress meets with some narrow escape sooner or later. Elsie Albert has been singularly free from vivid adventures, but she has now experienced one she is not likely to forget. In the feature photoplays put on by Harry C. Matthews at Bliss, Oklahoma, a herd of buffalo has been used, and one old buffalo, "Nip," had taken a violent dislike for the camera. It proved Nip's undoing, for after routing several members of the company, including Ray Myers, who had a narrow escape, the buffalo charged directly at Elsie Albert. Fortunately, Jack Miller was on hand and he shot Nip in the nick of time. Since then all the company have tasted buffalo meat in its different forms. Miss Albert undoubtedly owes her life to the promptness of Jack Miller.

* * *

Samson is at last completed at the Universal, and it is generally acknowledged that the director, J. Farrell Macdonald, has produced a masterpiece. The crowning scene, where *Samson* pulls the pillars apart so that the temple falls and crushes the people within, was left to the last, and after many hours rehearsal was taken with remarkable results. The building of the temple was in itself an achievement and reflects much credit upon the technical director, Frank Ormston. *Samson* must have taxed J. Farrell Macdonald's powers to the utmost, and he has again proven a really great producer. Fine work in the acting was done by J. Warren Kerrigan, Katherine Kerrigan, Wm. Worthington, Geo. Perioli, Cleo Madison and stately Edith Bostwick. *Samson* is a great photoplay.

* * *

Carlyle Blackwell has completed *The Award of Justice*, a fine melodrama in which stirring fights, sea and auto chases and an aeroplane figure. Owing to the bad weather and the far off locations, the picture has the record for length of time taken as far as Mr. Blackwell's photoplays are concerned.

* * *

The work of Adele Lane grows more delightful all the time. She has now been with the Selig company for a year, and whether the part be comedy or dramatic she gets the same unfailing good notices from the critics—those hardened individuals who love to jump on one. She has been a busy little lady of late, having played the leading part in Director Martin's two-reel political story, *The Eleventh Hour*, and an emotional role in Director McGregor's two-reel, *The Better Way*.

* * *

Lule Warrenton of the Universal recently received a flattering offer to join another company, but she has her bungalow, her friends and a rising salary at the big "U," and decided she would remain where she was. She is a valuable actress, who can impersonate any kind of character. She was asked the other day what she was going to do on the

tomorrow, and answered, "I'm not sure whether I'm to be a grand dame with the Smalleys or the squaw in *McRae's* picture." Assuredly "a woman in her time plays many parts!"

* * *

The scene in the Temple of *Damon* in J. Farrell Macdonald's remarkable six-reeler, *Samson*, when *Samson* pulls the pillars down and causes the temple to crush its inmates, was terrific, really stupendous—quite the most wonderful scene ever taken in America. Isidore Bernstein slept all night with the film under his pillow in case anything happened to it. The film will be shown in the Shubert circuit.

* * *

Whilst Francis Ford has been putting on his big production, *At Valley Forge*, Grace Cunard has directed a bright little comedy, entitled *The Lightweight Champion*, written by herself, with Louise Granville, Ernest Shields and Lionel Bradshaw in the cast. The departure was so successful that Miss Cunard will in future produce comedies "in between whiles."

* * *

Adele Lane quite enjoyed herself in the Selig comedy, *Teaching Father a Lesson*, in which she gives Ed. Wallach, who takes the father, a hot time. In one scene she smashed all the ornaments and about wrecked the set, and Wallach remarked, "Gee—she does it naturally; if she's half as natural at home I'm sorry for her husband."

* * *

There are some remarkable battle scenes in Francis Ford's *At Valley Forge*, produced at the Universal. Produced with a scrupulous eye to detail, they look for all the world like the old prints published many years ago. In fact, the film is a vivid story of the happenings at Valley Forge, with a stirring presentation of the ride of Paul Revere. Mr. Ford gives a fine performance as a spy. The story is by himself and Grace Cunard.

* * *

Milton H. Fahrney has been preparing for a week for a special three-reel semi-Western production for the Albuquerque company. The story is by Augusta Phillips Fahrney, which means that it will be interesting throughout. Mrs. Fahrney has just moved into a beautiful new residence in the Hollywood foothills, in which there is a model library, where she not only writes her striking photoplays, but acts each scene out in a miniature stage. There are never any discrepancies in this lady's scripts, and Mr. Fahrney produces as carefully as she writes—an excellent combination.

* * *

Wilfred Lucas is now producing feature films for the International Feature Film Company at Hollywood, and will turn out two three-reel features a month. He has just completed a stirring story by Janie MacPherson, entitled *The Trap*, in which Mr. Lucas gives a fine impersonation of a young trapper, other parts being taken by Janie MacPherson, Chas. Inslee and Bess Meredyth. Mr. Lucas was for years with the Biograph and is one of the best romantic actors on the screen. He is also a very handsome man.

Continued on Page 14.

Vaudeville

The Orpheum

Nance O'Neil and company, presenting In Self Defense, headed a very interesting bill at the Orpheum for the week of Jan. 11. Miss O'Neil scored in spite of a rather weak play, which failed to be convincing. What opportunity it gave her she took excellent advantage of, but an actress of her unusual qualities needs a stronger vehicle to display her talents. The headline honors were shared by Maurice and Florence Walton, who are unequaled in their particular line of dancing. It is a pleasure to watch the artistic work of this fascinating team. The "Maurice Walk" was encored many times. Bert Fitzgibbons' humor is unique and kept the audience in an uproar of laughter. Horace Goldin's illusions were mystifying and wonderful. Maude Muller, an eccentric comedienne; Daisy Leon, a charming little prima donna, and the juggler, Roberto, made up the balance of a clever bill. Martin Johnson's travelogues on the South Sea Islands was followed with the closest attention of the entire audience. It is remarkable that such an interesting and comprehensive talk could be condensed into such a short space of time as Johnson had at his disposal.

The Empress

Topping the bill here this week is Joe Maxwell's Canoe Girls, a brilliant singing revue in four scenes. This week's edition of the tango contest is even better than the first. New couples are competing for the honors and a number of different styles of the tango are introduced. Merian's dog actors are seen in a little comedy, entitled A Spoiled Honeymoon, and they do some clever work. A real hit is Favilla, a beautiful young girl with auburn hair, who appears in white and plays a number of selections, both classic and popular, on the violin. Bernard and Lloyd, Hebrew comedians; Aldro and Mitchell, in a series of feats on the revolving ladder; Phasma, offering an elaborate and dazzling dancing sensation in four scenes, and Ernest Dupille, an English singing comedian, complete the bill.

The Pantages

Peter Taylor, a young animal trainer with eight jungle lions, is the headliner with the new show this week. He displays great mastery of mind over his beasts. The Great Arnensen executed some wonderful feats on the tight wire, and winds up with a daring slide on his head down a cable stretched from one box across the theatre to the stage. The Tony Cornetta Trio, in a rapid comedy singing number; the Poshay Bros., comedy whistlers; Hetty Urma, the American Vesta Tilley; May Nannary & Co. in The Reckoning, and the Venetian Duo, Italian street serenaders, round out a good bill. Miss Nannary demonstrates her fine emotional ability in this playlet.

The Majestic

The James Post Musical Comedy Co. are presenting for the first half

of the week The New Judge, and James Post as Judge O'Hara gets the laughs. Chief Silver Tongue, the Indian tenor; Leo Cooper & Co. in the intensely dramatic playlet, The Price of Power, and an interesting series of motion pictures make up the rest of the bill. The Four Nelson Comiques; The Carringtons, entertaining duo, and the James Post Musical Comedy Co. in another laughing success, A Striking Resemblance, comprise the second half bill. The Music Publishers' Contest was even more of a success than last week.

The Wigwam

Monte Carter and his musical travesty company are presenting Izzy at the Bughouse for the first half of the week, and it is one of the funniest comedies yet seen at this house yet. Dee Loretta, prima donna, and the Chicks, are putting on a beautiful number, Across the Great Divide. On Monday night the Carter company entertained the Call-Post newsmen. Dale and Euthrope, in comedy musical duo; Lowe and De Marle, comedy acrobats, featuring the original Happy Hooligan; Billy and Gaynell Everett, in The Rube and the Dancer, and Sand, a photoplay. Snakeville's New Doctor, featuring G. M. Anderson, complete the bill. For the last half: Les Kelors, A Night in a Circus in Old Mexico; La Tollette & Co., comedy musical duo; Fox and Maxwell, singing and entertaining duo; Campbell MacKenzie, the Scotch lassie violinist, and Monte Carter. Izzy and his fun makers offer another big laughing bill with a big surprise.

The Lincoln

Belle Williams, singing comedienne; Nelson Comiques, comedy acrobats; Chapola Sisters and Bear, singers and dancers; Dan Kreuger, popular baritone, featuring Remick's latest song hits, make up the bill for the first half. Leo Cooper & Co. in a sketch, entitled The Price of Power; Aldo Bros., comedy gymnasts; Blamphum and Hehr, comedians, and Dan Kreuger, baritone, round out a good program for the last half in this popular little family theatre.

The Republic

The Music Publishers' Contest is a drawing card at the Republic this week. Eight pianos are used and eight of the best entertainers are singing the latest song hits. A handsome silver cup is offered the winner, the audience acting as the judge. Other attractions are Sadie Van, classic barefoot dancer; Beeson and Harris, comedy songs and patter; Lorimer and Lennon, refined musical duo; King and Thornton Co., presenting a drama playlet, Trapped, by W. McMann; The Three Tantalizing Maids, harmony singers, and Saunders' trained goats and posing dogs complete the program for the first half. The Arnolds, masters of the humanophon; King, Thornton & Co., presenting The Rose of Bohe-

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mia; Lone Star Trio, harmony singing, and Garando's Russian dancers round out an excellent bill for the last half.

The Princess

The offerings at the New Princess this week are: Lallie Brooks, in Feminine Fads and Fancies from 1820 to 1920; Lavine and Lavine, novelty comedy acrobats; The Phillesons, the Soubrette and the Silly Kid, and the Lastella Trio, European novelty instrumentalists, singers and dancers, and first-run movies. Bill and Gaynell Everett, the Rube and the Dancer; Nichols and Nichols, comedy knockout equilibrists; Dale and Euthrope, comedy musical duo; Kathryn and Carroll McFarland in catchy songs and witty sayings; Patrick Miles & Co., presenting My Friend from Ireland, and Tabor and Green, assassins of sorrow, complete an excellent second half bill.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of January 18, 1914.

EMPRESS, San Francisco—Herman and Shirley; Jas. MacDonald; Orville Reeder; Whyte, Pelzer and Whyte; Three Yoscarrys; Six Diving Nymphs. EMPRESS, Sacramento—Aldro and Mitchell; Ernest Dupille; The Canoe Girls; Bernard and Lloyd; Merian's Dogs. EMPRESS, Los Angeles—Morandini Trio; Arthur Geary; Prince Floro; Mary Dorr; Night in a Police Station; Wilson and Rich. EMPRESS, San Diego—Willisch; Mond and Salle; D'Arcy and Williams; A Night at the Baths; Lew Wells; Katie Sandwina and Company. EMPRESS, Salt Lake (Jan. 21)—Livingston Trio; Brooks and Harris; Bruce-Duffet and Company; Mayo and Allman; Hap-piness. EMPRESS, Denver—Adelyne Lowe and Company; Leo Beers; Houghton, Morris and Houghton; Edna Aug; Louis' Christmas; The Dancing Mars. Empress, Kansas City—Orville and Frank; Kelso and Leighton; Franconia Opera Company; Ross and Ashton; Five Old Boys in Blue; Behind the Footlights.

Vaudeville Notes

Henry V. Longtin, aged 32, a waiter, and his wife, aged 20, who conducted an animal exhibit in Seattle, were found dead in their apartment there, January 2nd, having been asphyxiated by gas from a heater. All indications were that it was an accident. Mrs. Longtin's parents live in San Francisco.

Coming to the Empress soon will be those favorites, Tim McMahon and Edythe Chappelle, in a comedy offering that has left a gale of laughter in its wake all along the circuit, called

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Western States Vaudeville Association

Humboldt Bank Bldg., San Francisco
Ella Herbert Weston, Gen. Mgr.

Why Hubby Missed the Train. From curtain to curtain, it is a romping, hilarious laugh fest, with Hubby holding his end up manfully.

H. F. Heard, an automobile man, was granted a decree of divorce in San Jose on January 9th from Pearl A. Heard, whom he charged with desertion. He procured service of the papers in the suit recently when his wife appeared at a vaudeville theatre in San Jose. She is well known on "small time" around the bay cities.

May Nannary, one of the cleverest character women in the business, and her company, opened Sunday at the local Pantages house in a beautiful sketch, entitled The Reckoning. Miss Nannary will play the entire circuit, opening in Edmonton on Feb. 16.

Harry Bonnell, San Francisco's representative of Variety, left Monday night for Los Angeles in company with J. J. Rosenthal. Mr. Bonnell will join forces with The Candy Shop as advance man. Ed. Scott, formerly with the Billboard, will succeed Bonnell as San Francisco representative of Variety.

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SACRAMENTO, Jan. 12.—Grand: Ed Redmond is giving his large clientele a chance to shed tears this week and is using Camille as the tear-shedder. It is a mighty good cast that presents the play. Hugh Metcalfe is the Count de Varville; Roscoe Karns is Gaston; Paul Harvey is Armand; Bert Chapman, the elder Duval; Harry Leland, Gustave, and James Newman, the messenger. Beth Taylor is the emaciated coughing heroine, although her beautiful figure hardly lends itself to a part that demands she be in the last stage of consumption. Merle Stanton is Prudence, and she is a pippin, too. Leslie Virden plays Olympe and Marie Connolly and Hattie Reed are respectively Nanine and Nichette. Director Leland has done wonders with the performance and production. Next week, Thelma Clunie: Little Women comes 16-17. Clunie-Orpheum: Billy B. Van and Beaumont Sisters; Sophye Bernard; Lou Anger; Mr. and Mrs. Frederick Allen; Joe Shriner and Doll Richards; Tryon's Dogs; Marie and Duffy. Empress: A Night at the Police Station; Prince Floro, Wilson and Rich; Mary Dorr; Arthur Geary; Mordinis.

EUREKA, Jan. 12.—The Dick Wilbur Company has made good with our theatregoers, and despite the extremely stormy weather, the past week's business has been satisfactory.

VANCOUVER, B. C., Jan. 15.—Avenue Theatre: The Quinlan Opera Company opened tonight in Rigoletto. The principals of the company are Felice Lyne, Maurice D'Oisly, Edith Clegg, W. J. Samuel, Tullis Veghera is director. Empress: Girls is the bill this week, and Maude Leone as Pamela is a dream of beauty, and bewitching in her acting. Margaret Marriott is Violet and she is clever,

while Miss Wallingford plays Kate West charmingly. Del Lawrence is a dead failure in the light comedy part of Edgar Holt. Alf Layne, Howard Russell and Daisy D'Ava helped to make the performance interesting. Business is not very good and there are rumors of Lawrence moving. Imperial: Winchester is the offering and Meta Marsky, Jean Devereaux, James Guy Usher, Charles Ayres, Tom Loftus, Leslie Reed and Marie Stevens are in the cast and give a good performance. Orpheum: Six Crossman's Banjoists; Joe Whitehead; Sylvester; Katherine Klare; Barton and Lovera; extra added attraction, Richard Milloy and Company, presenting the dramatic playlet, The Fighter and the Boss.

Paderewski Getting Old and Cranky As He Loses His Popularity

PORTLAND, Jan. 9.—Although he had been billed in advance heavily and arrived here today, Paderewski, the pianist, refused to give a recital tonight. The pianist's reason, as stated by himself, was that the advance sale of seats was not sufficiently heavy to justify him in proceeding, and his manager declared that Paderewski could only do himself justice when playing before crowded houses. A guarantee of \$2,500 had been made for the Portland concert, and the local managers declared they would make this good, but Paderewski remained obdurate, and money was refunded to buyers of tickets.

THE STORK visited the Sydney Ayres in Santa Barbara on Christmas Day. It is whispered that Tom Chatterton is getting ready to be called "father." The Chattertons are in Los Angeles, where Tom is located with the Broncho Film Company.

Chas. King—Virginia Thornton

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Pantages Circuit

Patrick Calhoun

Maude O'Delle Company

Orpheum Circuit

Maude O'Delle

AND COMPANY

Orpheum Circuit

Max Steinle Mattie Hyde

With Edwin Flagg's feature act,

The Golden Dream

PANTAGES CIRCUIT

GEORGE K. FORTESQUE, an English actor, best known in this country as an impersonator of women, died at a hospital in New York, January 13th, in his sixty-eighth year.

Joseph Bauer, manager of the Wigwam Theatre, was arrested Sunday evening on a charge of violating the ordinance forbidding overcrowding a place of amusement. Bauer, who was immediately released on bonds, declared that while the house was crowded, there were still many seats to be filled when the arrest was made, and that the ushers were filling these seats as fast as they could. The arresting officer, who went out of his way to be nasty, was severely reprimanded in the Police Court the next day when the Judge dismissed the case.

Performers' Dates Ahead

MAUDE O'DELLE CO.—Minneapolis, Jan. 18; Omaha, 25; Milwaukee, Feb. 2; Chicago, 9; Memphis, 23; New Orleans, March 2.

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PLAYS

James Dillon

Leading Man

Seattle Theatre—Seattle

Charles E. Gunn

Leads

Orpheum Stock—Cincinnati

Maude Leone

Co-Star

Del Lawrence, Vancouver

Florence Young

Leads

Care DRAMATIC REVIEW

Eddie MitchellBusiness Representative James Post's Musical Comedy Co.—Honolulu
Post's Grand Theatre, Sacramento, Presenting Ed Redmond Co.**Josephine Dillon**

Leading Woman

Kirby Stock—Stockton

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Leading Man

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Heavies

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Madame Sherry Co.; En Tour

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HARRY J. LELAND

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RALPH NIEBLAS

Scenic Artist

Care of DRAMATIC REVIEW

BESSIE SANKEY

Ingenue—The Traffic

Care of DRAMATIC REVIEW

JACK DOUD

Howard Foster Stock

New Westminster, B. C.

FRANCES READE

Second Business

At Liberty—Care of Dramatic Review

Bernhardt Decorated With Legion of Honor

PARIS, Jan. 14.—Sarah Bernhardt was decorated tonight with the Legion of Honor. Mme. Bernhardt had been nominated many times by Ministers of Instruction, notably M. Briand, but the Chancery had always rejected the nomination for reasons not made public. It is understood that the same objections were made on the present occasion, only to be withdrawn on the direct intervention of President Poincaré.

JACK DALY

Stage Manager

The Traffic Co.—En Tour

JACK FRASER

With Ed. Redmond Stock

Sacramento, Cal.

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Ingenue

Care of DRAMATIC REVIEW

GERTRUDE CHAFFEE

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At Liberty—Care DRAMATIC REVIEW

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EVA LEWIS

Second Business

At Liberty; care DRAMATIC REVIEW

PHOTOPLAY NEWS

Continued from Page 11.

Robert T. Thornby is making a great success with his children's comedies at the Keystone studios. He has just completed Little Billy's Triumph, in which that diminutive little marvel, Billy Jacobs, just 26 months old, plays the lead. Billy gets his dime stolen by older boys who give a show, but Billy eventually gets in and turns the tables on the other boys, who are presenting a lurid melodrama in the woodshed. Billy makes friends with the cop, with disastrous results to the "heavies." Another clever little boy, Gordon Griffith, plays in this—a born actor, whilst other clever kiddies are Gerald Benson and Charlotte Fitzpatrick. Only a genius, with the temper of a saint, could produce children's plays, and Bob Thornby is reduced to a grease spot every evening. * * *

James Dayton is writing an important costume three-reeler, which will feature Pauline Bush and will be entitled Johan of the Sword Arm. This will be a new departure for Miss Bush, who will be seen in cavalier costume for the first time. It should suit her well, too. * * *

Director Colin Campbell of the Selig company has gone to Truckee for two weeks to get some snow pictures. Clever Bessie Eyton, Wheeler Oakman, Fred Clark and M. Green and a number of others accompanied him. * * *

Dainty Helen Case has now been passed by the doctors as well again, and looks as of yore. She is now considering several offers and is rather vacillating between the legitimate stage and motion pictures. She has been offered a fine part by a local manager, but it is to be hoped that the screen will not lose the services of so charming an actress. * * *

Stella Razeto has returned to Selig and is working for the first time since the stage coach accident, in which Miss Razeto was badly injured, a cut over the temple taking 12 stitches. It is healing nicely. * * *

Charles French, who is making Western pictures for Pathe, is putting on a three-reel feature. Though Thy Sins Be Scarlet, by Jack Freise. Mr. French takes part in it but is killed off early, "so he can concentrate himself on the production." Mr. Freise is responsible for the last item. Tom Foreman and Myrtle Vane take the leads. * * *

Bess Meredyth, who recently recently returned from a visit to her home in the East, made a welcome reappearance in Elsie Vanner, under the direction of Arthur Maude. She played the Coquette who causes the mischief, and played it wonderful well. As a sample of her versatility she finished up in Elsie Vanner one day and the next appeared as an unsophisticated country woman with Wilfred Lucas. She will also appear in the four-reel Charlotte Corday, which Mr. Maude will produce next with Constance Crawley in the title role.

Ralph Bevan and wife left Tuesday for Australia, to play Fuller-Brennan time.

Roscoe Karns

Redmond Stock, Sacramento

J. Anthony Smythe

Leading Juvenile
Ye Liberty Playhouse—Oakland

Broderick O'Farrell

Leading Man—Featured
Kirby Stock, Stockton

Langford Myrtle

Orpheum Time
Care of DRAMATIC REVIEW

Albert Morrison

Leading Man
Ye Liberty Playhouse—Oakland

Beth Taylor

Leading Woman
Ed Redmond Stock, Sacramento

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E. P. Foot

Musical Director
Morosco Theatre, Los Angeles

Inez Ragan

Second Business
Bailey and Mitchell Stock—Seattle

John L. Kearney

Comedian
Care DRAMATIC REVIEW

Leland S. Murphy

Juvenile
Princess Theatre—Fresno

Jean Mallory

Characters and Seconds
At Liberty
Care DRAMATIC REVIEW

Edwin Willis

Eccentric Characters and Juveniles
At Liberty—Care DRAMATIC REVIEW

Jay Hanna

Juvenile
Kirby Stock—Stockton

Dorothy Davis Allen

Presenting Own Play—The Redemption
Pantages Time

DRAMATIC DIRECTOR, AT LIBERTY

Sedley Brown

1415 Catalina Street, Los Angeles

John C. Livingstone

Care DRAMATIC REVIEW

Jean Kirby

Second Business
Care DRAMATIC REVIEW
Kirby Stock Co., Stockton

Justina Wayne

Second Leads
Elitch's Gardens—Denver. For the Summer.

Lovell Alice Taylor

Leading Woman
Hotel Oakland
Oakland, Cal.

Nana Bryant

Leads
The Traffic
Management Bailey & Mitchell

GEORGE D.
MacQuarrie

Leading Man
Bought and Paid for

HELEN D.
MacKellar

Leading Woman
Management of Wm. A. Brady

Geneva Lockes

Leading Woman
At Liberty,
Care of DRAMATIC REVIEW

Pauline Hillenbrand

Leads

Marta Golden

Ye Liberty Stock—Oakland

G. Lester Paul

Bailey and Mitchell Stock
Seattle, Wash.

Hugh Metcalfe

Ed Redmond Stock

Correspondence

TACOMA, Dec. 27.—The Pink Lady came back to the Tacoma Theatre on Dec. 22, and was hardly up to the standard of the last production seen here. Olga De Baugh of the company remains in the leading role and the supporting company was only fair. The Kinemacolor pictures are being shown for the holiday week. The University Glee Club comes Jan. 1, and among other attractions soon to be seen are The Blindness of Virtue, Gaby Deslys and Alice Lloyd's vaudeville company. The Princess players achieved considerable success with their production of Alias Jimmy Valentine, Robert McKim being seen in the leading role. The last play to be presented with the present company of players will be Mrs. Temple's Telegram, which will be given all next week, after which the house will be dark until Jan. 12, when the Keating & Flood company will be seen in a tabloid version of A Stubborn Cinderella. The vaudeville houses made merry at Christmas time, every dressing-room being decorated with evergreens and flowers, and big Christmas banquets in order after the evening performances. At the Pantages the employees presented Manager Timmons with a handsome office chair. Empress Theatre: Meriam's dog playlet was an unusually interesting act. A grotesque gymnastic act was put on by Aldo and Mitchell; Bernard and Lloyd supplied foolishness, and Ernest Dupille a fair act, his Alaskan stories being really worth while. Joe Maxwell's canoe girls proved to be pleasing. Pantages Theatre: Some sensational work by The Great Arnesen in a slack-wire act was marvelous. Hetty Urma was back in her clever impersonations of the male. The Tony Cornetta Trio were a big comedy hit. Roland Carter & Co. in Vacation Days were clever and Taylor's Eight Jungle Lions a well-trained lot. A. H.

ALBANY, Jan. 5.—Bligh (Bligh Amusement Co.; Frank D. Bligh, res. mgr.): Mr. Farnsworth in popular songs, and Morey, banjo soloist and ventriloquist. Two good acts that went fine. Echoes from Bethlehem, presented by the Altar Boys of St. Mary's Academy, to fair business. Pictures to finish. Last half: A. B. Basco Musical Comedy Co., playing to capacity business for the three nights. A. B. Basco, Curley Confer and Madge Schuler head this popular company. Clever comedians and good chorus. Chorus girls' contest Friday and tango dance Saturday made good hit. 14-15, Macdougall's Lady Kilties Band. The Wolf road show, 23. Rolfe (Geo. Rolfe, mgr.): First half: Lady Livingston, roller skating bear; good attraction. Pictures. Last half: From the Manger to the Cross—Kalem five-reel—to big business. Dreamland (Lyle J. Ficklin, mgr.): Warner feature pictures and Kinne Shumaker in baritone solos, to good business. Hub (Searls, mgr.): Pictures and music; poor business.

SALEM, Jan. 5.—Bligh (Bligh Amusement Co.; T. G. Bligh, mgr.): The Bon Ton Musical Comedy Co. to good business for the week. Commencing Sunday 11, A. B. Basco Musical Comedy Company will open for a week's engagement. Globe:

Feature pictures and effects to good business. Ye Liberty (Salem Amusement and Holding Co.): First half: Pantages vaudeville and pictures to good business. Last half: Feature pictures and musical effects to good business. Wexford (Salem Amusement and Holding Co.): The Colonial Players in stock are still the big drawing card here, playing to capacity business for the entire week. Opera House (Salem Amusement and Holding Co.): Coming, Jan. 29-31, Edison talking pictures.

PORTLAND, Jan. 12.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.): Kismet, superbly staged and acted, has been a rare theatrical treat the past week. Otis Skinner as Hajj, a part which is simply great. The supporting company is adequate and the play is staged with true oriental brilliancy and gorgeousness. Gaby Deslys, with her much advertised collection of gowns and jewels, was the attraction for a matinee and evening performance yesterday, her vehicle, The Little Parisienne, a light musical comedy. She is surrounded with an excellent company, headed by her dancing partner, Harry Pilcer, and Forrest Huff, Fritz Von Busing, Edgar Atchison-Ely, Louise Meyers, Charles Angelo, Hattie Kniel and the Gaby Girls Chorus. Robert Mantell in Shakespearean repertoire opens tonight for a week's engagement. He will be followed by The Blindness of Virtue for four nights beginning Sunday, Jan. 18. May Irwin in Widow by Proxy follows. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.): As a Man Thinks, Augustus Thomas' remarkable play, is the current offering. Louis Leon Hall has the leading part, that of Dr. Seelig, the Jewish physician, philosopher and guiding spirit of two households, one his own and the one of his dearest friend. The story deals with the Jewish and Gentile religion. The old problem of double standards, one for the woman and another for the man, is also asked and answered. Edward Woodruff is Frank Clayton, the unforgiving husband, and Dorothy Shoemaker is his wife. Mary Edgett Baker is Veday Seelig, whose love for her Gentile friend, played by Walter Gilbert, causes her father much worry. The entire personnel of the Baker players is brought out and all contribute to a performance which scores in every way. Next, The Traveling Salesman. Lyric Theatre (Keating & Flood, mgrs.): The Follies, a musical comedy, with a case including Edna Marble, Minnie Rhodes, Dorcas Matthews, Jack Westerman, Robert McKim, T. C. Jack, and the Princess Indenta's Musical Hawaiians, and a special added attraction, is the current offering. Orpheum Theatre (John Coffinberry, mgr.): Walter Lawrence and Frances Cameron; Paul Conchas; Smith and Cook and Marie Brandon; Four Perez; Doule Cross; Roy Cummings and Helen Gladys; Ioleen Sisters. Empress Theatre (H. W. Pierong, mgr.): Archie Goodal, Perkins Fisher, Three Musketeers, Dave Ferguson and Price and Price. Pantages Theatre (John Johnson, mgr.): The Riding Costellos, Newsboys' Sextette, Allegro, Imperial Japanese Acrobats, Lyons and Cullom, Cannibal Isle.

A. W. W.

COLUMBIA THEATRE

Two weeks, beginning Monday, January 12th

Curtain at 8:00 Sharp

Matinees at 2:00

KLAW and ERLANGER

Present

OTIS

SKINNER

(By arrangement with Charles Frohman)

IN "AN ARABIAN NIGHT"

KISMET

BY EDWARD KNOBLAUCH

Produced and Managed By

HARRISON GREY FISKE

LARAMIE, Jan. 8.—Opera House (H. E. Root, mgr.): The Pink Lady gave an excellent performance tonight to good house. Sis Perkins, Jan. 10.

JOHN WATT.

ALBUQUERQUE, Jan. 9.—If a pleased audience is a test of merit, Mutt and Jeff in Panama is a great success. They played to fair sized house last night at the Elks Theatre.

CAP AND BELLS.

SAN BERNARDINO, Jan. 13.—At the Opera House (Mrs. M. L. Kiplinger, mgr.): Jan. 8-11, Leah Kleschna in motion pictures played to fair business. The Tik-Tok Man of Oz, 14, has a fine advance sale and a good house is promised. 15-18, Caprice (moving pictures); 19, conce., San Bernardino Band; 21, Billy Clifford in Believe Me; 30, Emma Trentini in The Firefly. The Temple and Auditorium continue to play to good houses with films and vaudeville. The Fourth National Orange Show, Feb. 18-25, promises to eclipse all former efforts. One of the main attractions will be a live midway. Big crowds are expected.

J. E. RICH.

MARYSVILLE, Jan. 10.—Marysville Theatre, Jan. 9: Gaby Deslys entertained an appreciative audience this evening. Her dancing is wonderful and her gowns gorgeous. Company is good; special mention should be made of Louise Meyers and Miss Kneitel as the Dutch girls. Marysville Theatre, Jan. 10-11: Motion pictures and vaudeville by Prof. Godfrey and daughters, Zemla and Trilma. Next attraction at the Marysville Theatre will be May Irwin in A Widow by Proxy on the 20th. Then Adele on the 27th and Within the Law, with Margaret Illington, on 30th. The Last Days of Pompeii was shown at Kinema Theatre Saturday and Sunday.

SEATTLE, Jan. 12.—Moore Theatre: Gaby Deslys opens tonight for an engagement of two nights and a special matinee Tuesday. She will be seen with Harry Pilcer, her dancing

partner, in The Little Parisienne, a three-act musical comedy. This is her first appearance in Seattle and it is looked forward to with much enthusiasm. Saturday matinee and night Pavlowa with Novikoff and Symphony Orchestra. Metropolitan Theatre: Dark. Orpheum Theatre: The headline attractions this week are Eddie Leonard and Mabel Russell. Other attractions consist of Willa Holt Wakefield, Claude and Fannie Usher, Dr. Carl Herman, and other Orpheum acts, with moving pictures to complete the bill. Empress Theatre: This week's headliner is A Day at the Circus with the Unridable Mule. Other acts are John R. Gordon and Company, American Comedy Four; and other Sullivan and Consideine acts complete a good bill. Pantages: Little Hip, the marvelous performing elephant, and Napoleon, "wisest of all apes," are the headliners this week. The program is complete with five other acts and the usual moving pictures. Tivoli Theatre: The attraction this week at this popular priced playhouse is Variety Isle, featuring the Rosebud Chorus. Grand Opera House: The feature photoplay this week is Maude Feally in a two-part drama, An Orphan's Romance. Three big acts and three new photoplays complete the bill. Clemmer, Melbourne, Colonial and Dream theatres are presenting first-class moving pictures to the usual crowded houses. Arthur Ives, for some years treasurer of the Seattle Orpheum, has resigned his position and gone to Philadelphia, where he hopes to see the health of his little son restored. Before his departure the employees of the Orpheum presented Mr. Ives with a handsome watch fob made of an elk's tusk. W. A. Hartung moves into the job of treasurer and Jack Cusick, assistant treasurer. Mr. Hartung has been assistant treasurer and Mr. Cusick head usher of the Seattle Orpheum.

ELSA WILLIAMS left for Chicago yesterday.

ALL THE THEATRICAL NEWS

The San Francisco
DRAMATIC REVIEW

Music and Drama

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San Francisco, Saturday, January 24, 1914

No. 1—Vol. XXX—New Series



DRAMATIC

Charlie Keilly

VAUDEVILLE

Tully Puts Over Another Play

NEW YORK, Jan. 14.—Omar the Tentmaker, a new Parisian play by Richard Walton Tully, based on the life, times and Rubaiyat of Omar Khayyam, with Guy Bates Post as star, opened here at the Lyric Theatre last night amid scenes of great enthusiasm. The play is hailed as one of the most beautiful productions ever seen on the stage. It is laid in Persia and the scenes reflect the beauty of the golden age of that country. There are three acts, a prologue and an epilogue, with five scenes done in exquisite colorings. The principal character in the play is Omar Khayyam, the famous poet, scientist and philosopher, who has so many devotees. Guy Bates Post gave a remarkable interpretation of the great part. He was supported by a cast of sixty. Richard Walton Tully, the author of the play, is well known on the Pacific Coast, as well as here in New York. He originally wrote The Rose of the Rancho under the title of Juanita of San Juan. The Bird of Paradise is another of his successes.

Lack of Appreciation Develops Sour Grapes

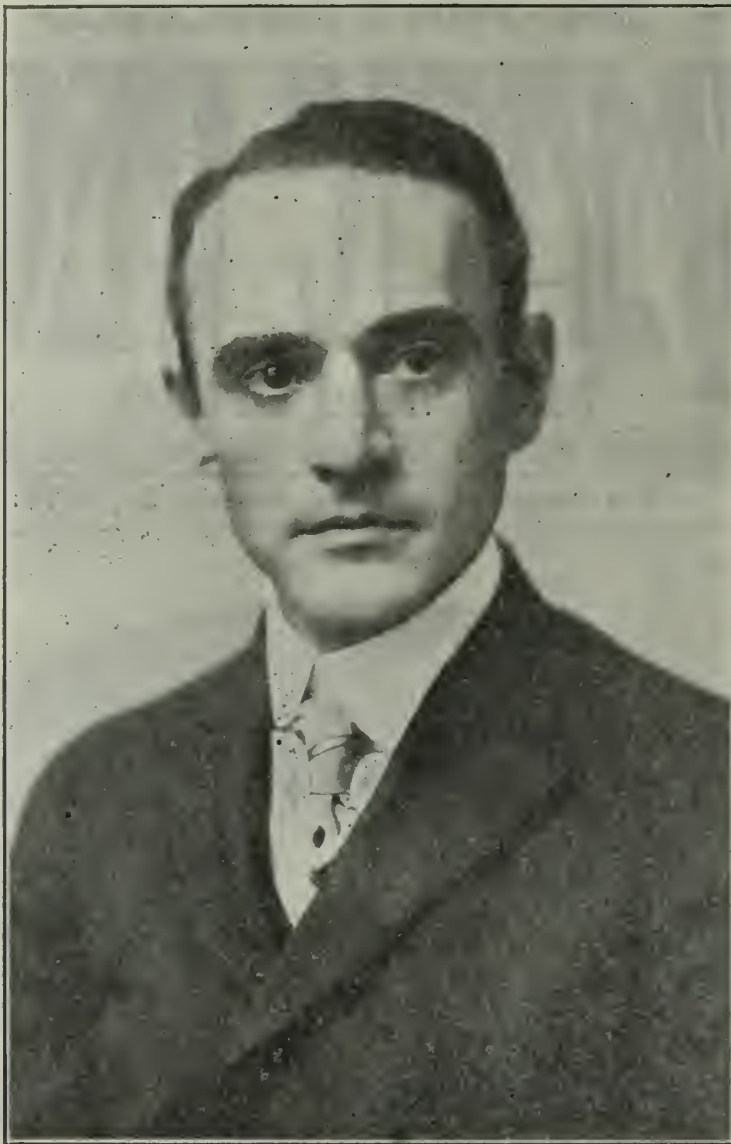
PARIS, Jan. 10.—"American women are ill-mannered and ill-bred," says Mlle. Polaire in a signed article published today, in which she gives her impressions of America. Polaire is accredited with being the "ugliest woman in the world." "I met women in American drawing-rooms who were so timid," she says, "that they could not say a word in my presence, and I was startled to see one of them produce a tape measure and attempt to measure my waist. One of these women lifted my gown with the end of her parasol that she might see my legs. But I admire the American men. As workers they have no equals in the world. Work seems to run in the blood of Americans just as nearly as a Frenchman always has a song on his lips and pride on his face."

Actors Will Confer With Managers

NEW YORK, Jan. 14.—The Actors' Equity Association have induced the managers to recede from their stand and to meet them on January 23d to discuss the question of higher pay. The president of the Association is Francis Wilson, the vice-president, Henry Miller, and the council contains such persons as Holbrook Blinn, George Arliss, Robert Edson and Wilton Lackaye. The actors demand, among other things, transportation to and from this city, a limit on the period of free rehearsals, elimination of extra performances without pay and an adjustment in regard to the costs of women's gowns. Some of the women members are Elsie Ferguson, Christie MacDonald, Janet Beecher and Ethel Barrymore.

Irving Ackerman in Pictures

Irving Ackerman, Charley Cole and others have associated themselves together to produce moving pictures, and will soon be ready to make a definite announcement.



A New Figure in the Show Business

Joseph P. Bickerton, the managing director of the New Era Producing Company, who launched its theatrical business with the production of Adele, is a practising attorney of good standing in the City of New York. At the age of sixteen, Mr. Bickerton was compelled to leave school and go to work in a dry-goods store. At night he read law, and a little later went into the office of Charles S. Kellogg, who is now his law associate. His salary to begin with was two dollars a week. He stayed there for three years. He then passed his bar examinations and was admitted to practice. One of his first clients was Wm. Harris, the well-known theatrical manager. In this way he was thrown with theatrical people. It renewed an early appreciation he had for the profession when, as a small boy, he would go to Tony Pastor's and wander around the scenes and make friends with people who have since become famous. It was at this theatre that Mr. Bickerton was present the night Maggie Cline first sang Throw 'Em Down, McClusky. Another theatre frequented by him was the old Lyceum Theatre, then in its glory. It was built by his uncle, Brent Good, and in it, Daniel Frohman, David Belasco, and many others began their rise to fame. His first theatrical investment was in a starring tour of Charles Grapewin. His next

was in a play he wrote himself, called The House on the Bluff. Mr. Bickerton is responsible for the public presentation of Paul J. Rainey's African Hunt. He organized the Jungle Film Company, who bought these famous films from Mr. Rainey, and the success of these wonderful pictures of wild life in the jungles of Africa is well known. Mr. Bickerton, being asked in what direction the New Era Producing Company will be active, said: "I will produce clean musical shows. I shall also put on dramas, but I will not have anything to do with sex problems or with vulgar plays. I still believe that the average man and woman go to the theatre to be amused. They want to forget the worries of their working hours and very often the home trials which they never show to the world. In my opinion, if they care about sociological and other problems they will identify themselves with charity organizations, settlements and other institutions, so that they can do their reform work first-hand. I do not believe in exposing the sores of the world as a money-making scheme. The plays which I put on, I hope, will make the world a little pleasanter."

In rapid success at the Columbia Theatre the attractions will be Adele, Milestones, the Stratford on Avon Players, The Argyle Case and Oh, Oh, Delphine, to say nothing of the sensation play, Damaged Goods, to be presented by Richard Bennett.

Cort Theatre, Boston, Opened January 19th

The new Cort Theatre, in Park Square, Boston, opened on Monday night, the 19th of this month, under the direction of John Cort, with Joseph Santley and original New York company in Philip Bartholomew's production of his musical comedy of youth, When Dreams Come True. The Cort Theatre is the fourth playhouse in this country named after Mr. Cort. These include the Cort Theatre, New York; Cort Theatre, Chicago, and Cort Theatre, San Francisco, in addition to the Boston theatre.

Morosco to Watch Pirates

LOS ANGELES, Jan. 9.—Oliver Morosco made arrangements here today with the Wm. J. Burns Detective Agency to have the Burns agency watch carefully throughout the United States and Canada for plagiarists who might attempt the unauthorized presentation of Peg O' My Heart, Help Wanted, The Bird of Paradise, and whatever other plays Mr. Morosco owns or controls, either in dramatic form or by motion pictures; also to protect against the professional singing of Earl Carroll and Archibald Joyce's new song, Dreaming, the production rights to which Mr. Morosco has purchased and which he is reserving for Kitty Gordon's use in his forthcoming production of the new comedy with music, Pretty Mrs. Smith, by Oliver Morosco and Elmer Harris, that will be given its first presentation at the Burbank Theatre here on the 25th of this month, with Miss Gordon starring in the title part. Yesterday Mr. Morosco stopped a local film company from using Help Wanted for motion pictures. He is going after plagiarism with a vengeance and will have Burns prosecute to the limit any who make misuse of his properties.

President's Daughter Will Appear in Bird Play

NEW YORK, Jan. 16.—New Yorkers will have an opportunity soon to see Eleanor Wilson, daughter of the President, display her talent as an actress. The play, Sanctuary, a Bird Masque, in which she took a leading part at Cornish, N. H., last summer, is to be produced here, probably at the Hotel Astor, February 24th. It is understood that the President was averse to his daughter appearing in a public performance, and was won over only recently. At Cornish the play was produced by a colony of artists, authors and naturalists, for the benefit of the sanctuary for birds in Meriden, N. H., organized by Ernest Harold Baynes. The proceeds will likewise be for the sanctuary.

May Change Moving Picture Methods

CHICO, Jan. 17.—A. E. Smith, a local photographer, claims to have invented a new method of taking motion pictures which he says will revolutionize the business. At a demonstration he took photographs, developed them and exhibited the pictures from the same platform.

Dates Ahead

A BACHELOR'S HONEYMOON (A. Mayo Bradfield).—Hanford, Jan. 23; Exeter, 24; Bakersfield, 25; Tulare, 26; Lemoore, 27; Reedley, 29; Dos Palos, 30.

ADELE.—Oakland, Feb. 10-11; San Jose, 12; Santa Barbara, 13-14; Los Angeles, 16, week; San Diego, 22; Santa Ana, 23; Riverside, 24; Pasadena, 25; Pomona, 26; Redlands, 27; San Bernardino, 28.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

BLINDNESS OF VIRTUE.—(Wm. Morris).—Tacoma, Jan. 23-24; Seattle, 25-29; Victoria, 30-31; Vancouver, Feb. 2-4; Everett, 5; Ellensburg, 6; N. Yakima, 7; Spokane, 8-9; Wallace, 10; Missoula, 11; Great Falls, 12; Helena, 13; Anaconda, 14; Butte, 15; Bozeman, 16; Billings, 17; Niles City, 18; Dickinson, 19; Bismarck, 20.

FINE FEATHERS (H. H. Frazee, mgr.).—All star cast—Brooklyn, Jan. 17-31.

FINE FEATHERS (H. H. Frazee, mgr.). Western—Centralia, Jan. 24; Alton, 25; Jacksonville, 26; Hannibal, 27; Moberly, 28; Mexico, 29; Jefferson City, 30; Columbia, 31.

FINE FEATHERS (H. H. Frazee, mgr.). Southern—Statesville, Jan. 26; Salisbury, 27; Winston-Salem, 28; Danville, 29; Greensboro, 30; Durham, 31.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.).—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady).—Portland, Jan. 26-31; Seattle, Feb. 2-7; Vancouver, 9-12; Victoria, 13-14; Nanaimo, 16; Westminster, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 23-25; Edmonton, 26-28; Saskatoon, March 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

MADAME SHERRY CO. (Magner and Spaulding).—Louisiana, Jan. 24; Quincy, Ill., 25; Burlington, 26; Fort Madison, Iowa, 27; Washington, 28; Ottumwa, 29; Oskaloosa, 30; Muskatine, 31.

MUTT AND JEFF IN PANAMA (Chas. A. Williams, mgr., Wm. Garren, bus. mgr.).—Ventura, Jan. 24; Santa Maria, 25; Salinas, 26; Monterey, 27; Hollister, 28; Oakland, 29-Feb. 1; Santa Ana, 2; Petaluma, 3; Vallejo, 4; Woodland, 5; Auburn, 6; Sacramento, 7; Reno, 8; Nevada City, 9; Grass Valley, 10; Marysville, 11; Oroville, 12; Chico, 13; Red Bluff, 14; Dunsmuir, 15; Medford, 16; Grant's Pass, 17; Roseburg, 18; Eugene, 19; Corvallis, 20; Albany, 21; Salem, 23; Oregon City, 24; Vancouver, 25; Portland, 26-28; Astoria, March 1; South Bend, 2; Centralia, 3; Aberdeen, 4; Elma, 5; Olympia, 6; Tacoma, 7; Seattle, 8, and week.

POTASH & PERLMUTTER (A. H. Woods, mgr.).—New York City, indefinite.

SANFORD DODGE.—Bottineau, N. D., Jan. 24; Devil's Lake, 27; Lakota, 29; Edmore, 30; Michigan City, 31; Mayville, Feb. 2; Larimore, 5; Langdon, 6.

THE DIVORCE QUESTION CO. (Rowland & Clifford, prop., Fred Douglas, mgr.).—Detroit, Jan. 26-31;

Columbus, Feb. 2-7; Cincinnati, 9-14; Birmingham, 16-21; Memphis, 23-28; New Orleans, March 1-7; Atlanta, 9-14; Nashville, 16-21; Louisville, 23-28; St. Louis, 29-April 4; Chicago, 13-May 2.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc.) Hereford, Jan. 24; Lubbock, 26; Plainview, 27; Tulia, 28; Canyon City, 29; Dalhart, 30; Amarillo, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners).—Kittanning, Jan. 24; Wheeling, 26-28; Monesson, 29; Brownsville, 30; Uniontown, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners).—Hattiesburg, Jan. 24; Tuscaloosa, 26; Macon, 27; Starkville, 28; Aberdeen, 29; Amory, 30; Ty-pelo, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners).—Litchfield, Jan. 24; Montevideo, 26; Ortonville, 27; Milbank, 28; Webster, 29; Groton, 30; Aberdeen, 31.

THE WINNING OF BARBARA WORTH—Indianapolis, Jan. 26-28; Louisville, 29-31.

THAT PRINTER OF UDELL'S (Gaskill and MacVitty, Inc., owners) Waterloo, Jan. 24; Cedar Rapids, 25; Manchester, 26; Independence, 27; Hampton, 28; Decorah, 29; Charles City, 30; Osage, 31.

THE MADCAP PRINCESS (H. H. Frazee, mgr.).—New York, indefinite.

THE YELLOW TICKET (A. H. Woods, mgr.).—New York City, indefinite.

THOMAS E. SHEA (A. H. Woods, mgr.).—Pittsburg, Jan. 26-31.

UNDER COVER (Selwyn & Co. and A. H. Woods, mgrs.).—Boston, Jan. 1, indefinite.

WITHIN THE LAW—English Company—(A. H. Woods, mgr.).—London, indefinite.

WITHIN THE LAW — Jane Cowl Co.—(American Play Company, mgrs.).—New York, Jan. 26-31.

WITHIN THE LAW — Margaret Illington—(American Play Company, mgrs.).—San Jose, Jan. 26-27; Stockton, 28; Chico, 29; Marysville, 30; Sacramento, 31.

WITHIN THE LAW, Helen Ware Company, (American Play Company, mgrs.) — Philadelphia, Dec. 22, indefinite.

WITHIN THE LAW — Helen Ware Co.—(American Play Co., mgrs.).—Philadelphia, Jan. 1, indefinite.

WITHIN THE LAW — Eastern Co.—(American Play Co., mgrs.).—Marquette, Jan. 24; Calumet, 26; Hanford, 27; Ishpeming, 28; Ashland, 29; Superior, 30; Duluth, 31.

WITHIN THE LAW—Western Co.—(American Play Co., mgrs.).—Plainfield, Jan. 24; Freehold, 27; New Brunswick, 28; Burlington, 29; Bridgeton, 30; Chester, 31.

WITHIN THE LAW—Southern Co.—(American Play Co., mgrs.).—St. Petersburg, Jan. 24; Tampa, 26-27; Palatka, 28; Ocala, 29; Gainesville, 30; Jacksonville, 31.

WITHIN THE LAW—Northern Co.—(American Play Co., mgrs.).—St. Johns, Jan. 26; Mt. Pleasant, 27; Big Rapids, 28; Cadillac, 29; Ludington, 30; Manistee, 31.

CHARLEY SAULSBURY is in town, ahead of the sensational pictures, The Traffic in Souls.



The Oliver Morosco Enterprises

**Oliver Morosco
Co. Theatres
Los Angeles, Cal.**

LAURETTE TAYLOR

in **PEG O' MY HEART**

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern.

PEG O' MY HEART B—Southern.

PEG O' MY HEART C—West and Pacific Coast.

PEG O' MY HEART D—Northern.

PEG O' MY HEART E—Middle West.

THE BIRD OF PARADISE by Richard Walton Tully.

THE TIK TOK MAN OF OZ by L. Frank Baum and Louis Gottschalk.

The Majestic Theatre

The Morosco Theatre

The Burbank Theatre

The Lyceum Theatre

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229 12th Street, Phone Park 6169, San Francisco, Cal.

Personal Mention

A. L. FLYNN is in town, in the capacity of manager for Kismet.

MABEL and EDITH TALIAFERRO have achieved a success very much out of the ordinary at the Criterion Theatre in New York in Young Wisdom, a comedy by Rachel Crothers.

SOMETIMES AN actor acquires too great a popularity in a community. This is the case with Marta Golden of Ye Liberty Stock in Oakland. The demand for her presence is so great that Manager Bishop hesitates about a occasional vacation.

It is said that one reason why George Davis stopped over in Salt Lake on his way East, was to interview Willard Mack and Marjorie Rambeau. Result: Maybe next March at the Alcazar.

ALBERT MORRISON is proving to be just the leading man Manager Harry Bishop has long been looking for. In juvenile leads Mr. Morrison is splendid; in comedy he is excellent, and in strong, dominating roles he is superb.

V. T. HENDERSON, formerly re-

STAR THEATRE Oakdale Cal.

E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

membered as a leading member of the Walter Sanford Company after the fire, is back in town in the support of Andrew Mack. Last week Mr. Henderson was cabled the distressing news of the sudden death of his young daughter in Australia.

DOROTHY DALE, well known in Broadway as a musical comedy actress, is the wife of Richard T. Howard, a young St. Louis millionaire and society leader, whom she met in England last June and married two days later. Howard is 24 years old. Dorothy Dale is 30.

MRS. WILLIAM DESMOND, who has been critically ill at the Court Hotel for the last several months, is rapidly improving and is expected shortly to be able to leave her room. Dr. John Ridlon, the noted Chicago surgeon, who was summoned here to attend her, made an examination of her knee, the seat of her illness, and pronounced it yielding to treatment satisfactorily.

First Time on the Pacific Coast

STARTING SUNDAY
AFTERNOON—==at SAVOY THEATRE

THE SUPER-SENSATIONAL PHOTO-DRAMA

TRAFFIC IN SOULS

Direct from David Belasco's Republic Theatre, New York ♦♦♦ All Seats 25 Cents

Correspondence

SACRAMENTO.—Clunie: Jan. 21-22, Marie Dressler in The Merry Gambol. 23, Adele, a musical success. 24, matinee and night, Little Women. Orpheum-Clunie, Jan. 18: Nance O'Neil in The Second Ash Tray; Mr. and Mrs. Douglas Crane, dancers; Lillian Herlein, in songs; Lew Hawkins, the Chesterfield of minstrelsy; The Five Sullys in The Information Bureau; The Dolce Sisters, a trio of singers; Boudini Bros., accordion players, and Asaki, Japanese juggler. Empress, Jan. 18: The Canoe Girls; Aldro and Mitchell, comedy revolving ladder act; Bernard and Lloyd in a comedy sketch, Mr. Cohen from Newark; Ernest Dupille in a fine lot of songs, and Merian dog pantomime. Grand, Jan. 20: The ever-popular, ever-successful Redmond stock players in Thelma. Beth Taylor is a charming Thelma and Paul Harvey is equally delightful as Sir Phillip Errington. Ed. Redmond plays Olaf Guldmar and Bert Chapman has the strenuous role of Sigurd. Roscoe Karns has the part of George Lorimer; Merle Stanton is seen in the role of Mrs. Rush Marville; Hugh Metcalfe plays Sir Francis Lennox; Jas.

Newman is Briggs, the footman, and Harry Leland acts this week, having the part of Nels Johnson, besides directing a fine performance. The production is very pleasing. The Eternal City is in preparation and this to be followed by Niobe. Ed. Redmond takes his company to the Diepenbroek on March 2. We wish him success in his new playhouse.

STOCKTON, Jan. 22.—Yosemite: 16-19, Capt. Scott pictures pleased very light houses; 20, The Rosary gave satisfaction to medium house; 21-22, Orpheum vaudeville. If applause counts for anything, Lew Hawkins and the Five Sullys are the headliners, although Nance O'Neil in In Self Defense is billed as such. Miss O'Neil's sketch was received very coldly, as was Lillian Herlein in her singing specialty, which consisted mostly of a display of beautiful gowns. Boudini Bros., accordion players can certainly coax music out of their instruments. Mr. and Mrs. Douglas Crane, a couple of graceful dancers, present the famous tango. The Dolce Sisters just about got by with their singing specialty, and Asaki, the juggling Jap, on roller skates, and the Pathe Weekly help a very good bill. 23-24, Marie Dressler in The Merry Gambol; 26, Margaret Illington, Gar-

rick: Ten cent vaudeville is now being presented at this house to light business. The Four Nelsons, comedy acrobats, top the bill, and have an excellent act. Don James, late of the Yama Yama Girls, sings an illustrated song. Miss Van in classical dancing and four reels of pictures complete a fine bill for the price. Colonial: This theatre is doing the banner business of the town with ten cent vaudeville and pictures. Lyric, Novelty, Maze and Stockton report rather unsatisfactory business with pictures. The Elite and Savoy concert halls are not going to use any acts for several months. The Kirby Theatre is still dark.

RED BLUFF, Jan. 18.—The Opera House has changed management and is now under the supervision of Leo Stoll. Mr. Stoll will run pictures and vaudeville. The following shows are booked: Little Women, January 22; and Mutt and Jeff in February.

REDDING, Jan. 18.—Dreamland Theatre still doing excellent business. Some clever vaudeville acts were booked in the last few weeks.

SAN DIEGO, Jan. 20.—Spreckels: 23-24, McIntyre and Heath in The Ham Tree. Josef Hoffman, pianist, 26. Pavlowa, dancer, 27. Savoy - Pantages: Powers' Ele-

phants; Demtrecue Troupe; Otto Brothers; Link and Robinson; Benson and Bell; Max Fisher. Empress: Katie Sandwina; D'Arcy and Williams; Mond and Salle; Lew Wells; A Night at the Bath; Willisch. Gaiety: Sampsell's Burlesque Company is drawing large audience. The bill this week is A Night in Paris.

VICTORIA, B. C., Jan. 20.—The Royal Stock Company opened its season here at the Victoria Theatre last night to a turn-away house. The company is excellent and the scenery is the best ever seen here in stock. At the Royal Victoria Theatre, the Quinlan Opera Company opened January 19th, in Lohengrin and proved to be really a remarkable aggregation of singers. At the Princess Theatre, The Williams Stock Company is seen in Under Two Flags, with Miss Page as Cigarette; Miss Graham as Corona, and Mr. Mitchell as Bertie Cecil. Viola Horn played Lady Venetia.

R. J. KIRK, for fourteen years of the Wm. A. Brady staff, is in town ahead of the musical comedy success Adele.

A. MAYO BRADFIELD

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John Blackwood Will See That Dreams Do Come True in Los Angeles—The Little Theatre Opens Monday Night

LOS ANGELES, Jan. 21.—Loeven Brothers have at last decided to build, and have chosen a site just below the present Century Theatre. Work will commence as soon as all papers have been duly signed and sealed. Practically the same company will present musical burlesque in the new theatre and the old Century will be turned over to J. A. Quinn, who will remodel it and turn it into a moving picture house. The Century Company goes to Bakersfield for a week's engagement, beginning next Monday, and then to our town for a ten weeks' run.

* * * The Little Theatre will open next Monday night with *The Pigeon*, in which will appear George V. Barnum, Ben Johnson, Forrest Vinant, Carl Harbaugh, Hardee Kirkland, Herbert Standing, Andrew Robson, Richard Vivian, Carl Gerard, Clayton MacKenzie, Ethel Grey Terry and Elsie Jane Wilson—the most of the players being well known to Los Angeles theatregoers. While the Little Theatre is a bit out of the beaten path, yet the "Green Room," the "Ball Room" and the many novel touches, together with its very excellent company, will bring it the popularity and success it deserves. Instead of the regulation orchestra, there will be a first and second violin with cello and viola to render music in keeping with the atmosphere of the Little Theatre. * * * Johns and Abram close their long and successful engagement at the Hippodrome this week, having been at his theatre since its opening many weeks ago and made many friends.

* * * Julia Marlowe, who was taken very ill while here, was hurried to New York on Sunday night for a possible operation, having suffered severely during her Los Angeles engagement from an attack of appendicitis. Mr. Sothern had to leave for San Diego to carry out the scheduled tour. * * * Charles Murray, of the erstwhile Murray and Mack combination, arrived in town the other day with the Biograph Players. * * * Miss Evelyn Edwards, daughter of Walter Edwards, the actor, was married this week to C. H. Dale, an insurance man of this city. Miss Edwards has been living with her father at Santa Monica ever since he deserted the Morosco forces for the motion pictures. * * * Bert Levy, whose cartoons recently interested everyone at the Orpheum, will remain here for a few days, going to Catalina for some pictures. * * * The Photographers' Club will give a ball on St. Valentine's Day, when the grand march will be led by Kathryn Williams of the Selig forces. The recent affair given by the Camera men was a huge success, which goes without saying, with Mary Pickford and J. Warren Kerrigan to start the good time and lead the grand march. * * * Tally has installed a big and beautiful pipe organ in his picture house on Broadway, openly competing with the

Woodley organ, across the way. * * * The three Davenport girls, sisters of Homer Davenport, whose cartoons were once so familiar to the reading public, are about to launch into vaudeville and will have a try-out on the Orpheum stage, with a sketch written for them by Mr. Egan. * * * L. E. Behmyer, our well-known theatrical manager, was arrested on a warrant issued at the instance of H. H. Cable, a deputy state labor commissioner, who charged him with operating a booking office without a state license. The arrest was the result of the recent ruling of a court in the north, under which every booking office must obtain a state license.

BURBANK: Mrs. Jaffa's play, *Playthings*, is in the second week and proves to be most interesting.

EMPRESS: A chimpanzee, answering to the musical-comedy title of *Prince Floro*, is a most remarkable monkey, who rides a bicycle with evident enjoyment and smokes with the same, and he has tricks too numerous to mention with which he creates a good laugh, giving them a turn that would do honor to a full-fledged comedian. A Night at the Police Station serves to introduce Lulu Belmont, an unusually clever dancer, and for that it should be welcome. Mary Dorr can impersonate and sings some very clever character songs with a manner all her own, and thus she wins. Wilson and Rich, black-face comedians, sing with a zest that carries their efforts past the footlights. Les Trio Morandini are truly amazing with their bamboo ladder and pole balancing. Motion pictures close a bill that is mild in intent. Arthur Geary, who was scheduled to appear on this bill, is ill at his hotel.

HIPPODROME: This week marks the last appearance for some time of Abram and Johns, and they have chosen a sketch telling of how a clever woman reforms a husband by rather unusual methods. Brink's Darktown Circus, with its kicking mule, is good for laughs. Hayes and R. Ives sing and dance to a clever closing turn. Altomont and Dumont play on almost anything in musicianly style. Johnson and Wells are black-face and effervescent and are worth hearty approval. Collins, Mack and Ramond contribute their share in artistic style, while the Three Tantalizing Maids are appealing.

MAJESTIC: The Tik Tok Man returns, showing that the trip out into the playworld has polished the rough edges, oiled the machinery and set the wheels tik-toking in regular time. But surely, almost anyone—even the jaded theatre-goer, would respond to the gyrations of Charlotte Greenwood, whose legs and arms are no small part of her anatomy or the entertainment. As Queen Ann, Miss Greenwood is one long gasp of admiration. Private Files is now impersonated by Sidney Grant. John

Dunsmure, in splendid voice, is the Metal King. Dolly Castles is the lovely daughter of the Rainbow. Lenora Novassio is the charming Betty, with her trusty Hank so irresistibly handled by Fred Woodward. Moore and Morton remain in the parts of the Shaggy Man and the Tik-Tok Man.

MASON: Boruff's big film of the beauties of California, with dancing between reels, is attracting a good deal of interest.

MOROSCO: The Candy Shop is in its sixth and last week, having played to capacity houses and made a big place in the hearts of the theatregoers of this city, for Mr. Rock, Miss Fulton and their clever company.

ORPHEUM: Billy B. Van with his old jokes and new jokes, is supported by the Beaumont Sisters, and one small dog with humor of his own. Sophye Barnard has a sweet, clear voice and is also very good looking. Lou Anger has found his way back for the third or fourth time; Crelli and Gillette are acrobatic comedians with an accent on the acrobatic. Holdovers include Nonette, with her violin and smile; John F. Conroy, the swimmer; Ed Gallagher and Bob Carlin in *Before the Mast*; and Catherine, in that rather sad, bedraggled offering, *The Birthday Present*.

PANTAGES: Texas is a strong man who drives spikes in planks with his fists and draws them out with his teeth. One of the most attractive dancing numbers included in a Pantages' bill for sometime is the indefatigable Bothwell Browne's *Danse Revue—Egyptian* and classic, with a dash of Tango for spice. Mmes. Guilda and Molliet and the De Alberts are featured with ten dancing girls. The Spillers are six in number and musical. Hale and Schaeche offer some Irish and Scotch dancing in costume. Weston and Young have a clever song and patter turn called *A Modern Flirtation*. Cole Russell and Davis contribute a lot of nonsense they call *Waiters Wanted*.

REPUBLIC: The Tango Dance still remains the prime attraction. Le Mont's Monkey Circus pleases the children. E. Allyn Warren, in *Cheese and Crackers*, gets many laughs. Forbes and Thelen have a minstrel turn. Grace Edwards jokes and stories. A magician, called the Great Henella, does many skillful and mystifying tricks. Mack Dillis hands out the Dutch comedy song and dancing to the delight of his audience.

W. B. WARNER.

OAKLAND, Jan. 19.—Louisa M. Alcott's immortal story, *Little Women*, is playing a special engagement of five nights and four matinees at the Macdonough, and capacity houses are in evidence at every performance. The company is good. E. H. Sothern, 24. *Kismet*, 25-31. Within the Law, February 1. At Ye Liberty business continues fairly good and the week's attraction, *Man and Superman*, is easily on a par with the regular Bishop offerings. The company is exceptionally well cast and the play is given a rendition that is in every way satisfactory. Albert Morrison and Alice Fleming essay the leading roles and receive fine support from Walter

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Whipple, Geo. Webster, Frank Darien, J. Anthony Smythe, Mrs. Gleason and Marta Golden. The Escape next. Horace Goldin, the royal illusionist, heads the bill at the Orpheum, and is proving a worthy top-notch. Some of his stunts are mystifying and baffling and had the audience guessing at all stages. Others on the program are Mr. and Mrs. Frederick Allen, Maude Muller and Ed. Stanley, Vera McCord and Arthur Shaw, Daisy Leon, Roberto, Marlo and Duffy, and J. Hunter Wilson and Effie Pearson. Pantages is introducing seven new specialties on the current bill, and some enjoyable entertainment is accorded those who are fortunate to attend. The names on the olio comprise Peter Taylor, The Great Arnesens, Seven Tangoists, Roland Carter & Co., Hetty Urna, Tony Cornetta Trio, Poshay Bros. The Isle of Joy at the Columbia is the Dillon and King offering for the week. Georgia Land and My Piccaninny Babe make immense hits and several others receive hearty encores. Ivan Miller, Jack Wise, Ernest Van Pelt, Honora Hamilton, Vilma Stech and Vera Vaughn act well, while the tango dancing of the Golds is the big, distinct hit of the performance.

SAN BERNARDINO, Jan. 20.—Opera House (Mrs. M. L. Kiplinger, mgr.): 14, The Tik Tok Man of Oz played to a capacity house; the presentation was a fine one in every particular. Tonight, Billy Clifford in *Believe Me*; 26, The Candy Shop; 30, Emma Trentini in *The Firefly*. Auditorium and Temple report fair business with moving pictures and films. J. E. RICH.

EUREKA, Jan. 20.—The Dick Wilbur Company, playing a limited season of stock at the Margarita Theatre, is meeting with deserved success. The members of the company are popular and their work is most enjoyable.

MARYSVILLE, Jan. 21.—Clever May Irwin and her good all-round company here tonight in *Widow by Proxy*. Miss Blandick, Miss Burke and Orlando Daly helped to make the play a good one. Jan. 24, Adele.

Julia Marlowe Goes East for Operation

LOS ANGELES, Jan. 20.—Accompanied by a special nurse, a cook, a maid and her pet dog, Solomon, Julia Marlowe, who last night suffered a collapse, started for New York last night in a private car attached to the Santa Fe train. An X-ray picture taken by Dr. A. Forland showed that chronic appendicitis existed.

JEAN MALLORY is located in Seattle for a few weeks.

Correspondence

NEW YORK, Jan. 18.—Room! Make room for The Queen of the Movies! Her title is sure, and her enthronement at the Globe Theatre last Monday is a pleasant matter to record. Rarely has a musical comedy awakened such an enthusiastic welcome from a sophisticated first-night audience. Here and there in the course of the performance such spontaneous waves of approval broke over the house that they established The Queen of the Movies as a real winner. From a German original three American authors have made a lively book full of quick, humorous turns, with jolly rippling lyrics and catchy ensembles, which are deftly fitted to the spirit of the music. And it is unforgettable music, mostly in dance rhythms which make the pulses beat faster and keep the feet moving to the times. Of the seventeen numbers in the three acts all are effective, while Oh! Cecilia and one or two others will be whistled all over the city and serve as dance music in many a cabaret. The graceful melodies are by Jean Gilbert, who has orchestrated them with real beauty, and who has subordinated the blare of the brasses and the beat of the drums to the more appealing music of the strings. Yes, there is a plot, and a good one, too. It tells how a moving picture actress by a clever ruse gets the better of an inventor who tried to interfere with the "Movies." Of course, she has a love entanglement, which is duly straightened out, together with several others. The most amusing scene shows the Queen of the Movies working up an emotional scene in front of the camera under the goading of the manager. "Turn on the misery!" he cries. "More anger there! Suffer! Throw over a chair or two! Weep! Get hysterical! Heave to!" And the Queen of the Movies does as she is told amid roars of laughter. Valli Valli is a very charming queen, showing unexpected facility as a dancer in addition to her familiar exhibitions of singing and acting. Frank Moulan, as a scientist, had a role which easily suits his skill as a comedian. He gives an ideal presentment of a henpecked husband, "who holds a lot of opinions in his wife's name, and in his own household is a silent majority." Alice Dovey, as his daughter, sings well and looks charmingly youthful on a stage crowded with so many pretty girls that they are all worthy of the front row. Yes, the play has an uplift, especially when the girls dance, and even the abbreviated skirts have an upward tendency. There are some naughty little passages, too, and these are just frequent enough to give the piece a spicy quality. And when, in the last act, all the chorus girls flee into the Movies, the hit of the piece comes when the poor men group themselves around a baby carriage and sing a lullaby to its weeping occupant. * * * At the Lyceum Theatre, Rochester, last Monday, Chas. Frohman gave the first performance of The Laughing Husband. The piece originated in Vienna. It is in three acts, with music by Edmund Eysler and a book by Arthur Wimperis. The English production has already occurred at the New Theatre, London. For The Laughing Husband Mr. Frohman assembled a company that includes Betty Callish, of the Gaiety Theatre, London; Julius Ste-

ger, as the husband, and among the other principals are Wm. Norris, Roy Atwell, Venita Fitzlugh, Frances Demarest, Josie Intropidi, John Daly Murphy and Fred Walton. * * * The Arabian Nights story of Turandot, the beautiful princess of Peking, and Calaf, Prince of Astrakhan, already presented in dramatic form in Germany and in England, reached the Shubert Theatre last week. The American version is by Percy Mackaye; there is music by Wm. Furst, and scenery and stage-management somewhat in the Reinhardt manner, ascribed to J. C. Huffman. There was a good deal of interesting color, and a scene in silhouette which was particularly novel. The princess was dreaming, trying to guess her suitor's name, in a sort of nightmare over it, and the scene expressed her dream. The stage was dark, except for a metallic blue background, diagonally across which rose the black silhouette of a hill. Up this hill the princess toiled—herself a mere silhouette, and after her came the other characters. When Capocomico, the guiding spirit of the whole fantastic story appeared, interesting flashes of reddish light from below just touched now and then his grinning face. There was another vivid use of lights in the scene in Calaf's bedchamber, in which the princess, disguised as Harlequin, comes to put the magic drug on Calaf's lips. The stage again was dark. Calaf, who had recognized the princess, was chasing her about in this darkness, which revealed her only when, at unexpected moments, a narrow beam of brightened white light flamed down from above. All in all the performance was delightful. Rita Jolivet was a comely princess; Jerome Patrick, a sufficiently graceful prince. Henry E. Dixey did rather more talking than any one else, as the leader of the Italian players and the general manager of the Calaf-Turandot romance. He made what he had to say as funny as he could. A few dance steps that he did in the last scene, recalling old times, seemed to please the audience more than anything else. Joseph C. Smith had the luck to be Harlequin, which must be a delightful thing to do, if one can do it, and Mr. Smith can. * * * The second week of the remarkably charming play, Kitty MacKay, began at the Comedy Theatre last week. The chief thing demonstrated so far regarding the production is that it is exactly the thing that New York was waiting for in the way of a play, and that it is the pronounced comedy success of the season. It is acknowledged that Kitty MacKay is a most delightful young person and that she is surrounded by the happiest cast that could possibly be found. Her success is beyond question. Humor and real sentiment are combined in the drama to which she gives her name. She received a rousing reception. "I was just thinkin' what a comfort the Gude Book is." This sage reflection of Ernest Stallard as Sandy McNab in Catherine Chisholm Cushing's new Scotch comedy, Kitty MacKay, might have been applied as aptly to the play itself as to

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the aforesaid "Gude Book." It was very comforting. A touch of Peg o' My Heart in the characterization, and a dash of The City gave the dramatic situations and made up a delightful play. Molly McIntyre as Kitty MacKay was charming and capable; Margaret Nyblom as Mag Duncan was almost equally so, and Mr. Stallard and Carl Lyle made very interesting Scotch drunkards, Mr. Stallard losing none of his ability when he "joined the kirk" and became sober and repentant in the third act. The story was old fashioned and simple. Kitty MacKay, the drudge of a hard Scotch family, is removed to London on her eighteenth birthday as the ward of Lord Inglehart. The Lord's son, falling in love with the girl, arranges an elopement, but his father, to prevent it, admits that the girl is his child by a marriage in his youth in Scotland. To make it all come right in the end Sandy McNab, having reformed, admits that the Lord's child who was in his care died and Kitty was substituted. The lines are clever and full of laughs. * * * The House of Bondage, a dramatization of Reginald Wright Kaufman's novel by Joseph Totten, will open at the Longacre Theatre on next Monday evening. The holders of seats will be entitled to membership cards in the Medical Review of Reviews Sociological Fund, as in the case of Damaged Goods. The piece will be staged by Tully Marshall, who will also play a prominent role. Elita Proctor Otis will be seen as Mme. Rose, and Cecil Spooner will be seen as the heroine of the play. There will be twenty others in the cast. Many prominent sociologists, physicians and authors have been invited to attend the opening night. * * * While it is not known just how much of A Little Water on the Side, the comedy presented last week at the Hudson, is the work of the star, William Collier, it is safe to say that the co-author, Grant Stewart, played the part of the "Chaser" in concocting the three acts of typical Collier humor. The whole play is composed of the old Collier standbys. The audience laughed heartily at everything from beginning to end. James Abbott is Mr. Collier, again as the city feller come home to a country town to take charge of the family estate, which consists of noth-

ing but a torpid general store, indifferently managed by his only sister. Without funds and with a villain of a townsman who bosses the village, James starts out on his nerve to put the store on a business footing and make money. There is the usual country crowd, speech making and a promise of a love affair with the villain's daughter, Madge Fleming, played charmingly by Paula Marr. William Collier, Jr., comes in, too, as a precedent Boy Scout and begins his good work as an accelerator of proposals. In the second act we find James prosperous and lonely. There are intrigue and struggle between the villain and James over a precious bit of shore-front property, but with some information gleaned from a tipsy town character and the timely aid of Bud, or Collier, Jr., James hangs on and discomfits the crusty villain. At last on a yacht, all is well, and James has the satisfaction of beating the villain at his own game, marrying Madge and saving the short-front property for the use of his dearly beloved townfolk. Of course there is more of the plot—country characters in love and marrying, farcical butlers, a love affair with the sister and an old friend, and William, Jr., himself making up in his sophisticated manner to a young damsel. But what need is there for more than a suggestion of a plot when we have the unctuous "Willie Collier" of old, who is always deliciously funny? Grant Stewart, his co-author, plays Richard Bland. One of the best characters in the play is Charles Dow Clark as "Dates" Pitman, the bibulous old veteran. His characterization is consistently good throughout and played with finish. John Adams is Steve Brackett, a village youth with a penchant for staggering suits, who falls a victim to the charms of Sallie Gray, a country chewing-gum belle, well played by Eleanor Goodspeed. Jessie Abbott is played by Jessie Glendenning, who does well with her small portion. A Little Water on the Side is good fun and will keep Mr. Collier at the Hudson for some time to come. * * * When H. V. Desmond stepped out on the stage of the Garrick Theatre last Monday he was in no sense a stranger, as the warmth of the welcome he received fully demonstrated. He is already favorably known here

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Correspondence

as a dramatist. As an actor he at once made his way into the sympathies of his audience, who were quick to appreciate his attractive and magnetic personality and his method of acting, which is as concise and clean cut as our own John Drew's. There is an electrical quality about Mr. Esmond which makes him seem more like an American than an Englishman. It was in one of his own plays not hitherto seen here that Mr. Esmond and his wife, known to the stage as Eva Moore, elected to appear. *Eliza Comes to Stay* is a delightful little comedy in three acts. The story is simple, with kindly touches here and there, and several well defined characters. It is on the shoulders of Eliza that the main responsibility of the comedy rests. Eva Moore appears in this role, which is essentially girlish; her performance is a genuine delight from beginning to end. Eliza is an orphan bequeathed by her father, late of the Salvation Army, to a young bachelor, whose life he once saved in an Alpine height. The bachelor expects an infant and is surprised to find a marriageable young woman. She is consciously and intentionally dowdy in order to escape temptation, but her association with the nice young bachelor awakens the eternal feminine in Eliza, who makes herself so attractive that she wins the heart and hand of her guardian. Slight as the plot is, Miss Moore finds in it abundance of opportunity for the most winning comedy. With constantly changing inflections, sprightly illuminating gestures and a constant play of facial expression, she makes the role of Eliza a constant source of pleasure to the spectators. Fred Grove, as a comical uncle, who looks like an eccentric character by Dickens, and Harry Asford as an old flirt, were the other leading figures in a small but very capable cast of English actors, who came direct from the Criterion Theatre, in London, for this American engagement, under Chas. Frohman's enterprising management. * * * It was probably inevitable that the *Rubaiyat* of Omar should reach the stage in one form or another. They have long since passed into the

Rogers statuette school of poetry, but there must have been a time before they had become as common as the Barye lion on the youthful bachelor's bookcase or the burnt leather cushion. The frenzied progress of the mad, bad, sad, glad Liza Lehmann cycle of Omar's verse throughout the country should have had its eloquence for the manager with his ear to the ground. But it was not until last week Omar arrived in dramatic form. It would have taken, of course, a brave person to attempt the task. It would seem to the unprejudiced as easy to make a play out of the *Rubaiyat* as out of his algebra. But it has been discovered by the inquisitive R. W. Tully, who wrote this play as well as *The Rose of the Rancho* and *The Bird of Paradise*, that the life of a tentmaker of the Middle Ages possessed just the qualities that have made stage heroes of other men. So in the first act the tentmaker, impersonated by Guy B. Post, is a young student weary of a theology that is bringing him no satisfaction. Mr. Tully has contrived an ingenious melodrama about the figure of the famous poet and for three acts it held the interest of the audience. But the dramatic scenes of the play, episodic as they are, made their effect with certainty. The imaginative manner in which Mr. Tully's ideas were presented played, of course, the most important part in the success of the play. Mr. Tully's highly colored melodramatic episodes, the beauty and imagination with which they have been placed upon the stage and the popularity of Omar's verse—very expressively and eloquently spoken by Mr. Post—should bring to Omar the Tentmaker the success it deserves. An appeal to the senses of sight and sound is constantly made to establish the feeling of the scenes. And this result is almost invariably accomplished. So the task has been well done. Guy Bates Post was never a plastic nor imaginative actor in the past, but he incarnated the poet last night with variety and a deeper feeling than he has ever displayed before. The rest of the players were adequate and the groupings picturesque. Augustus Post made his dramatic debut in the third act. * * * When the luscious melodies that Emerich Kalman has sprinkled so plenteously through the

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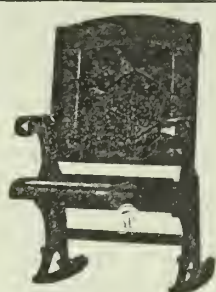
new operetta, *Sari*, floated through the Liberty Theatre last week the audience was carried away into a tropical atmosphere far away from our present zero temperature. Mizzi Hajos is *Sari*, and she is the breeziest little prima donna that ever blew into success. She is a little package of real Hungarian paprika, spicy enough to season the operetta for a whole season, and even longer. Her dance with Charles Meakins in the first act is called *Hazazaa*, and the name fits it exactly. Nothing could be funnier than this quaint little dance, with its comical birdlike hoppings, in which Miss Hajos got her most amusing effects. In the last act, laid in Paris, *Sari* appears in Hungarian finery that makes her look like a veritable peacock. Her absurd struttings carry out the illusion even further. "Humph!" she says at one point in regard to present fashions, "Tight skirts display such good form and such bad taste!" As if to make her sayings true, Henry W. Savage has dressed some of his chorus girls in costumes that are an amusing satire on present-day excesses in women's gowns. Van Rensselaer Wheeler and J. Humbird Duffy were the rival musicians. Mr. Wheeler's adieu to his violin is a pretty number with plenty of sob stuff in it. Mr. Duffy was not permitted to be so mushy, but he made up by singing plenty of high tones, a task in which Blanche Duffield assisted. Mr. Meakins was Gaston, Count Irini, one of those singing and dancing stage counts that are rarely absent from light opera, and Harry Davenport was Cadeaux, his shadeaux. Or should it have been spelled Cadow, his shadow? *Sari* is a delight and one of the season's successes.

GAVIN D. HIGH.

PORTLAND, Jan. 19. — Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.)—Robert Mantell, in Shakespearean plays, has charmed the patrons of this theatre for the past week. He offered King John for the first time, and captivated all by his rendition. His Hamlet, Shylock and Richard III. we have seen on previous occasions, and therefore any comment is unnecessary. Thais Lawton is a charming actress with a well modulated voice; the rest of the roles are creditably performed and the production in detail is superb. The *Blindness of Virtue*, an English play, presented by an English company, opened last night for four nights and a matinee. It is a strong, gripping drama, and an indictment of the habit of permit-

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ting boys and girls to grow to manhood and womanhood in ignorance of certain natural impulses and conditions that will later confront them. Coming: May Irwin in *Widow by Proxy*, who will round out the week, and *Little Women* will be the attraction for the week beginning Jan. 26. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—James Forbes' funny comedy, *The Traveling Salesman*, is being presented in an excellent manner. Louis Leon Hall as Bob Blake, the salesman, who is left in a country town on Christmas day, fits the role physically, and keeps the audience in a condition of hilarity whenever he is on the stage, which is most of the time. Dorothy Shoemaker is Beth Elliott, the telegraph operator in the little town where Blake is stalled. She is a lovable country girl. William Nolte, Walter Gilbert and Carl Strousse are a trio of traveling salesmen who play a game of poker. The play is presented in rapid time and is one of the hits of the season. Next, *The Woman in the Case*. Lyric Theatre (Keating & Flood, mgrs.)—Rosinski's *Dream* serves as the vehicle for Ed. S. Allen's return. He will be ably assisted by the other members of the Princess Musical Comedy Company. Orpheum Theatre (Frank Coffinberry, mgr.)—Eddie Leonard, assisted by Mabel Russell; Willa Holt Wakefield, Dr. Carl Herman, Claude and Fannie Usher, McCormack and Irving, Nelson and Nelson, and Coleman's *European Novelty*. Pantages Theatre (John Johnson, mgr.)—The Pollard Opera Company, Gertrude Forbes & Co., Krexco and Fox, Roche and Crawford, and The De Forrests. Empress Theatre (H. W. Pierong, mgr.)—Big Jim, dancing bear; Maurice Freeman & Co.; Frostick, Hume and Thomas; Williams and Warner, and Chas. C. Drew & Company. A. W. W.

THE SAN FRANCISCO Dramatic Review

Music and Drama
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Charlie Reilly

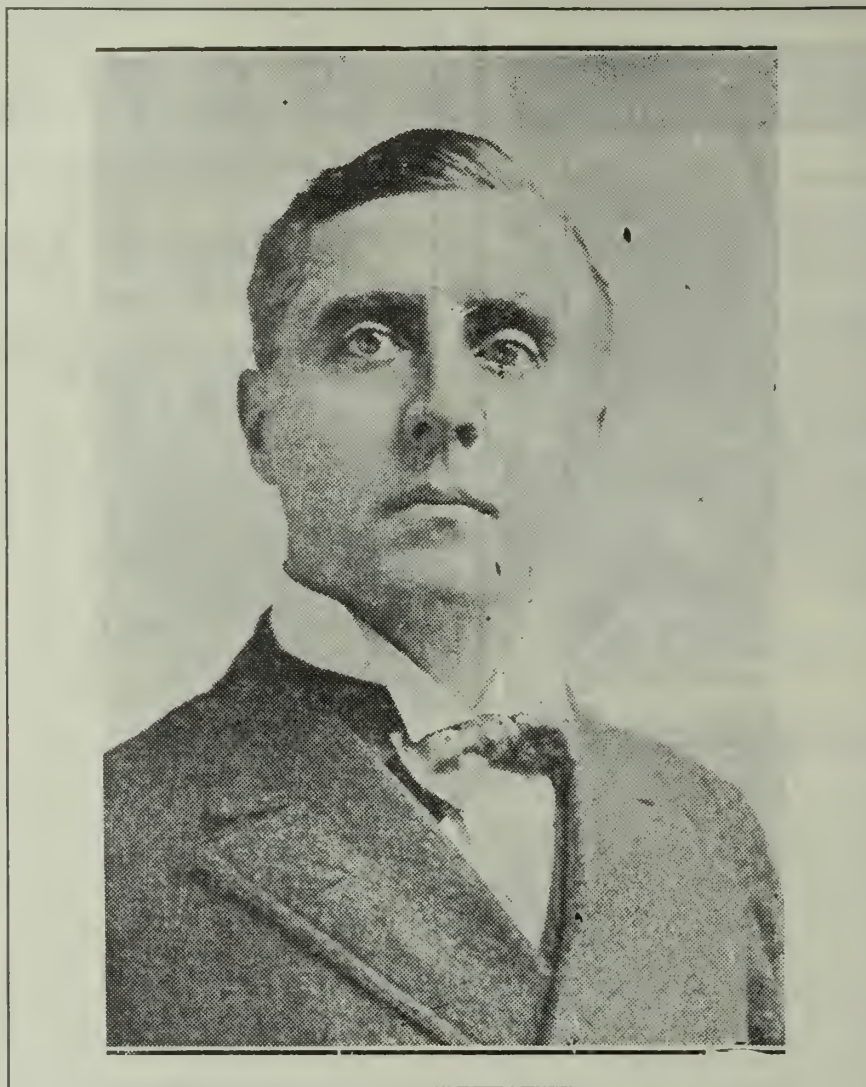
The sweet singer of Irish ballads and the best actor of young Irish lovers that the United States has turned out in many a long year, is Charlie Reilly, who is entertaining large audiences at Pantages Theatre this week. Mr. Reilly, as a glance at our front page will show, is a handsome, engaging lad, and his popularity in the West is something to be proud of. He is young, has a fine speaking voice, is an experienced stock actor, and when some enterprising manager puts him out ahead of his own company in Irish plays, there will be nothing to it but money.

Fred Belasco Will Make New Production

Fred Belasco is getting ready to spring something new on the San Francisco public, that, unless all signs fail, will be a real sensation. Some weeks ago, when Henry Miller was playing here, he had in his company Louise Closser Hale, who had written a book—Missy—which had all the possibilities of big drama. The chief obstacle to its stage presentation was the seeming impossibility of finding anyone who could play the leading part, that of a dancer, who could act. Mrs. Hale was in despair when a member of THE DRAMATIC REVIEW staff told her that San Francisco had in its midst the very person in Ivy Crane, who had gained great stage renown on the stage as Ivy Payne. The two met and Mrs. Hale was tremendously pleased with the young woman. Next, the suggestion was made that Fred Belasco be interested, and the result is Mr. Belasco is training Mrs. Crane for the part, and reports are that a great success may be hoped for from all concerned—play, dancer and manager.

Interesting Facts About the Shakespearean Plays

The Shakespearean plays, according to the Sothern-Marlowe bureau of information, contain 814,780 words, divided into 106,007 lines. The longest play in the series is Hamlet, and the longest part is the principal character therein. Every time Mr. Sothern plays the role he has 11,610 words to speak. The briefest Shakespearean work is The Comedy of Errors, which contains 1,777 lines. The plays in their entirety have 1,277 characters; 1,120 being males, and the remainder, 157, females. The great disparity between the number of male and female roles may be readily accounted for by the fact that in Shakespeare's



time women were not allowed to appear on the stage. This condition undoubtedly hampered the poet's genius in the creation of female characters. It is somewhat uncertain at just what period the ban was raised which forbade the appearance of women on the English stage; but in the celebrated Diary of Samuel Pepys, covering the period from 1659 to 1669, occurs the following entry under date January, 1661: "To the theatre, where was acted Beggar's Bush, it being very

well done, and here the first time that I ever saw women come upon the stage." This might seem to settle the question, as Pepys was an inveterate playgoer who noted minutely all the doings of the theatre. In the folio edition of Shakespeare bearing date 1623, is given the names of the twenty-six principal actors who had appeared in the entire series of plays, with Shakespeare's name heading the list, although the record of his stage appearance covers only the Ghost in

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The biggest musical hit of the century.

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A French operetta in three acts. Book by Paul Herve, music by Jean Briquet.
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Great Cast—Special Prices Wed. Matinees

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The Merry Gambol
Supported by a company of 70 comedians, dancers, singers and specialties
Gaiety Prices, 25c to \$1.00
Matinees Thursday, Saturday and Sunday.

Savoy

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ANTONY AND CLEOPATRA

Starts Sunday, 1:30, 3:30, 7:30 and 9:30
The Super-Sensational Photo-Drama

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Direct from David Belasco's Republic Theatre, New York
All Seats 25c Dancing at 5:30 and 10:30

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Hamlet, and Adam in As You Like It. The poet may not have been a skilful actor, but his advice to the players in Hamlet, would leave little doubt of his excellence as a stage manager.

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Safest and Most Magnificent Theatre in America
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Matinee Every Day
MARVELOUS VAUDEVILLE
WALTER LAWRENCE and FRANCES CAMERON in A Bit of Broadway; THE FOUR ORIGINAL PEREZ Equilibrists; THE DOUBLE CROSS, a comedy melodrama by WILL IRWIN and RALPH E. BENAUD; PAUL CONCHAS in his latest creations, Achilles and Patroclus; SMITH and COOK, "the millionaires," assisted by Marie Brandon; CUMMINGS and GLADYINGS, eccentric funsters; EDNA SHOWALTER. Last week, FRANK KEENAN in Vindication. Retained by popular demand, MAURICE and FLORENCE WALTON, world's most popular ball-room dancers.
Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.
PHONE DOUGLAS 70

CORT LEADING THEATRE

Ellis and Market Sts.
Phone, Sutter 2460
Last Time Sunday Night, Margaret Illington in Within the Law
Beginning Monday Night, Jan. 26, Two Weeks—Matinees Wednesdays and Saturdays

E. H. Sothern

In the following arrangement of plays: Monday, IF I WERE KING; Tuesday, IF I WERE KING; Wednesday matinee, IF I WERE KING; Wednesday night, HAMLET; Thursday, MERCHANT OF VENICE; Friday, TAMING OF THE SHREW; Saturday matinee, IF I WERE KING; Saturday night, HAMLET.
Repertoire for second week exactly same as for first week. Prices, 50c to \$2. Curtain at 8 sharp nights; 2 sharp matinees.

Alcazar Theatre

O'FARRELL ST., NEAR POWELL
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Commencing Monday Night, January 26th
A complete and spontaneous success

Andrew Mack

America's foremost Irish comedian, supported by his own company and the Alcazar Players in the typical romantic Irish play

The Way to Kenmare

Hear Mack sing his own compositions: The Legend of the Maguires; Rose, Sweet Rose; Dan, My Darling Dan; and Sweetheart From the Emerald Isle.
Prices: Night, 25c to \$1.00; Mat. 25c to 50c. Matinees Thursday, Saturday and Sunday.

Empress Theatre

Direction Sullivan & Considine
Sid Grauman, Manager
Frank H. Donnellan, Publicity Manager

Novelty Vaudeville

January 25, 1914.

THE KILTIES BAND, 20 pretty and attractive girls; a most remarkable gymnastic novelty, ARCHIE GOODALL, presenting his Walking the Hoop; DAVE FERGUSON, the storiette songster; MR. and MRS. PERKINS FISHER, presenting their well-known playlet, The Half Way House; tuneful songs and smiles, THE THREE MUSKETEERS present At the Camp; astute and artistic, PRICE and PRICE, gymnasts in fearless stunts. Other features.

Columbia Theatre

Tonight's performance will mark the end of the second and final week of the engagement of Otis Skinner in Edward Knoblauch's oriental drama, Kismet. Rarely in the history of San Francisco theatricals has a play won such immediate and enthusiastic approval, and it is many a season since an actor has made so great a personal success here as has Mr. Skinner in the picturesque and humorous character of Hajj, the beggar. From a production standpoint, Kismet is superb, and the business has been of the most profitable kind. Adele will be seen at the Columbia Theatre commencing with next Sunday night.

Cort Theatre

With capacity audiences the second and final week of Within the Law, at the Cort Theatre, is nearing the end. All box-office records for the Ellis Street playhouse were smashed last week. Bayard Veiller's thrilling drama of American conditions has completely caught the favor of San Francisco theatregoers. The play is a splendid thriller and may be taken as a proof that melodrama is coming back.

Alcazar Theatre

Andrew Mack opened his engagement at the Alcazar Theatre in Tom Moore, a romantic Irish comedy by Theodore Burt Sayre. I could wish a happier vehicle for the star. Tom Moore is not only old fashioned, but stereotyped and artificial, lacking the breezy humor and the vital action that make, say the Boucicault dramas, go with modern audiences. There is, indeed, a thread of love story here, but the romance is spread thinly over four acts, and the action drags; in expert hands the episode would make an excellent vaudeville sketch. In fact, Tom Moore is more picturesque than romantic, and the costumes, with their old-time atmosphere of grace and courtly ceremony, are its chief charm. Mack himself is far above his play. He has the easy swagger and ready repartee of the typical stage Irishman, a pleasant voice for Believe Me, If All These Endearing Young Charms, and The Last Rose of Summer, and sings a rollicking sea song especially well. In method he stands betwixt and between Joe Murphy and Chauncey Olcott, and temperamentally never touches Dion Boucicault or Denis O'Sullivan, his legitimate successor. He plays the hero role, the only acting opportunity of the play, with ability and sympathy. The Alcazar company, of undoubted talent, must perforce content itself with husks, and acquits itself with all the credit possible. The clothes of the period are very becoming to Kernan Cripps, who assumes the role of The Prince of Wales. Edmond Lowe is better looking even than usual as Sheridan, and Jerome Storm is grossly miscast as Beau Brummel, his cleverness temporarily obscured. J. Frank Burke is perhaps a shade better than we might expect as old Robin Dyke, whose selfish egotism leads to so much harm. Ralph Beel makes a fine-looking and conventional villain, and W. J. Townshend, new to me, is a gentlemanly, attractive young actor, whose Lord Moira is given with quite a conception of character. Burt Wesner, also as usual, shines out for the force and intelligence of his Bus-

ter; it is work that makes one wonder why they don't star Wesner at the Alcazar. Two of the new women, Louise Hamilton, who plays Bessie, and Annie Mack Berlein, the Irish landlady, are noteworthy. Miss Hamilton is very pretty, though without style of dress, or address; and Mrs. Berlein is full of magnetism and zip. Dora May Howe is Winnie Farrell, and Louise Brownell, Lady Fitzherbert, with little opportunity for the display of their talents. V. T. Henderson as Lovelace, Edward McCormick as the fawning publisher, David Butler as another servant, and Arleigh Yule, Kimmey Calley, Charles Edwards and S. A. Burton as the school children, make up the long cast. The play is set with care and taste, but we hope that next week's offering will contain more meat.

Savoy Theatre

The wonderful Kline production of the Cines photo-drama, Antony and Cleopatra, is finishing its third and last week of its engagement. The last performances will be given this Saturday and at the Sunday matinee. Traffic in Souls, the latest sensational photo-drama, direct from David Belasco's Republic Theatre, New York, will begin a limited engagement.

Gaiety Theatre

The Girl at the Gate will depart tomorrow for Los Angeles and a season there. She ought to tickle the risibilities of the chemically pure natives of the southland, for it is a great laugh show, a great beauty show and an alluring leg show. Walter Catlett is the artistic hit of the performance, and Bickel and Watson do their old stunts with great laughing success. Helen Goff is a charming and pretty young woman in the role of the widow, and Cathryn Rowe Palmer is an excruciatingly funny performer. Next, Marie Dressler.

Tetrazzini Opens Her Season

NEW YORK, Jan. 18.—Madame Luisa Tetrazzini opened her 1914 concert tour at the Hippodrome here tonight, when 6000 music lovers yelled themselves hoarse in appreciation of the diva's artistic efforts. The brilliant soprano was called before the curtain again and again in response to deafening echoes. Titta Ruffo, considered by many the greatest living tenor, appeared with Tetrazzini and was also accorded a hearty reception. He is to sing with the soprano in ten joint concerts, which have been booked and will be managed by W. H. Leahy of San Francisco. Tetrazzini's tour will extend to San Francisco, where she will arrive March 3d, giving two concerts at the Tivoli Opera House.

Opening of the Royal Stock Season

The Charles Royal Company will open its stock season in Victoria, at the Victoria Theatre, next week. In the company are Charles Royal, Edythe Elliott, Donald Gray, Austin Ripley, Shirley McDonald, Arthur Elton, Rollin Wakefield, Sydney Ayres, Wm. Rumble, Lottie Fletcher, Mary Fletcher, Miss Guy, Margaret Marian and Wm. Heater, scenic artist.

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TWO WEEKS, BEGINNING NEXT MONDAY

E. H. Sothern

First week—Monday and Tuesday nights and Wednesday and Saturday matinees

Mr. Sothern's magnificent revival of Justin Huntley McCarthy's romantic play,

IF I WERE KING

Wednesday and Saturday nights,

HAMLET

Thursday night,

THE MERCHANT OF VENICE

Friday night,

TAMING OF THE SHREW

Repertoire for second week exactly same as for first week.

Prices: 50c, 75c, \$1.00, \$1.50 and \$2.00. Curtain at 8 sharp nights; 2 sharp matinees.

George Cohan Retires Next Week

DETROIT, Jan. 21.—George M. Cohan will retire from the stage when he finishes his engagement at a local theatre next week, according to announcement today. He intends to devote his entire time to playwriting.

Redmond Leases Diepenbrock Theatre

Ed. Redmond sprung a sensation last week when he made it known in Sacramento that he had leased the Diepenbrock Theatre for a period of three years, opening March 2. Red-

mond has great personal popularity in this State and as a stock manager he has few equals.

GILMOR BROWN is flirting with vaudeville.

News of the death in New York City of Mrs. Sydney Drew, daughter of McKee Rankin, has been received in San Francisco. Mrs. Drew's illness extended over several years, and her death resulted from cancer. Under the name of George Cameron, Mrs. Drew wrote a number of plays, some being produced by her father, McKee Rankin. Among her better-known plays are Billy, Agnes, The Other Dragon, and The Still Voice. She was 40 years old and the wife of Sydney Drew.

Columbia Theatre

With the endorsement of every critic in the city of New York, without exception, the New Era Producing Co. will present in this city for two weeks beginning Sunday night, Jan. 25, the biggest musical success of this and many seasons, entitled *Adele*. The title role is sung by Carolyn Thomson, one of the youngest prima donnas in musical comedy, being only eighteen years old, although she has had considerable experience in professional concert work. Another prima donna of the Adele company is Nanette Flack, for three years the principal singer at the New York Hippodrome. And still another prima donna is Lottie Vincent, better known to patrons of the Orpheum and Keith and Proctor vaudeville circuits, on which she was a headline feature for many years. John Park, the baritone, will be remembered here by many. Alfred Kappeler is the tenor; Geo. O'Donnell, originator of the role of Col. Popoff in *The Chocolate Soldier*, is the basso; Jules Espailly and Ralph Nairn, the principal comedians. The splendid production has been given Adele, which is in three acts. For the proper interpretation of the beautiful score an enlarged orchestra will be utilized and under the direction of Frank Mandeville. Matinees during the engagement of Adele will be given on Wednesdays and Saturdays. The engagement is for two weeks.

Cort Theatre

E. H. Sothern will begin a fortnight's engagement next Monday night as an individual star, owing to the unfortunate illness of Julia Marlowe, and will be seen in the following arrangement of plays which will remain unchanged for each of the two weeks: Monday and Tuesday nights and at the Wednesday and Saturday matinees, *If I Were King*; Wednesday and Saturday nights, *Hamlet*; Thursday nights, *The Merchant of Venice*; Friday nights, *The Taming of the Shrew*. It will be noticed that in addition to the Shakespearean plays Mr. Sothern is to be seen in a revival of Justin Huntley McCarthy's romantic drama, *If I Were King*. The piece will be handsomely staged and carefully cast. In it Elizabeth Valentine will have the principal feminine role, which she has always sustained. This year, as formerly, Mr. Sothern has an admirable supporting company, including, among others, Frederick Lewis, Geo. W. Wilson, Walter Connolly, J. Sayre Crawley, Sidney Mather, Wm. Harris, John S. O'Brien, Elizabeth Valentine, Helen Singer, Millicent McLaughlin and Ina Goldsmith. During the Sothern engagement the curtain will rise at 8:00 o'clock evenings, and at 2:00 o'clock at the matinees.

Alcazar Theatre

Andrew Mack will make the second production of his season on Monday night, when he will produce for the first time in San Francisco his charming and delightful Irish comedy drama, *The Way to Kenmare*, written by Edward E. Rose. The leading role is that of Dan Maguire, in the hands of Mack. He is manly, jovial, fun-loving, with a captivating manner, and he stirs the audience to a pitch

of interest in every move he makes on the stage. Mack will sing four of his typically Irish compositions: *The Legend of the Maguires*; *Rose, Sweet Rose*; *Dan, My Darling Dan*, and *Sweetheart from the Emerald Isle*. Technically the production will be a sumptuous and accurate one, the scenes of the play allowing the artist untold possibilities.

Savoy Theatre

The wonderful white slave production, *Traffic in Souls*, will begin a limited engagement on Sunday, and will be shown daily at the hours of 1:30, 3:30, 7:30 and 9:30. This photo-drama, in six parts, has created a veritable furore and sensation in New York, where it has been showing, not only at David Belasco's Republic Theatre, but also at five other prominent playhouses for the last two months. During the engagement at Weber's Theatre, where it is still playing to capacity houses, the reserves had to be called in on four occasions, so great was the crush in the endeavor to secure admission. The plot of the remarkable production, in which over 600 people take part, is based on the actual reports of the Rockefeller Investigating Committee for the Suppression of Vice, and District Attorney Whitman's white slavery report. It shows the actual workings of the vice trust and the "system," but in the whole treatment of the subject there is not one suggestive or obscene scene in the entire 6000 feet of film. As an additional attraction at the Savoy Theatre, Manager E. Fleet Bostwick has decided to have a dance on the stage, every afternoon at half past five and evening at half past ten, when all patrons of the playhouse will be invited to enjoy themselves to their hearts' content. The music will be furnished by the regular theatre orchestra. *Antony and Cleopatra* is completing a successful engagement, and the last performances will be given this afternoon and evening.

Gaiety Theatre

The third and undoubtedly the most important of the Gaiety productions will be presented to expectant San Franciscans on Monday night. On this auspicious occasion the curtain will ring up disclosing the manifold secrets and surprises that Marie Dressler has herself prepared for the delight of local enthusiasts in her new and vastly entertaining musical revue, appropriately titled *The Merry Gambol*. It is said that this production will far surpass in every detail its predecessors at Mr. Anderson's popular playhouse. Miss Dressler, who has a wonderful part in *The Merry Gambol*, and who promises some sensational things in the way of Parisian daintiness as applied to costumes, has personally superintended the rehearsals of her new vehicle. She predicts for it an even more remarkable success than that which attended her last triumph, *Tillie's Nightmare*. Acting up to her invariable custom, this popular high priestess of laughter has surrounded herself with a number of the best possible principals for her support. These include Charles Judels, late of the Anna Held company and for five years with Weber and Fields; Gene Linnska, the beautiful prima donna who was such a big favorite in *The Candy Shop*; Charles Purcell, the

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splendid singing hero of *The Chocolate Soldier*; Alf. Goulding, Gladys Goulding, Chas. A. Mason, Ogden Wight, Frank Hayes, and the Marvelous Millers who are the last word in modern dancing. The scenes of *The Merry Gambol* are laid in Paris. Nothing appears to have been left undone to make this production one of the biggest successes in recent years.

The Orpheum

The Orpheum bill for next week will contain six entirely new acts. Those musical comedy stars, Walter Lawrence and Frances Cameron, will appear in an elaborate singing and dancing skit, called *A Bit of Broadway*. The Four Original Perez, equilibrists, will exhibit their skill on free bounding ladders. *The Double Cross*, a comedy melodrama by Will Irwin and Ralph E. Renaud from Mr. Irwin's story, *Uncle Edward and Cousin Silas*, originally published in *The Saturday Evening Post*, will be presented with a thoroughly efficient cast. Paul Conchas, Kaiser Wilhelm's Military Hercules, whose marvelous strength enables him to perform seemingly impossible feats, will appear in his new intermezzo, *Achilles and Patrocles*. James Hughes Smith and Jim Cook, styled *The Millionaires*, assisted by Marie Brandon, will present an entertaining act, the principal ingredients of which are song, dance and comedy. Roy Cummings and Helen Gladysings, eccentric finsters, will amuse with a thoroughly original and diverting act. Next week will be the last of Edna Showalter. In compliance with popular demand, Maurice and Florence Walton, the world's most popular ball-room dancers, will be retained another week.

The Empress

Sullivan & Considine have arranged another wonderful show for next week, and will present a triple headline bill. The only Ladies Kilties' Band in the world, with twenty-five pretty Scotch girls, will be the special headline feature. The latest gymnastic novelty in vaudeville will be presented by Archie Goodall, once the greatest association football player, in his startling and thrilling exhibition of *Walking the Hoop*. A delightful attraction of the present season is the special return engagement of Mr. and Mrs. Perkins Fisher in the charming playlet, *The Half Way House*. The *Three Musketeers*, called *At the Camp*, is composed of Jack Dinham, Sam Edwards and Joe Farrell. Price and Price are said to excel many of the best acts in America for speed and sensational aerial work. Dave Ferguson will provide a pleasing entertainment with his new and original

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stories and songs. Other added features and the World's best motion pictures will round out a splendid program.

Spotlights

The Feminist Theatre, proposed for New York, in which Maudie Leslie and Bertha Mann are to appear, has prepared a list of more than twenty-five prominent women playwrights of the United States from whom plays are to be received for consideration.

In the revival of *Diplomacy*, in which Madame Nazimova is to appear at the conclusion of her present engagement, Edward Fielding will appear. Mr. Fielding has been associated in the support of Madame Nazimova for the past four seasons.

Andrew Mack, who is playing at the Alcazar Theatre, is in receipt of a cablegram from Hugh J. Ward, the head of the J. C. Williamson theatrical enterprises in Australia, offering him another season in the Antipodes.

Maeterlinck's exquisite fantasy, *The Blue Bird*, which had such a tremendously successful engagement at the Cort Theatre last season, is announced for early disclosure at that same playhouse.

They are calling on New York to send some of the famous dancers on tour. Some of the best known dancers of New York have already been engaged for extensive Western tours, and this week Thomas Allen Rector begins a tour that will start at St. Louis and carry him through the important cities of the Middle West. Mr. Rector is an American, and after a season in opera, forsook the vocal for the more interesting dansant.

McIntyre and Heath continue to attract large audiences in the Middle West in John Cort's new production of *George V. Hobart* and Jean Schwartz musical comedy, *The Ham Tree*. The attraction has begun its tour to the Pacific Coast, opening for an engagement of one week at the Broadway Theatre, Denver, on Monday, January 12th.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

At the J. A. C. studios, Milton H. Fahrney is producing a three-reel feature for the Albuquerque Company written by himself. The story is bound to attract attention for it has a new twist to it. It concerns two girls, the one selfish and the other reserved. A foreman marries the latter for financial reasons and in time ill treats her, whilst he flirts with the other girl in secret. Finally, the brute beats his wife and she ties him whilst drunk and gives him some of his own medicine, and runs away to the city where she eventually becomes a lawyer. The foreman leads the other girl astray and finally is killed by the father, and is defended by the lawyer-wife. A. Wyckoff acts the heavy, Paul Machette, the father, and Dorothea Farley takes the unselfish girl, a part full of acting possibilities. * * * "I feel as though I'd like to beat you and then go and call some of the animals insulting names," said Adele Lane, of Selig's, to her director recently. "What have I done?" asked the astonished producer. "Not a thing, but I just feel that way," said Miss Lane calmly. "This from a particularly sweet-tempered, quiet little lady was too much for her director's equanimity; this was something new from his five foot something leading woman who is so excellent in emotional parts, but director McGregor is a man who understands, and he merely remarked: "You want a holiday—a rest, take it and then come back without those ferocious cannibalistic ideas." So it comes about that Adele Lane is a lady of leisure for a week or so, and is becoming acquainted with all the wax figures in the Broadway windows. * * * Great preparations are being made for the Photoplayers' Club second annual ball, to be held at the Shrine Auditorium on Saint Valentine's night. A very beautiful souvenir book is being prepared and every good photoplayer and photoplayeress is taking a page in it. Already several thousand tickets have been sold and the financial success of the ball is as assured as the social and artistic ends. The ball was a huge success last year, but its brilliance will be eclipsed by this year's function. The photoplayers hold their election of officers next Saturday. * * * The stage at Carlyle Blackwell's studios is now completed and a big affair it is, too, with the scene racks and property rooms running along one end. Twelve new dressing-rooms with running water and shower baths are now being added, for Mr. Blackwell intends that his studios shall justify the title they have held so long: namely, the "model studios." * * * Edwin August has completed a very delightful one-reel domestic drama, entitled *The Faith of Two*, which deals with the faith which holds a young couple together in the face of misfortune and serious reverses and temptation. It is a well knit scenario and was written by August, who also plays the lead and directs. * * * For Carlyle Blackwell's next play Colonel C. Rhys Pryce has had

some realistic Zulu clubs, assegais and cowhide shields made, and the Zulus (negroes) will be correctly garbed (?) with the narrow mootshas of hide, in place of the grass dresses so usually and incorrectly used. * * * Allan Dwan has produced a wonderfully attractive six-reeler in *Richelieu*, and it is a triumph of the art of acting on the screen. Pauline Bush has surpassed herself in the part of Julie de Mortimer. The acting throughout is especially fine and the Cardinal of Murdoch MacQuarrie is a subtle and wonderfully made-up performance. William Lloyd, an old time legitimate actor, stands out as the Cardinal's chief adviser, and Edna Maison, James Neill and Mrs. Neill are excellent. Lon Chaney is especially strong in the heavy role, and Dick Rosson takes the part of the Cardinal's page well. The settings and properties are in keeping, and altogether *Richelieu* is one of the best films ever made on the Continent, and after it all, the memory of Julie in the hands of Pauline Bush, stands out and is a pleasant memory. * * * So successful with the powers that be are the children's comedies being produced by Robert T. Thornby at the Keystone, that the series will be continued. Mr. Thornby is at present putting on Billy's Strategy with little Billy Jacobs in the title role. Gordon Griffith will be the "heavy" as usual. All the performers are children, and clever ones at that, and as Bob Thornby understands their funny little ways, he can manage them with ease. * * * Burton King is busy with a bully detective, two-reel drama which starts right off with a mystery and keeps up the interest right through to the finish. Virginia Kirtley is taking the leads with Mr. King's Company. * * * Wilfred Lucas is engaged upon a thrilling three-reeler entitled *Unfulfilled*, and which deals with a curious psychological point. A white man loves an Indian woman and later leaves her, and the Indian prophesies that one day his blood will return to her. The prophesy is fulfilled with the grandson of the man, and after some stirring happenings between the Indian and the white girl, the man meets his death just as the old Indian prophesy is about to be fulfilled. Mr. Lucas himself takes the part of the grandson and Janie MacPherson is the Indian girl. Bess Meredyth is the city girl and gives a finished rendering of her character. Whatever this little lady does is always fascinating. * * * Cleo Madison, of the Universal, is one who has not chafed this last week of rainy weather in Los Angeles for she has her invalid sister with her and has been devoting her time to her. This clever lady has done what many would pay big money to be able to accomplish, she has gotten to be a public favorite in the shortest time on record. * * * Misfortunes never come singly. Edwin August has been quite sick of late—overworked. Then he is possessed of a valuable car and

whilst running along Sunset Boulevard recently, workmen suddenly threw open a manhole while the car was passing. August's car was so badly damaged that it cost \$250. This sounds like a press agent story, but it isn't. When the chauffeur went to get the car the man asked: "What is Mr. August? Huh? actor? cash please." * * * Lule Warrenton, that surprising character woman and kindly lady, came out in a new role recently. In a new play, Miss Warrenton acted the part of a Chinese Mandarin with drooping mustache and well—er—exceedingly baggy bloomers. Not a soul knew her, and it goes without saying she gave a capital performance. * * * Grace Cunard is one of those heaven-sent beings, a natural "scenario" writer. Two years ago she did not even know she could write, and there was the actual want of photoplays which led her to try her hand at writing one of an observant nature and possessed of dramatic instinct and original ideas. She made good very rapidly and is now in the front rank of "scenario" writers. She writes all of the plays put on by Francis Ford, sometimes alone and occasionally with him. * * * J. Farrell Macdonald is preparing for several two-reel plays with J. Warren Kerrigan in the lead. This will be in the nature of a rest after the big six-reel *Samson*. At the same time, preparations will go steadily forward for another big feature photoplay the name of which is withheld for the present; suffice to say it will be one of the biggest things yet attempted in the West, and will contain fine parts for J. Warren Kerrigan, William Worthington, George Periolat, Cleo Madison and Edith Bostwick. * * * Marshal Neilan, who will produce Kalem comedies at Carlyle Blackwell's studios, has the following clever company with him: John Brennan, Laura Oakley and Ruth Roland, a notable four. * * * Edna Maison has been chosen by director Otis Turner as his permanent leading woman to play opposite Herbert Rawlinson. They are a well-matched, handsome young couple. * * * In *The Secret Formula*, Carlyle Blackwell is producing a rattling good two-reel drama. Carlyle takes the part of a young fellow who is made to start from the ground up by a friend of his dead father. He secretly marries his patron's daughter and has the theft of a secret formula thrust on him by a rival. Carlyle disguises as a window cleaner and steals the formula back again. This is but a bare outline of a good story which accords Mr. Blackwell some fine acting moments. * * * Francis Ford is finishing his big historical film *At Valley Forge*, and has some quite remarkable snow and ice scenes. As a general rule faked snow and ice looks fakey, but Francis Ford has put some of his own clever ideas to work and the result would puzzle anybody. Mr. Ford gave one of his best impersonations in this fine feature film.

The Pan-American Film Company, previously organized at \$10,000 under the laws of the State of New York, has increased its capitalization to \$50,000 for the purpose of expansion in the field of special fea-

ture films, which includes exclusive rights to certain of the best English, German and Italian pictures now being imported. The offices of the new corporation will be continued on the 9th floor of the World's Tower Building, 110 West 40th Street, New York City.

Keanograph Film Company to Market Features

The feature film business has grown so fast in the last year and a half that it has caused a ripple of consternation everywhere. Where will it end? Wise moving picture men are gradually getting away from the small, one-reel stories and replacing them with features of two, three, four and five reels. The feature film producing business has grown faster than any infant industry in the world, until now it has become a serious consideration in the show business. Until recently, Northern California and its wonderful scenery has not played a very big part in the feature films. The new studio of the United Keanograph Film Manufacturing Company, just completed at Fairfax, Marin Co., will shortly begin operations under the direction of James Keane, a former actor who has spent the last three years directing for Selig and the New York moving picture companies. The Keanograph Company will devote its efforts to producing feature films only, ranging from three to eight reels, according to the importance of the scenario. The studio has just been completed and is undoubtedly the most modern and complete in the West. Keane will handle all of his own printing as well as developing. The studio has been fully equipped with the latest Bell Howell cameras and step printers. The new company, after months of preparation, is now ready to start work on what is said to be the largest feature film ever produced in the United States. Heretofore, most of the really fine features were produced in Europe and very recently the Famous Players Company of New York have been producing well-known dramas featuring stars of various magnitudes. A really big feature producing company will be a welcome addition to the already numerous moving picture studios of California.

Marie Lloyd Has Face Frightfully Burned

WINNIPEG, Jan. 14.—Marie Lloyd, the musical comedy star, had her face terribly burned, the flesh seared and beauty possibly permanently marred as the result of sending a messenger to a drug store for a solution to remove grease paint last evening. The boy says that he forgot what she wanted and asked another actress at the same theatre what to get. The actress wrote a prescription and the messenger had it filled and returned it to Miss Lloyd. The druggist asserts that the prescription called for carbolic acid.

Max Steinle and Mattie Hyde, who have been the big features with *The Golden Dream*, playing *Pantages* time, will close in Portland next week, as the sketch will have then completed its tour.

Vaudeville

The Orpheum

The honors for popularity this week are evenly divided between Maurice and Florence Walton in their interpretation of the world's most popular dances, and Bert Fitzgibbon, the original Daffy Dill, who keeps things moving in record time and gives the audience one long laugh. Martin E. Johnston's Travelogues ranked next in popularity in the opinion of the audience, and some very interesting pictures of a little-known part of the world, taken on Jack London's tour of the South Sea Islands, were shown. Mr. Johnston's monologue during the presentation of the pictures aided materially in the success of the pictures. Frank Keenan had a good opportunity to demonstrate his ability in the character of Luke Wainwright in Willard Mack's clever sketch, Vindication. Mac M. Barnes was good as the Governor, and Garry McGarry was acceptable as the Secretary. Fred Lindsay, stock whip expert, proved a good drawing card and gave us something new in the entertainment line. His control of the stock whip was nothing short of marvelous, and the way he snuffed candles and knocked ashes off a cigarette while being smoked drew gasps of astonishment from the audience. Edna Showalter, designated as The Girl with the Golden Voice, sang some operatic selections very acceptably. Albert Von Tilzer, assisted by Dorothy Nord, sang some of his latest songs, or rather talked them to a piano accompaniment with more or less success. This act did not get over very strongly. Sharp and Turek gave a black-face act and sang some songs and danced some steps. Motion pictures concluded the performance.

The Empress

The usual good program that one enjoys here is on this week. Herman and Shirley present The Mysterious Masquerader, and he is certainly both wonderful and mysterious, such double jointed antics one seldom sees. James MacDonald, in his talking songs, gives lots of pleasure. The Three Yosecarrys certainly are comical, cyclonic gymnasts, their feats are most startling and novel. Fred Swift, the musical bug, and Orville Reeder, the piano fiend, are all there when it comes to being clever, but the real stars are Whyte, Pelzer and Whyte, a trio of travesty singers—comical, decent, gracious and obliging—they are true entertainers. Of course, the Diving Nymphs are a sensation, and on the rise of the curtain their beautiful setting received well merited applause.

The Pantages

Brahm Van der Berg, the pianist-composer, is an unusual vaudeville offering here. La France and McNab score with a ludicrous skit called The Argument. Charlie Reilly, always a prime favorite here, is repeating his former success with a picturesque Irish playlet, The Bells of Shandon. Reilly is the best

singing Irishman on the stage today, and his appearance here is always an event.

The Republic

An unusually good program is being offered Republic's patrons this week. The first half: Murphy, the juggler, is winning applause; Blamphin and his sketch in one is good; Verne Layton, Blyden and Jane O'Roarke, in the Bachelor's Baby, have a fine little sketch that goes big; Carter and D'Arcy in characterizations are very pleasing; Miss Ivy is a clever little singing sourette; Aldo Brothers close the bill with some good comical acrobatic stuff. The second half sees King and Thornton in another of their clever sketches which is an established hit at this house; The Light Opera Four add delight by their warblings; Josephine Gassman and her piccaninnies are as popular as ever; Miss Janis, in dances, is pleasing; and the sketch, Song of Spring, is most interesting and very well produced.

The Princess

This house is showing a lot of good numbers this week. The first half finds the following entertainers: Zenos, who performs on the slack-wire and flying trapeze; Summers and Morris, comedy singing and talking duo; The Zartoons; Uddell and Ripple in After the Opera; and Les Kelliors, introducing a hand balancing circus act. Second half: Dave Gardiner is there singing his own songs; Dale and Dale give pleasure with their character songs and dances; The Hestre Models present a beautiful, novel posing act; The Kaichi Troupe have the usual interesting Japanese juggling act; Bob and Elsie Austin are a dainty duo; and Anna Merrill is a pleasing vocalist.

The Majestic

Jim Post and his company are still packing the house with their live performances. The first half Two Jolly Fars are accountable for the fun, and Herbert Clifton, character impersonator, and Hilda Light, singer, round out the enjoyment. The second half the Post company appear in Faro Bill; the Lowes do some clever turns with ropes and the Menzies present a comedy sketch, The Dude and the Lady.

The Wigwam

Monte Carter and his dancing chicks are mighty popular members out at Joe Bauer's Mission house at present. The first half of the week they played Izzy's Wedding; others on the program were The Collette Trio, Kaichi Troupe of Jugglers, and Beeson and Lewis. The second half of the week there is a spectacular, electrical act, The Goddess of Light, the Zaitorus in a clever telepathic act, The Wireless Wizards, and Monte Carter & Co. in O U Moose, a musical comedy version of Are You a Mason?

MARGARET ILES

Playing Orpheum Time, presenting the comedy satire, THE SOUL SAVERS, by Anita Loos

SUPPORTED BY LEOTA HOWARD
AND JOSEPH THOMPSON

SULLIVAN & CONSIDINE

W. P. REESE BERT PITTMAN PAUL GOUDRON
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Sullivan & Considine Bldg. 1465 Broadway

The Portola

The management is running the films depicting The Inside of the White Slave Traffic. The reels, five in number, tell the heart-breaking story of one of society's greatest evils. It is to be hoped that the lesson that is so evident will be driven home. Parents and teachers of the young should see it. If homes were made more inviting, and if more love and affection was demonstrated there, more young people would be kept straight than by almost any other method. It takes time to make home pleasant, but that is the way to save the youth of our country.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of January 25, 1914.

EMPRESS, San Francisco—Price and Price; Three Musketeers; Mr. and Mrs. Perkins Fisher; Dave Ferguson; Archie Goodall. EMPRESS, Sacramento—Herman and Shirley; Jas. McDonald; Orville Reeder; Whyte, Pelzer and Whyte; Three Yosecarrys; Diving Nymphs. EMPRESS, Los Angeles—Aldo and Mitchell; Ernest Dupille; Canoe Girls; Bernard and Lloyd; Merian's Dogs. EMPRESS, San Diego—Morandini Trio; Arthur Geary; Prince Floro; Mary Dorr; Night in a Police Station; Wilson and Rich. EMPRESS, Salt Lake (Jan. 28)—Willisch; Mond and Salle; D'Arcy and Williams; A Night at the Bath; Lew Wells; Katie Sandwina and Company. EMPRESS, Denver—Martini and Maxmillian; Ballo Brothers; The Three Emersons; Louise Mayo; Sam Harris; The Bower of Melody. EMPRESS, Kansas City—Adelyne Lawe and Company; Leo Beers; Houghton, Morris and Houghton; Edna Aug; Louis Christmas; The Dancing Mars.

Considine Still Strong for the Horse Game

WOODLAND, January 21.—A new steel grandstand that will cost \$12,000 is to be erected at the Woodland Stock Farm in time for the races this coming season, according to advices received here tonight from John W. Considine, owner of the farm. The stand will be modern in every respect and will have a seating capacity of 6000. Considine is contemplating extensive improvements on his already well-equipped farm.

Blanche Bates for Vaudeville

Martin Beck concluded an arrangement with Charles Frohman by which Blanche Bates is appear-

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New Wigwam Theatre

Bauer & Pincus, Props. and Mgrs.
San Francisco's newest Vaudeville Theatre, luxuriously equipped and with every improvement, will open with a superb vaudeville bill, Wednesday, July 23

MAJESTIC THEATRE

MISSION STREET BETWEEN 20th and 21st STREETS

DIRECTION W. S. V. A.

HIGH-CLASS VAUDEVILLE, INCLUDING JAMES POST AND HIS MUSICAL COMEDY PLAYERS.

Prices, 10c.; Reserved Seats, 20c

BERT LEVEY'S Princess Theatre

Popular-priced vaudeville. Changing Sundays and Wednesdays. All seats 10 cents.

Western States Vaudeville Association

Humboldt Bank Bldg., San Francisco
Ella Herbert Weston, Gen. Mgr.

ing temporarily in vaudeville under his management. Her vehicle is Barrie's brief play, Half an Hour, in which Grace George was recently seen at the New York Lyceum Theatre. Miss Bates' initial vaudeville appearance was made on January 19th at the Majestic Theatre, Chicago, and will include thereafter a limited tour of the theatres composing the B. F. Keith and Orpheum circuits.

Vaudeville Notes

"Nat" M. Wills, known as a "tramp comedian," has begun an action against his wife in New York which he knows is no joke. It is founded on reasons best known to himself, but it delves into the intricacies of the Illinois laws concerning marriage, divorce and remarriage, and the purpose of it all is to obtain an annulment. Just as many would not know the comedian if he were called Louis McGrath Wills, his right name, few would place Mrs. Heloise Wills, who really is La Belle Titcomb, a well-known Orpheum headliner.

REMOVED TO THE FINEST STUDIO BUILDING IN THE WEST
Columbia Scenic Studio Co.
 167 ERIE STREET NEAR MISSION AND FOURTEENTH
 STEVE I. SIMMONS



TIGHTS
 ALL COLORS, WEIGHTS AND PRICES
 Cotton, \$1.25 to \$1.50 Wool, \$2.50 to \$3.50
 Lisle Silkoline, \$1.75 to \$3.50 Silk, \$5.00 to \$12.50

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 Special Discount to Profession

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 KNITERS
 Cor. POST ST. and GRANT AVE.

Dictagraph Figures Largely in Traffic in Souls

A novel plan has been adopted by the Dictagraph people in conjunction with the wonderful photo-drama, Traffic in Souls. It will be remembered that the evidence by which the head of the Vice Trust is brought to justice is received by means of a dictagraph, and as the public at large are not thoroughly acquainted with this wonderful piece of mechanism, the Dictagraph Company have made arrangements with the Universal Film Company, producers of Traffic in Souls, to show and give a description of their instrument in the forty cities throughout the United States where this White Slave movie is playing. In a great many instances a complete equipment has been placed in the lobby of the theatres, showing the detail and intricacies of this instrument.

Roth Comes Out Victorious

That the film drama, Inside of the White Slave Traffic, is outside of the power of the law prohibiting the exhibition of pictures indecent, obscene and immoral, was the ruling, Monday, of Police Judge Daniel C. Deasy. The charge against Eugene Roth, manager of the Portola Theatre, arrested to test the application of the ordinance to this particular class of picture, was accordingly dismissed. Many prominent citizens were in the courtroom to listen to the arguments. The pictures are again being shown at the Portola, and will be continued indefinitely.

Clara Francis Divorced and Married

Within a few hours after her divorce from her first husband, Mrs. Clara Spray-Phipps became the bride of Henry Nelson Mabery, millionaire real estate operator of Los Angeles. The wedding occurred at the home of her sister, Mrs. T. H. Huntley, of 133 Buena Vista Avenue, at 6 o'clock Wednesday evening. Mrs. Mabery will be remembered as a beautiful and charming woman and a splendid soprano who sang over Ackerman and Harris time.

Candy Shop May Go to Australia

J. J. Rosenthal is in receipt of tempting offers from the Fuller-Brennan people and from J. C. Williamson Company to send The Candy Shop to Australia. Maybe he will, after the present tour is over.

Landers Stevens for Western States

Landers Stevens and Georgia Cooper will open for Ackerman & Harris, in a twenty-week contract, a week from Monday in Los Angeles, afterwards coming to this city to present a series of sketches.

Vaudeville Notes

Among the theatrical passengers to Honolulu on the Siberia, which sailed Wednesday, were Mme. Yvonne de Treville, Mrs. W. C. Whiffen and Mrs. C. le Gierse, who will play an engagement there before proceeding on to the Orient.

Monte Carter in Izzy's Wedding, first half of this week, had in a bit that was funny for him and Walter Spencer. Don't cripple Harry Hallen's feet up, Monte; the baseball season will soon be upon us. Keep moving, but not for Hallen, let him walk.

Jule Mendel, when he arrives to play a date at the Majestic in the Mission, will be accompanied by his wife, Rose, and his daughter, a big touring auto, a trained pig and his favorite fox terrier.

Harry Spear, the well-known stage hand, died at the tuberculous ward of the County Hospital on Friday, January 16th. The remains were interred at Woodlawn Cemetery on the following day.

Herb Bell, our Teutonic comedian, has been investing his money in gold, not in a mine, but with a dentist. Now he can chew the American language to mince meat.

L. J. BOUNDS, manager of the North Yakima, Wash., theatre, is making a visit to San Francisco.

Frank Earle, the all-around artist, will domicile his family in a cozy apartment in the Mission district, while he journeys to San Jose with the Post Company.

Chas. King—Virginia Thornton

IN VAUDEVILLE

Pantages Time

Will R. Abram—Agnes Johns

Producing Stock Sketches

Western States Vaudeville Association Time in San Francisco

Frank Harrington

Leading Man

With Monte Carter in Honolulu

Charlie Reilly

(Singing Irish Light Comedian)

Presenting The Bells of Shandon, Pantages Time.

Max Steinle Mattie Hyde

With Edwin Flagg's feature act,
 The Golden Dream

PANTAGES CIRCUIT

MAN VERSUS MOTOR

Davis Gledhill Company

SENSATIONAL MOTORCYCLE ACT
 OPEN TIME

Care DRAMATIC REVIEW

Personal Mention

MAX HIRSCH of the Chicago Grand Opera Co. arrived here early in the week to open subscriptions for the two weeks of opera in March. The company is playing in Chicago. It will soon begin a tour which will bring it to San Francisco in the middle of March. San Francisco is the only city in the tour which is not required to give a guarantee.

Correspondence

REDLANDS, Jan. 20. — The Wyatt (W. T. Wyatt & Co., lescees, E. J. Underwood, mgr.): 20, Billy "Single" Clifford. 26, The Candy Shop will be the offering. Empress: 19-20, Handy and Webb's all-star varieties. H. A. HARGRAVES.

ALBANY, week of Jan. 12—Bligh Amusement Co. (Frank D. Bligh, res. mgr.), 14-15: McDougall's Lady Kilties' Band and soloist to good business. Exclusive Mutual program. Last half: Exclusive Mutual program and Master Hall singing popular songs. Master Hall is a clever singer and made a hit. Coming: The Wolf, 23; Nashville Students, 26-27. Rolfe (Geo. Rolfe, mgr.): James Mack, singing popular songs, made a good hit. Licensed pictures and good musical effects finished. Business good throughout the week. King Pharoh, trained horse, starting Monday for three nights. Reported that Victor Donald-Hallet Company will open here on the 26th for stock engagement.

MRS. EUGENE SPOFFORD, who has

RUPERT DRUM
 With Chas. King and Virginia Thornton in Australia

HARRY MARSHALL
 Scenic Artist
 Ed Redmond Co., Grand Theatre, Sacramento. Permanent address: P. O. Box, 1321. Res. Avalon, Santa Catalina Island.

DAVID KIRKLAND
 Care of Dramatic Review

WILLIAM H. CONNORS
 Light Comedian
 King & Willard Co.; in vaudeville

GUS LEONARD
 Have deserted the farm for a while and am doing stunts in Portland, Ore.

PIETRO SOSSO
 Leads or Direction
 175 Delmar St., San Francisco

An Interesting Place—Boys
 Talked About All Over the World
Newman's College
 You Must See to Believe
 Most Original Gentlemen's Cafe in the World
 EDDY AND POWELL STREETS, S. F.

the news-stand in the Continental Hotel, is suing the festive 'Gene for a divorce.

It is pleasant to note the very great success achieved by Vera McCord and Arthur Shaw at the Oakland Orpheum this week in their sketch. They go over the time.

Performers' Dates Ahead

MAUDE O'DELLE CO.—Minneapolis, Jan. 18; Omaha, 25; Milwaukee, Feb. 2; Chicago, 9; Memphis, 23; New Orleans, March 2.

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 PARENTS : : 829 VAN NESS AVENUE, S. F. **PLAYS**

James Dillon

Leading Man

Seattle Theatre—Seattle

Charles E. Gunn

Leads

Orpheum Stock—Cincinnati

Maude Leone

Co-Star

Del Lawrence, Vancouver

Florence Young

Leads

Care DRAMATIC REVIEW

Eddie MitchellBusiness Representative James Post's Musical Comedy Co.—Honolulu
Post's Grand Theatre, Sacramento, Presenting Ed Redmond Co.**Josephine Dillon**

Leading Woman

Kirby Stock—Stockton

HARRY LANCASTER and JESSIE MILLERLight Comedy With the Western Amusement Co. Leads
Care DRAMATIC REVIEW**Verne Layton**

Leading Man

Invites Offers

Care DRAMATIC REVIEW

Howard Nugent—Margaret Nugent

Second solid year with Virginia Brissac, now at Majestic Theatre, Melbourne, Australia, management Pacific Amusement Co. Home address, La Jolla, Cal.

Paul Harvey—Merle Stanton

Leads

Characters and Grande Dames

Ed Redmond Stock—Sacramento

LELAND A. MOWRY

Heavies

Savoy Stock, San Francisco

A. G. HALSALL

General Business

At Liberty; care DRAMATIC REVIEW

ALLAN ALDENTreasurer and Press Agent
Kirby Theatre, Stockton**GEORGIA KNOWLTON**Playing Madame Sherry
Madame Sherry Co.; En Tour**FLORENCE LA MARR**Second Business or Ingenue Leads
At Liberty; care DRAMATIC REVIEW**JAMES NEWMAN**

Stage Manager

Redmond Stock, Sacramento

HARRY J. LELANDStage Director and Comedian
Ed. Redmond Stock, Sacramento**COL. D. P. STONER**

Advance Agent or Manager

At Liberty; care DRAMATIC REVIEW

RALPH NIEBLAS

Scenic Artist

Care of DRAMATIC REVIEW

BESSIE SANKEY

Ingenue—The Traffic

Care of DRAMATIC REVIEW

JACK DOUD

Howard Foster Stock

New Westminster, B. C.

FRANCES READE

Second Business

At Liberty—Care of DRAMATIC REVIEW

Live News of Live Wires in Vaudeville

Tommy Burke, stage manager for the Majestic Theatre, will be sorry to lose Jas. Post and his company of Irish-Americans on February 1st, but as Jule Mendel opens immediately after, Tom is satisfied, as he knows Mendel will make good. They were boys together.

Jas. Post opens in San Jose February 1st for three weeks. Then he lays off one week and opens at his own theatre, the Grand, Sacramento, for an indefinite period.

Jimmy Cooke, stage manager at the Wigwam, says that Monte Carter has more than made good, and Monte is a nice fellow to be with. Some admiration society around the Wigwam.

Eddie O'Brien left Saturday, January 17th, upon receipt of wire from Keating and Flood at Portland to join their company there as producer.

Charley Oro gave up the idea of going North per steamer on account of the rough weather, and went to Los Angeles to book for new features.

Pete Dansworth and wife open on the Ed Fisher time at Seattle, January 15th, then East.

The Yama Yama Girls were not a financial success at the Garrick, Stockton. This is the second musical comedy company that has fallen down of late in the Garrick.

Margaret Clow, the elastic girl, has joined Jas. Post Company—and Margaret is some addition.

Solly Carter and wife opened at the Republic last Sunday. They are doing the comedy sketch formerly done by Haverly and Carter.

Lord and Meek opened at the Republic Theatre, Los Angeles, the 18th, with musical comedy.

Monte Carter will follow Jas. Post Company at San Jose and will

follow Post at Sacramento. That is the proper spirit: pull together, as Monte's productions don't conflict with Jim's. Both are good drawing cards.

Clara Howard, the singing and dancing soubrette, received a warm welcome from the matinee audience Sunday at the Majestic Theatre. The Mission never forgets good performers, and as Clara was there before, she put over an encore number with the girls that was appreciated by a packed house.

Frank Harrington, the straight man of Jas. Post Company, has made himself a big favorite in the Mission. All gentlemen do.

Charley Alphin has wired Aubrey Carr that he has fixed things for Alphin in Los Angeles. Rehearsals are in order this week.

Bert Royce has written a very good parody on My Maryland which he will use in his cowboy sketch.

The Coast Defenders' office has been vacant for the past ten days, owing to the inclemency of the weather.

Weaver and Archer, the jolly Bohemians, are at Valdez, Alaska. The last boat left there some time ago, so Harry and Charley will have to remain until a steamer calls for them in the spring.

Alma Astor and her sister, Grace, will bid good-bye to our neighborhood for several weeks, after February 1st. They are two of the main braces of the Post ship of musical comedy.

Harry Werner, the picture film operator, is the first of the union operators to be placed in a house on Pacific Street. Leslie G. Dolliver, business agent of the Operators' Union, will unionize all the houses down that way using films.

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Of Interest to Actors and Managers!

never seen one of the printed "contracts" between actor and manager that was of much value. The weak points or "jokers" are found afterwards by the injured party. I have made a speciality of drawing contracts and agreements for those engaged in the theatrical business, and inasmuch as I spent several years in the profession before I engaged in the practise of law, I feel myself competent to give expert opinion and a device on theatrical matters of all kinds, especially written instruments.

To those that do not know me, I take the liberty of referring to the following firms and people: E. Fleet Bostwick and W. A. MacKenzie of the Savoy Theatre; James Keane of the United Keanograph Film Mfg. Co.; Sydney Ayres; Walter Montague; Messrs. McClellan and Woodward; Shanley and Furness; Darcy and Wolford; and American Play Co. of New York.

GEO. F. COSBY, Attorney and Counsellor at Law, 552 Pacific Bldg., San Francisco, Cal.

Correspondence

SALT LAKE CITY, Jan. 13.—The Utah Grill, just recently opened, is proving a popular place, and the champion tango dancers—Snyder and Halo—are creating quite a lot of talk, and the Singing Four, a harmonious quartette, have been re-engaged for a second week. Public dancing in the space allotted in the center of the room, is a distinct innovation locally that is drawing big business. Ed. Jacobson is in town ahead of the Ham Tree, in which McIntyre and Heath will star at the Salt Lake Theatre next week—town is being billed like a circus. H. C. Robertson of the S. & C. offices in the Northwest, is in town checking out C. N. Sutton as manager of the local Empress and installing John M. Cooke. Mr. Sutton has already left the service—just what he will do he has not made public, but he is heavily interested financially in the Salt Lake Baseball Club and will probably devote considerable of his time to that enterprise. Mr. Cooke will reach the city early Thursday and take charge, Mr. Robertson in the meantime handling the house. Bohman Johnson, a Salt Lake boy, is back after some twelve years' absence, singing tenor parts with Alisky's Greater Hawaiians, headlining the bill at Pantages. He was born and raised here, finally leaving the city for a tour with the Temple City Quartette, from which he drifted from one thing to another, finally singing in the quartette of the Hawaiian act, and also being slated for a solo number that never fails to get long rounds of applause. His homecoming celebration was marred by the fact that his sister was taken down at the feast-table with a paralytic stroke which will keep her in the hospital, physicians say, for months. The Salt Lake Theatre is offering, after one day's showing of The Harvest by local people, for the entire week, Adele, a French operetta without a chorus, though boasting twenty-two song hits. Beautiful sets and stunning gowns do much to assist the component members in their individual work. Next week, The Ham Tree. The Utah Theatre Stock Co. is offering The Man Who Stood Still, with Willard Mack and Marjorie Rambeau in the leading roles. The Orpheum had a flood recently when the sewer running alongside the side exits overflowed, causing a deluge in the orchestra pit and music room, ruining considerable property. The week's bill opens with Loa Durbville, finger shadowgraphs, followed by Mabelle Lewis and Paul McCarthy in some very pretty songs, well rendered. Kennedy and Rooney have a sketch they call The Happy Medium, in which Mr. Kennedy displays con-

siderable ability as a novelty pianist, his funny make-up and slapstick manner of handling the ivories getting a good reception, while Mrs. Rooney dances well, though she can hardly be called a singer. Edna Munsey, billed as a beautiful girl with a beautiful voice, is rightfully entitled to that billing, for she surely looks pretty in her various costumes, and has an excellent voice that has volume sufficient to carry it to the far corners of the spacious auditorium. Mlle. Dazie in Pantaloon carries the headline type, this clever tiptoe dancer being seen to advantage several times during the showing of the act. Hanlon and Hanlon have a series of acrobatic stunts that can truthfully be called sensational and receive big rounds of applause for their efforts. Stuart Barnes has a set of special songs and a line of patter about the married "boob" and the single "simp" that brings down the house, his mannerisms, slow and droll, catching on. The Dancing Mars, billed to appear at the Empress, did not put in an appearance, due to a broken arm one of their number received, and Manager Chet Sutton substituted The Rubinoff Trio in three operatic selections. The bill opens with Adelyne Lowe & Co. in a scene from the Cafe D'Le Parisian, followed by Leo Beers in songs and piano work that pleases immensely. Louis' Christmas by the Joe Maxwell players is well remembered from previous showing at the Orpheum, though the present cast works hard and succeeds in getting the bright points in this clever sketch. Edna Aug carries headline position, offering a series of special songs and getting good laughs with a lot of meaningless nonsense. Houghton, Morris and Houghton have a bicycle act in which motorcycle work is featured—something never heretofore seen on a local stage. The bill at Pantages is drawing immense houses, last Saturday's crowd completely filling all available space, and Manager Newman was forced to open the gallery that has been closed for months. One of the local papers took a snapshot and the picture was printed. The bill is a good one, headlined by Alisky's Greater Hawaiians in A Night in Hawaii, in which tuneful songs by a company of Hawaiians in tropical setting, with a spectacle of a volcanic eruption in the background, carry off the honors. A native dance, performed by the lady member of the company in native garb, verges on the sensational and stops the show. Others: Four Charles, the juggling bakers; Archer and Ingersoll in songs and classy dancing, and Sam Hood, blackface. Alexander Kaminsky, the Russian violinist, comes in for second honors with a select program of violin selections. Mlle. Kaminsky accompanies him at the

piano. The Morrell Musical Comedy Co. at the Princess has now got running smoothly, and their offering of Hotel Managers drew some big business into the old Majestic Theatre on First South Street. George Morrell himself played the part of a hotel clerk, a straight, and Fred Jamison that of bellboy, the latter having a good voice that was heard to advantage. Sam Loeb played Dutch and made the same big hit that has won for him a reputation in this town on previous engagements, and Frank McCall did Irish that was a good mate to Mr. Loeb's Dutch, neither losing an opportunity to get every laugh possible. Frank Bertrand had but a small part, but succeeded in getting big laughs whenever he made his appearance. Celeste Brooks played the part of a stenographer in the hotel, and led a number fetchingly, while the McCall Sisters were seen in a specialty dancing feature. The chorus work was good and the set in keeping.

R. STELTER.

TACOMA, Jan. 17.—Tacoma this week saw the art of dancing revealed at its best and at its worst with the appearance here of Anna Pavlova and the over-advertised Gaby Deslys. Both played to advanced prices and each did an immense business. The Deslys performance on the 14th failed to arouse any enthusiasm on the part of the public or press, if one excepts the really good performance of Louise Meyers and Hattie Kneitel as the Dutch dairy maids. Forrest Huff and Fritzie von Busing, pleasantly remembered from former visits here, were well received. The Pavlova performance here on the 16th gave the utmost satisfaction, the number probably most enjoyed being the Pavlova Gavotte. The entertainment was most artistic and the orchestra a joy. Mlle. Pavlova declared herself delighted with the Stadium here, and the committee in charge of the annual Feste held here each July are now considering plans to bring the great artist for the coming summer. Coming to the Tacoma Theatre: Jan. 24, The Blindness of Virtue; Jan. 26, Robert Mantell in Hamlet. The Keating-Flood Co. made their first appearance here this week in the tabloid version of A Stubborn Cinderella, and are giving three performances daily to satisfactory business. The case of principals is a good one and includes Miss Deloy, Della and Stella Romig, Harry Cleveland, Frank Snyder and Harry Bowen, to say nothing of an old-time stock favorite in the person of Allyn Lewis, who has many friends here. Next week's bill will be The Suffragette, featuring Billy Onslow, Gus Leonard and Dorothy Raymond. Work will be commenced at once for one of the best moving picture houses on the Coast, and will be leased by Manager John Siefert now operating the Melbourne Theatre. The theatre

will be prominently located on "C" Street, next to the Tacoma Theatre building, on the site formerly chosen by the Shuberts for their intended theatre here. Empress Theatre: Big Jim, the trained bear, was a good drawing card. A breezy bit of song and patter was put over by the Chas. Drew company in Mr. Flynn from Lynn. A neat act was put on by Maurice Freeman & Co. in Tony and the Stork. Frostick, Hume and Thomas returned with new songs and stories, and Williams and Warner with their Slapophone made music and fun. Starting Jan. 19, The Six Banjoists; Mme. Lola Stanton Paulische; Walsh, Lynn & Co. in comedy sketch; Leonard and Louie, gymnasts; Burke and Harrison, song and dance skit, and Dell Oro. Pantages Theatre: Kresco and Fox presented an amusing lesson in aviation; the De Forests had an excellent dancing specialty. Gertrude Forbes, with Wilford Jesson, Shelton Minor, presented in splendid fashion a playlet, The Wild Rose. Roche and Crawford pleased with some droll foolery. The hit of the bill was, of course, the Pollards in A Millionaire for a Day. For the present cast, Queenie Williams, Teddy McNamara and Nellie McNamara are all remembered from other days. The Pollards were always big Coast favorites. Next week: Fairv extravaganza, The Golden Dream; Julia Redmond & Co., Bob Albright, Dunbar and Turner, and Reed's bull-dogs. A. H.

VANCOUVER, B. C., Jan. 19.—Empress: Within the Law is the offering this week. Maude Leone held the audience spell-bound by her brilliant portrayal of Mary Turner. Margaret Merriam played Agnes Lynch. Alf Layne was, as usual, superb in the part of the police inspector. Joe Garson was presented by Del Lawrence. Louis Von Wethoff, Howard Russell, Roy Collins, and Daisy Avra were very good in their parts. Imperial: The Million is Isabelle Fletcher's offering. Chas. D. Ayres scored in the part of the sculptor. Frank Wallace was clever as the tenor, and Tom Loftus, Leslie Reed, Meta Marsky and Jean Devereaux filled out a good cast. Orpheum: A Day at the Circus; Four Ladella Comiques; Nestor and Delberg in a bit of musical comedy. In Love; American Comedy Four; John R. Gordon and Company, presenting the rip-roaring farcical comedy, What Would You Do?

LOUISE NELLIS, now playing leads with Knute Knutson's company, writes from Nevada that she is enjoying her trip immensely, and receiving good press notices.

McKEE RANKIN, Matt Snyder, Tom O'Malley and Patrick Miles, a quartet of grand old timers who make their headquarters at the Continental Hotel.

ALL THE THEATRICAL NEWS

THE SAN FRANCISCO

DRAMATIC REVIEW

Music and Drama

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San Francisco, Saturday, January 31, 1914

No. 2—Vol. XXX—New Series



Bess
Sankey

DRAMATIC

VAUDEVILLE

American Singers in Europe Resent Slander

BERLIN, Jan. 21.—The American Woman's Club of Berlin has issued a call for a general meeting of Americans here for next Wednesday. Mrs. Gerard, wife of the Ambassador, will preside. Their object is to protest against what is characterized as a libelous and slanderous attack on American women singing in opera in Europe or studying abroad, based on an article in a prominent musical journal published in New York. The American singers in Germany have been stirred to action by the insinuation of the editor of the journal in question that no American girl can get a place in a European opera except at the sacrifice of her honor, and the statement attributed to Damosch that the girls who study here are robbed of their health, wealth and virtue. Headed by three energetic Western women, Eleanor Painter of Colorado, prima donna at the Deutsches Opera; Narcella Craft and Maude Fav of California, both members of the Royal Opera at Munich, demands have been made for action to register indignant protests against what are considered aspersions on honor of American singers abroad.

Chicago Opera Company's Repertoire of Season

The engagement of the Chicago Grand Opera Company will open at the Tivoli March 16th, when Rigoletto will be given in Italian. The fact has been emphasized by the management that during the season, the prices for seats will be somewhat distinctive as against those of last year, when the Chicago Company opened the new operahouse. In place of \$7.00, subscribers to season seats will be taxed from \$5.00 down, single seats to sell at \$6.00 and downward. The repertoire is to be as follows: Tuesday, March 17th, Aida, in Italian; Wednesday matinee, March 18th, to be announced; Wednesday, March 18th, Louise, in French; Thursday, March 19th, Cavalleria Rusticana and I Pagliacci, in Italian; Friday, March 20th, La Tosca, in Italian; Saturday matinee, March 21st, Le Jongleur de Notre Dame, in French; Saturday, March 21st, The Jewels of the Madonna, in Italian; Sunday, March 22d, Parsifal, in German; Monday, March 23d (not included in subscription), Louise, in French; Tuesday, March 24th, La Gioconda, in Italian; Wednesday matinee, March 28th, La Boheme, in Italian; Wednesday night, March 28th, Manon, in French; Thursday, March 26th (not included in subscription), Rigoletto, in Italian; Friday, March 27th, Lohengrin, in German; Saturday matinee, March 28th, Madame Butterfly, in Italian; Saturday night, March 28th (extra performance) Thais, in French.

Comedian Sandgran Dies

S. C. Sandgran died at the Isolation Hospital Tuesday, January 13. He had recently been engaged to play a comedy part at the Gaiety Theatre. Sandgran was well known throughout the East as an actor of unusual ability.



Geo. O'Donnell and Carolyn Thomson in Adele at the Columbia Theatre

Columbia Theatre

The season's records will chronicle a no greater artistic success for any theatrical offering presented in this city than Adele, billed as a French operetta, and which was seen for the first time at the Columbia Theatre last Sunday night. The audience gave the piece a typical San Francisco welcome, and it is doubtful if any play, either musical or dramatic, has gone better with a first night audience. In the title role is Carolyn Thomson, a nineteen-year-old prima donna, whose voice is beautiful and who is also a delightful little actress. Nannette Flack is another hit of the cast. Business has been more than gratifying. The second week of the engagement begins with the coming Sunday night's performance. A word of praise must

be given to the producers of Adele, who have given the piece three magnificent stage settings, one prettier than the other. The augmented orchestra gives splendid rendition of the tuneful score. Matinees during the engagement of Adele are given on Wednesdays and Saturdays.

Tango Tax a New One—City Doin' It

The tango is going to be taxed at \$10 per tang if Tax Collector Bryant has his way, and it looks very much as though he would have it. So the thes dansants (pronounce tay dong-song if you don't speak French—if you do call it tea dances) at the Palace and St. Francis hotels, the delightful little interlude after the thea-

tre, and all such affairs to which the public is admitted, no matter how exclusive that public may be, will be taxed \$10. City Attorney Long says it is right and proper to administer this \$10 "hesitation" to the dances. He has given Bryant an opinion in which it is clearly set forth that tango teas come under the license ordinance just as much as the common or garden nickel a dance affairs. Manager E. Fleet Bostwick of the Savoy, who has introduced general stage dancing for the public this week, has taken out his license.

ASSISTANT NAVAL CONSTRUCTOR ROBERT B. HILLIARD, who has been detached from duty at the Charleston Navy Yard and ordered to Mare Island, is a son of Robert Hilliard, the actor.

Dates Ahead

ADELE.—Oakland, Feb. 10-11; San Jose, 12; Santa Barbara, 13-14; Los Angeles, 16, week; San Diego, 17; Santa Ana, 23; Riverside, 24; Pasadena, 25; Pomona, 26; Redlands, 27; San Bernardino, 28.

BISHOP'S PLAYERS.—In Rock, Ye Liberty Playhouse, Oakland.

BLINDNESS OF VIRTUE.—(Wm. Morris)—Victoria, Jan. 30-31; Vancouver, Feb. 2-4; Everett, 5; Ellensburg, 6; N. Yakima, 7; Spokane, 9; Wallace, 10; Missoula, 11; Great Falls, 12; Helena, 13; Anaconda, 14; Butte, 15; Bozeman, 16; Billings, 17; Niles City, 18; Dickinson, 19; Bismarck, 20.

JULIAN ELTINGE (A. H. Woods, mgr.)—Atlantic City, Feb. 9-11; Washington, D. C., 16-21; Baltimore, 23-28.

LAURETTE TAYLOR, in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Seattle, Feb. 2-7; Vancouver, 9-12; Victoria, 13-14; Nanaimo, 15; Westminster, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 22-25; Edmonton, 26-28; Saskatoon, March 2-4; Regina, 5-7; Winnipeg, 14; Minneapolis, 23-28; St. Paul, April 4; Milwaukee, 13-18.

MUTT AND JEFF IN PANAMA (Chas. A. Williams, mgr., Wm. Warren, bus. mgr.)—Oakland, Jan. 1-Feb. 1; Santa Ana, 2; Petaluma, 3; Vallejo, 4; Woodland, 5; Auburn, 6; Sacramento, 7; Reno, 8; Nevada City, 9; Grass Valley, 10; Marysville, 11; Oroville, 12; Chico, 13; Red Bluff, 14; Dunsmuir, 15; Redford, 16; Grant's Pass, 17; Roseburg, 18; Eugene, 19; Corvallis, 20; Albany, 21; Salem, 23; Oregon City, 24; Vancouver, 25; Portland, 26-28; Astoria, March 1; South Bend, 2; Centralia, 3; Aberdeen, 4; Elma, 5; Olympia, 6; Tacoma, 7; Seattle, 8, and week.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

SANFORD DODGE.—Michigan City, 31; Mayville, Feb. 2; Larimore, 3; Langdon, 6.

THE DIVORCE QUESTION (Rowland & Clifford, props.; Fred Douglas, mgr.)—Buffalo, Jan. 26-31; Detroit, Feb. 2-7; Columbus, 9-14; Cincinnati, 16-21; Louisville, 23-28; New Orleans, March 1-7; Atlanta, 9-14; Nashville, 16-21; Louisville, 23-28; St. Louis, 30-April 4; open, 6-11; Chicago, 13-27.

THE MADCAP PRINCESS (H. I. Frazee, mgr.)—New York, indefinite.

THE YELLOW TICKET (A. H. Woods, mgr.)—New York City, indefinite.

THOS E. SHEA (A. H. Woods, mgr.)—Cleveland, Feb. 2-7; Detroit, 14.

UNDER COVER (Selwyn & Co. and A. H. Woods, mgrs.)—Boston, Jan. 1, indefinite.

WITHIN THE LAW (English Co.)—A. H. Woods, mgr.—London, England, indefinite.

WITHIN THE LAW (Jane Cowl Co.)—American Play Co., mgrs.—New York City, Feb. 2-7; Brooklyn, 14; Boston, 16, indefinite.

WITHIN THE LAW (Margaret Illington Co.)—American Play Co., mgrs.—Oakland, Feb. 1-7; Fresno, 8; Los Angeles, 9-22; San Diego, 23-25.

WITHIN THE LAW (Helen Ware Co.)—American Play Co., mgrs.—Philadelphia, Feb. 1-14; Pittsburgh, 16-28.

WITHIN THE LAW (Eastern Co.)—American Play Co., mgrs.—Superior, Feb. 1; Eau Claire, 2; Red Wing, 3; Faribault, 4; Mason City, 6; La Crosse, 7; Dubuque, 9; Clinton, 10; Rock Island, 11; Peoria, 12-14; Moline, 15; Davenport, 16; Keokuk, 17; Ft. Madison, 18; Ottumwa, 19; Oskaloosa, 20; Cedar Rapids, 21-22; Des Moines, 23-25; Ft. Dodge, 26.

WITHIN THE LAW (Special Co.)—American Play Co., mgrs.—Newark, Feb. 2-7; New York City, 9-21; Atlantic City, 26-28.

WITHIN THE LAW (Southern Co.)—American Play Co., mgrs.—Columbia, Feb. 2; Augusta, 3; Athens, 4; Columbus, 5; Albany, 6; Bainbridge, 7; Tallahassee, 9; Pensacola, 10; Mobile, 11-12; Selma, 13; Montgomery, 14; Birmingham, 16-18; Memphis, 19-22; Pine Bluff, 23; Hot Springs, 24; Little Rock, 25; Fort Smith, 26; Fayetteville, 27; Muskogee, 28.

WITHIN THE LAW (Western Co.)—American Play Co., mgrs.—Suffolk, Feb. 2; Elizabeth City, 3; Washington, 4; New Bern, 5; Rocky Mount, 6; Weldon, 7; Henderson, 9; Goldsboro, 10; Fayetteville, 11; Florence, 12; Darlington, 13; Sumter, 14; Camden, 16; Chester, 17; Greenwood, 18; Abbeville, 19.

WITHIN THE LAW (Central Co.)—American Play Co., mgrs.—Cape Girardeau, Feb. 2; Poplar Bluff, 3; Marion, 4; Du Quoin, 5; Mt. Vernon, 6; Vandalia, 9; Effingham, 10; Robinson, 11; Charleston, 12; Alton, 21-22; Jefferson City, 23; Columbia, 24; Fulton, 25; Louisiana, 26.

WITHIN THE LAW (Northern Co.)—American Play Co., mgrs.—Traverse City, Feb. 2; Charlevoix, 3; East Jordan, 4; Cheboygan, 6; Alpena, 7; Sault Ste. Marie, Ont., 9; Sault Ste. Marie, Mich., 10; Manistique, 11; Escanaba, 12; Iron Mountain, 13; Crystal Falls, 14; Ironwood, 16; Rhinelander, 17; Antigo, 18; Chilton, 19.

Personal Mention

JOSEPHINE DILLON has joined A Bachelor's Honey-moon company, to play the lead in place of Rose Ainsworth, who goes home for a rest.

HUGH O'CONNELL, a pleasing juvenile and all around young actor who has lately been working in the Northwest, is in town, ready to accept an opening.

MARY ELIZABETH FORBES, the handsome niece of Mrs. James Neill, is with Doris Keane in Romance, and will go with the company to London this spring.

GRACE HUNTLEY (Mrs. Alfred Aldridge) was operated upon for appendicitis in Lima, Ohio, recently, and is now rapidly regaining her health and strength.

The father of W. P. Reese, California representative of Sullivan & Considine, died Saturday, Jan. 17, in Galveston of a nervous affliction that he had long been a sufferer from.

A RECEPTION was given Wednesday of last week at the California Club to



Oliver Morosco Enterprises

LAURETTE TAYLOR

in **PEG O' MY HEART**

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

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THE TIK TOK MAN OF OZ by L. Frank Baum and Louis Gottschalk.

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Merle Maddern, the San Francisco girl, who has returned to her home after several seasons on the New York stage, in a leading role with Otis Skinner.

INSTEAD of luring Derby Crandall, a wealthy banker, from the family fireplace, as Mrs. Marie Crandall charges in a \$50,000 alienation action, Lola May, an actress starring in The Lure, declared in an affidavit last week in New York, that she fled from New York to San Francisco to escape Crandall's attentions. "Mrs. Crandall's charges are scandalous and untrue," says the actress.

CUYLER HASTINGS, 50 years old, an actor identified with Belasco productions, shot and killed himself in his rooms in New York January 10th. Hastings had spent the summer in Europe, and on his return, last August, complained of being under a severe nervous strain. His last appearance was as Matthew Standish in The Woman. He was a member of the Players' and a life member of the Lambs' Club. He was a brother of Ernest Hastings and was one of the first American actors to make a reputation in Australia.

STAR THEATRE Oakdale Cal.

E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

WHEN Frances Dean, an extra girl at the Alcazar company of the days before the fire, obtained a divorce from Benjamin S. Dean, son of a rich father, who also tried to act, there was a stipulation between them that Dean should pay \$25 a month for the support of their infant son, Peter Sager Dean. Last week the case came before Judge Sturtevant, owing to a question as to whether Dean shall be compelled to give his wife money for the child now that Mrs. Dean is the wife of Ali Schmidt, "a rich man," according to the affidavit of Dean. Mrs. Dean-Schmidt was given her interlocutory decree by Judge Kerrigan before the fire, and her final decree after the fire by Judge Hosmer. Her husband, who was worth \$60,000 at the time, gave her a property settlement and \$7,000 in cash in lieu of alimony. He had charged her with infidelity, but was not able to substantiate the accusation, and she obtained a decree on the grounds of cruelty.

New California Drama

Grant Carpenter's one-act Chinese tragedy, *The Dragon's Claws*, a dramatization of his short story, *Qnan Quock Ming*, which was featured in the *Sunset Magazine* of January, 1913, has been presented at The Little Theatre in Philadelphia and has scored such a success that it has been given the headliner's place. The sketch concerns itself with a Chinatown episode, in which a fortune teller discovers his wife receiving a call from her former suitor, a physician. The jealous husband forces her to sing the Ode of Tsin (the lady lamenting the death of her lover), this being the signal for the nephew to slay the visitor as he departs. After its presentation at the Little Theatre on Jan. 19, the *Philadelphia Ledger* declared that "a drama of such intensity from curtain to curtain demanded a theatre nearer its size," and the playwright was complimented for "crowding so much into so little."

Marcus Meyer Has Recovered

NEW YORK, Jan. 28.—Marcus Meyer, the well-known operatic manager, who was very ill in the early part of the week, has recovered so as to be about tonight. He dropped in at the Lambs' Club this evening and said he felt almost as well as ever.

May Irwin Wants Coin from the Southern Pacific

PORTLAND, Jan. 28.—May Irwin, the actress starring in *A Widow by Proxy*, said tonight she would bring suit for \$50,000 damages against the Southern Pacific Railroad, alleged to be due for the illness she has suffered here nearly two weeks, causing her to cancel the rest of her Pacific Coast engagements. She alleges that her financial losses are valued at \$50,000. Miss Irwin was traveling from California over the Southern Pacific when her train was held up near Dunsmuir, Cal., by a washout. The sleeper in which Miss Irwin was required to remain twelve hours carried no heat, and as a result she was seized with an attack of neuritis, being compelled to lose one performance here and causing her to cancel her Washington engagements this week.

Playwrights Dance the Tango

NEW YORK, Jan. 26.—The tango has claimed another victim. Henry Blossom, actor and playwright, has been added to the list of injured that has been growing apace since the dance craze struck New York. Chas. Darnton, a theatrical critic, broke his writing arm while tangoing a few days ago. Recently also a prominent society woman broke an ankle while tripping the new steps, but Blossom is even more painfully injured. He is suffering today from a broken leg, and doctors say his condition is serious. While dancing the tango Blossom fell, twisting one leg under his

body, and fractured one or two bones that extend from the knee to the ankle.

Amateurs of Etna Present Operetta

ETNA, Jan. 27.—Etna's dramatic club scored a success in the operetta, *The Windmills of Holland*, given under the direction of Ethel Isaacs. The singing was excellent and the production was attended by a large crowd. Those taking part were Mary Barry, Wilhelmina; Verna Hughes, Hilda; Harrison Howell, Mein Herr Herro-togenbosh; Mrs. Luce, Fran Herro-togenbosh; George Wettach, Bob Yankee; Earl Harris, Hans; Alex Ritz, Franz; Marjorie Ellmer, Laurel Johnson, Helen Nutting, Mamie Finley, Annie Calloway, Mrs. Willard, Miss Freitag, Mrs. Sethman, Margaret Luce, Dorothy Denny, Mrs. Hereford, Lottie Richardson, Sadie McDonald, Lila Davis, Orsen Adams, Merrill Denny and Earl Green, windmill girls and chorus. The operetta was accompanied by Miss Isaacs as pianist and Amelia Kappler, violinist.

Change of Theatrical Map in Phoenix

PHOENIX, Jan. 27.—Incidents have been occurring fast and furiously here and the entire theatrical map of this city is changing. Lou Jacobs had some trouble with Reeves, who owned the Empress Theatre, over a little business matter, ending by Jacobs tendering the notice of the company. A few doors away from the theatre was another theatre, called the Savoy, a large picture house, seating over 1200. Jacobs immediately got busy with the manager of this house and obtained a lease upon it. He put in a new floor, erected a stage, in fact put it in such condition as to make it the most modern equipped theatre in town, and opened last night. The opening was the most tremendous thing that ever happened here. Receipts were almost \$200 above the record of the business at the Empress. This was possible by an increased capacity of five hundred. It was impossible to handle the immense crowd for the second show, being completely sold out long before the pictures to the first show were over. The opening feature is a tango dance, in which Claire Simpson and Pietro Ferando, a dancing master who was imported to Phoenix to teach society the tango, participated. Jacobs has another proposition under way and that is a roof garden on the new building of Korrick's Department Store.

EDDIE MITCHELL has switched allegiance and has gone with Ed. Redmond as his business manager in Sacramento. Art Hickman has succeeded Eddie as Jim Post's Sacramento representative. Allan Crosby has been engaged by Mr. Post to look after the business end of the James Post company on the road.

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Keith to Have Revolving Stage

B. F. Keith is planning to install revolving stages in all his theatres in order to allow acts to be run in any desired order without stage waits. As it is now an act in "one" must precede a "full stage" act, the whole rotation being set by the necessities of stage setting. With revolving stages two acts in full stage can be played consecutively without delay. No matter what occupies the footlights, half of the revolving stage, the rear section, can be set with the next act.

Bigamy Charge for James Duncan

James E. Duncan, an actor, was arrested in Oakland Wednesday by Police Inspectors Green and Gallagher and booked on a charge of bigamy, on a complaint sworn to by his first wife, formerly Miss Nellie Busch, 923 Grove Street, who claims that she was married to Duncan in San Jose, September 24, 1905. Shortly after Duncan's arrest Eva Azer, employed at a local theatre, and who is said to have been married to Duncan January 17th of this year, in this city, was taken into custody upon a charge of knowingly wedding a married man. Duncan and Miss Azer were admitted to bail in the sum of \$2000 cash or \$4000 bonds in each case.

Orpheum Gets Into Vancouver

The expected has happened and a condition that has been discussed confidentially for the past two years has been adjusted. For the past five years Vancouver, B. C., has been clamoring for Orpheum vaudeville. For the past three years Spokane has not given to Orpheum vaudeville the support that its merits deserved. The result has been that last week Manager John W. Considine made the shift from Spokane to Vancouver, a situation that he could have brought about without withdrawing the Orpheum from Spokane had circumstances justified a continuance of "big" time in the Eastern Washington metropolis, as his franchise extends over Vancouver and is not withdrawn from Spokane by the making of the change. Spokane has

fallen into the class which Butte occupies in relation to vaudeville, being possessed of an Orpheum franchise without the Orpheum. In Spokane the Sullivan & Considine shows will be placed in the former Orpheum, and the Empress—the old American Theatre—will become a picture house under S. & C. control. Joe Muller will remain in Spokane as the S. & C. representative, and James Pilling, now at the Orpheum Theatre, in Vancouver will continue as manager of that house when it becomes the regular home of Orpheum vaudeville. He will also be in charge of the S. & C. theatre in Vancouver—the Imperial—and will have an assistant who will act as Imperial manager. The lease of the Imperial Theatre was negotiated last week by Carl Reiter, manager of the Seattle Orpheum, who made two trips to Vancouver in Manager Considine's interests. Concerning the Imperial Theatre Mr. Reiter said, Saturday night: "The Imperial will seat 1200 people and is a steel reinforced concrete building of the first class. The proscenium arch is 25 feet wide and the stage is 60 feet between side walls and 33 feet deep from the curtain line. The Orpheum shows will travel in the future direct from Calgary to Vancouver, after crossing Canada from Winnipeg."—*Seattle Critic*.

Cort Theatre

E. H. Sothorn is again proving his remarkable popularity in this city. At the present time Mr. Sothorn is presenting *The Merchant of Venice*, *Hamlet*, *Taming of the Shrew*, and *Justin Huntley McCarthy's* romantic play, *If I Were King*. The Shakespearean plays named afford him opportunities for some of his finest impersonations which are so well known and esteemed by the public as to require no comment. His revival of *If I Were King* has proved an amazing success. *If I Were King* forms the bill for Monday and Tuesday night and at the Wednesday and Saturday matinees, the remainder of the time being devoted to Shakespearean repertoire. McIntyre and Heath come to the Cort Sunday, Feb. 8.

FRESNO, Jan. 26.—The Arr strong company is in its second week at the Princess Theatre, offering *I Mexico*.

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The Floods Have Interfered With a Full Account of Los Angeles Theatrical Doings for the Week

LOS ANGELES, Jan. 26.—Burk Theatre: Oliver Morosco's new production, *Pretty Mrs. Smith*, headed by Kitty Gordon, was given its premiere Sunday, and it may be said to be a hit. Words and lyrics by Oliver Morosco and Elmer Harris, music by Harry James. Majestic Theatre: Metcalfe and Heath are having a riotous-funny time in *The Ham Tree*. Morosco Theatre: Bickel and Watson are appearing here in *How Do You Do?* otherwise *The Girl at the Gate*. It's go. Orpheum: Mr. and Mrs. Douglas Crane in their ball-room dances; Mr. and Mrs. Fred. Allen, *She Had to Tell Him*; Lew Hawkins, *Hesterfield Minstrel*; The Five Sullys, *The Information Bureau*; Sophy Barnard, with the thrushing voice; Don Anger, the German soldier; Corbly and Gillette, the odd pair. Last week, Billy V. Van, Beaumont Sisters Co. in Props. Auditorium: Jan. 27, Friday matinee, Jan. 30, Josef Hofmann. Coming, four nights and two matinees—Jan. 28-31, Pavlowa. Naturally, the great interest in theatrical affairs of the week is centered in the opening of the Little Theatre.

OAKLAND, Jan. 23.—Kismet, the much-heralded Arabian Nights tale, is playing a week's engagement at The Macdonough and is having the most remarkable run, as packed houses have prevailed at every performance. Otis Skinner lived up to his great reputation. Within the Law, Feb. 1st, week. The Escape is the current attraction at Ye Liberty and never have Bishop's Players appeared to better advantage. As Dr. Von Eiden, the principal male role, Albert Morrison presented a clear cut and always consistent portrayal. In the prominent feminine role of May Joyce, Alice Fleming was at all times sincere and animated and gave a splendid characterization. George Webster and Walter Whipple sustained well their characters, while others who deserve special mention are Frank Darien, Anthony Smythe, Mrs. Mina Gleason and Marta Golden. The attendance throughout the week has been better than usual and a fine week's business is assured. The Blue House will follow. At The Orpheum, Manager Ebey is offering an entertaining bill of unusual excellence that is crowding the house at every performance. Nance O'Neill, the talented artist, who is a native of this city, is the headliner and creates a most favorable impression in sensational drama, *The Second Ash Tray*. The big hit of the week, however, is made by Bert Fitzgibbons, who styles himself, the original Daffy Dill. He keeps the audience in an uproar of laughter for fully half an hour and it is with great reluctance that he is allowed to leave the stage. Others on the program are Fred Lindsay, Asaki, Sharp and Curek, Martin E. Johnson's Travel-gues, Boudini Brothers, Albert Filzer and Dorothy Nord. The Eight Berlin Madcaps and the Altha Sextette are the top notchers of

The new playhouse is under the management of John H. Blackwood, with George W. Barnum as stage director and a company that consists of Ben Johnson, Forrest Winnat, Carl Harbaugh, Hardee Kirkland, Herbert Standing, Andrew Robson, Richard Vivian, Carl Gerard, Clayton McKenzie, Ethel Gray Terry and Elsie Jane Wilson. In the opening play, *The Pigeon*, Mr. Barnum has the role of Wellwyn, the philanthropically-inclined artist; Mr. Jensen is to be seen as Timson, the cabman, Forrest Winant plays Ferrand, the philosopher-vagabond; Miss Terry is seen in the part of Wellwyn's daughter, and Miss Wilson appears as Mrs. Meegan. The Little Theatre is located on Figueroa, near Pico, and although it is apart from the theatre district, it is admirably situated to meet the demands of the audiences that will patronize the plays to be given there. The building represents the most modern ideas in theatre construction, and with its seating capacity of only 334, without boxes or balcony, it will give Los Angeles its first knowledge of the "theatre in-time."

the bill at Pantages, which also includes Musette, Charley Reilly and Company, La France and McNab, Aerial Lafayette and Rena Arnold. Dillon and King have once more struck their stride at The Columbia, and the theatre is packed as of yore. Winsome Winnie is the present offering. The following olio of performers are affording good entertainment at The Broadway: Big Jim, Williams and Warner, Kaichi Troupe, Herbert Clifton, and Hilda Light. Pavlowa, the imperial Russian dancer, gives one performance at Ye Liberty, Feb. 2.

LOUIS SCHEELINE.

SAN DIEGO, Jan. 26.—Spreckels Theatre: The Candy Shop comes 28th for six nights. Josef Hoffman, pianist, comes 26th. Pavlowa, dancer, 27th. Empress: This is the last S. & C. bill at this house, as it has been decided to discontinue here. We are offered Katie Sandwina, D'Arcy and Williams, Mond and Salle, Lew Wells, A Night at the Bath, and Willisich. Savoy-Pantages: Powers Elephants, eleven tons of fun; Demitrescu Troupe; The Otto Brothers; Link and Robinson; Benson and Bell; Max Fisher. Gaity: This week introduces in *The Belle of the Harem*, Hazel Marion. Lawrence Rowes, tenor, and Fred Snook, baritone, offer droll songs and comedy. Lottie Seeley, character woman is pleasing. Dixie Emerson and her Gaity Girls introduce sensational effects in costuming and dances.

SACRAMENTO, Jan. 26.—Clunie: Within the Law comes Thursday for three nights. Grand: Ed Redmond is certainly receiving great praise for his company's appearance in *The Eternal City* this week and Harry Leland is adding to his laurels as a producer. Paul Harvey is superb as David Rossi and Beth Taylor's cleverness shines in the

part of Donna Roma. Harry Leland plays Baron Bonelli and Tomasso Mariette is ably handled by Ed Redmond, and Bert Chapman is cast as the prelate. As Bruno Rocco, the friend of Rossi, Roscoe Karns has unlimited opportunity, while with Merle Stanton as Princess Bellini, Natiline by Leslie Virden, and Marie Connelly, Hugh Metcalfe, James Newman and the other favorites well cast, the production of *The Eternal City* is proving a banner attraction. Sweet Clover is announced to follow. Empress: Six Diving Nymphs; James McDonald, singing comedian; Whyte, Pelzer and Whyte, entertainers; Orville Reeder, pianist; The Yocarrys, tumblers; Harman and Shirley in the *Bal Masque*. Clunie-Orpheum: Horace Goldin, illusionist; Muller and Stanley, in songs and jokes; Roberto, juggler; Vera McCord and Arthur Shaw in a sketch; Ioleen Sisters, on slack wire; and Wilson and Wearson in a sketch.

STOCKTON, Jan. 28.—Yosemite: 23-24, Marie Dressler in *The Merry Gambol* delighted two very good houses. Outside of Miss Dressler the show was only fair. 26, Margaret Hurlington in *Within the Law* drew the biggest business of the season and gave great satisfaction. 28-29, The Orpheum show is not up to the standard of last week. Vera McCord and Arthur Shaw have a very clever sketch which they call *Just Like a Woman*. Horace Goldin and several assistants present several illusions and have the headline position. Maude Muller and Ed. Stanley get by in fine style with their songs and foolings. A novelty act is that of the Ioleen Sisters, in which they do sharpshooting on the wire. Wilson and Pearson, A Muddy Romance, and the pictures complete the bill. Colonial: Collette Trio are the headliners. Others are Roberts and Maitland, Dave Gardner and three reels of pictures, to fine business. Garrick: A fine ten cent show is being presented at this house to very ordinary business. Josephine Gassman and her six pickaninnies are the big feature. Lyric: Moving pictures of Robin Hood with special music are getting very nice houses. Novelty: 31-Feb. 1, Kleins' Antony and Cleopatra in pictures. Notes: Mutt and Jeff play a return engagement at the Yosemite on the 30th. Capt. Scott pictures also return on Feb. 2-3. Frank Wolff, late of A Bachelor's Honeymoon, was in town yesterday. The opera house at Manteca is being remodeled and will soon be playing small attractions.

SEATTLE, Jan. 26.—Attractions for the week are: The Moore: Five nights, commencing Sunday, matinee Wednesday, *The Blindness of Virtue*. The Metropolitan: Dark. The Seattle: Week commencing Monday, matinees Thursday, and Saturday, *The Crime of the Law*. The Orpheum: The headline attraction on the new bill is George Damerel and his company, including Myrtle Vail and Leola Lucey, in the Viennese operetta, *The Knight of the Air*. Other acts are Chick Sale, portrayer of rural types; Louis Hardt, athlete; Anna Lehr, in a sketch of Western life, Little California; Sidney H. Phillips, singer, with Winnie White at the piano;

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Marie Bishop, violinist; and the Pantzer Duo. The Pantages: The Big Brazilian and Argentine Tango Contest and Rhoda Royal and her High School Horses are the headline attractions. As a special added feature, Hal Davis is offered in Stockton's Busy Day. Another magnate on the bill is Murray K. Hill, monologist. Other numbers on the program are the Brighton Quartette, supreme harmonists; and the Melnotec-La Nole troupe of tight wire artists. The Empress: Headlining the new bill is Bert Leslie in *Hogan the Painter*; Sebastian Merrill and his Yip Yaps, comedians and cyclists; the Jessika troupe of tumbling Satans; P. O'Malley Jennings, the English chappy, and Edna Dorman, comedienne, in a singing and talking act; and Brown and Blyler. Last June Bailey and Mitchell produced for first time on any stage a play by Rachael Marshall, entitled *The Short Cut*, a play dealing with the white slave traffic. After a week's run at the Seattle Theatre the company went to San Francisco, where the play under the name of *The Traffic* made a great success and ran for several weeks in both San Francisco and Los Angeles, and is now in its eleventh week at the Howard Theatre in Chicago. Miss Marshall has written another play entitled *The Crime of the Law*, which will receive its premier at the Seattle Theatre tonight. In *The Crime of the Law*, Miss Marshall deals with the life existing in the prisons, having investigated the subject thoroughly, and will give the public a general idea of conditions as they are. It shows the utter hopelessness of those who try to go straight after having once borne the curse of the stripes.

VANCOUVER, B. C., Jan. 26.—Avenue Theatre: McConack, tenor, Feb. 8. Coming, *Within the Law*, U. S. company. The Glad Eye is being played this week, Monday-Thursday, with all British company, headed by Mary Marlowe. May Irwin comes 30-31; Robin Hood, Feb. 2-4. Empress: Lawrence company seen in Texas. Maude Leone carries the honors by playing *Texas West*. Alf Layne is superb as Oklahoma. Ray Collins, Margaret Marriott, Howard Russell, Louis Anker and Louis Von Weithoff have the other parts. Imperial: Isabelle Fletcher says farewell this week in *Sapho*. Miss Fletcher is personally popular, but the theatre is a bad stock house and the season has been a losing one. Orpheum: Burke and McDonald in their character comedy, *My Good Friend*; Aubria Rich and Ted Lenore; Earl Girdeller and his canine comedians; Chas. B. Lawlor and daughters in their character singing novelty, *The Side-walks of New York*.

Correspondence

NEW YORK, Jan. 25.—The audience last week at the Maxine Elliott Theatre crackled like a pack of fire-crackers when Don't Weaken, a farce in three acts, was exposed to its enthusiastic gaze. Walter Hackett called his play "an optimistic comedy," and the careless spectators seemed to fall into the author's hopeful mood. May future gatherings regard the play in the same light for the sake of all concerned, chiefly the valiant W. A. Brady, who should, out of the simplest courtesy, have been described on the program as an optimistic manager. Mr. Hackett's hero is discouraged. His fortunes are at the ebb. His friends give him fictitious courage by the news that he is two years later to inherit a fortune. This suggestion works wonders. He develops immediately into a captain of industry. He makes a fortune, wins the rich girl of his heart and is designing their bungalow in the lamplight when the curtain falls. He has left the staircase out of the plan. But nobody believes that he needs anything prosaic. Such a hero would mount to the nth floor merely by the process of suggestion. The vivacious acting suggested the Eden Musee and a "parlor" of talking machines. Lovely Renee Kelly was Billie Burke to the eye, but much more convincingly to the ear. Marion Lorne and Wallace Worsey were excellent. The power of suggestion is indeed to be reckoned with. Earle Browne as the hero played with vigor and intelligence. Then there was some excellent acting from Charles Lane. * * * The uses of the extra matinee are much sweeter than those of adversity. At any rate it seemed to be so last week when one of these matinees took place at the Metropolitan Opera House. The offering was one of the numerous double bills in which Pagliacci, with Mr. Caruso and his bass drum, are the chief delights. On the occasion the tail to the kite was Hansen und Gretel, which was performed by the cast customarily concerned in it this season. Mmes. Alten and Matfeld were the babes in the wood, Mr. Leonhardt and Mme. Robeson were their parents and Mr. Reiss was the Witch. In Pagliacci Mr. Caruso's assistants (in addition to the bass drum) were Mme. Destinn as little Nedda, and Mr. Scotti as Tonio. It is needless to add that Mr. Caruso played his bass drum with temperament and "maestria," and also sang Ridi, Pagliaccio to the manifest delight of the audience. These two things are the sum and substance of most performances of Leoncavallo's opera in this year of grace. Last week the subscribers had an opportunity of renewing their acquaintance with Monssorgsky's great opera, Boris Godunov. Mme. Ober, Mr. Didur, Mr. Althouse and the other members of the cast repeated impersonations which have been so often described that nothing need be said about them now. * * * In Maria Rosa, the new play produced by F. C. Whitney at the Thirty-ninth Street Theatre, there is to be found the same hectic sex interest and the same sort of harsh, unlovely tragedy that is found in Pagliacci and Cavalleria Rusticana, those leading examples of modern realistic Italian opera. Like the characters in these two operas, the folk in Maria Rosa are Latins. That they are Cata-

lonians instead of Calabrians or Sicilians is unimportant. The three stories are alike in their exposition of passionate peasants, "jealous in honor, sudden and quick in quarrel." Maria Rosa, although written in the Catalan dialect by Angel Guinera, then translated into Spanish and finally into English, has not lost its hectic qualities in the process. Lou-Tellegen, formerly of Mme. Bernhardt's company, is Ramon. His English is always intelligible. His acting is decidedly theatrical, but its force and picturesque quality made him the favorite with his first night audience. As Maria Rosa, Dorothy Donnelly is as convincing as Mr. Tellegen. The final scene, showing Ramon and Marie Rosa on their wedding night, was tensely dramatic, and was played by both performers with superb effect. In this, as in several other scenes, the two players were daring in their expressions of passion. It was these scenes that held the audience spellbound. Geoffrey Stein, Maude Odell, E. L. Fernandez and Geo. Graham were interesting figures in the animated groups of peasants who moved noisily through the scenes. It looks as if F. C. Whitney had the season's dramatic success. * * * Jacques Coint, who as stage director for Oscar Hammerstein was associated with some of that impresario's most important productions at the Manhattan Opera House, and in London, has joined the Century Opera House forces, and will begin next September, when the Century company opens its Philadelphia season. Another former Hammerstein employee, Alberto Bimboni, took up his work yesterday at the Century Opera House as an assistant conductor. * * * The Folies Marigny, on the roof of the Forty-fourth Street Theatre, was opened last Monday after the performance of The Girl on the Film in the theatre below. The newest dancing resort has been entirely changed since it was used as a roof garden theatre last summer, all of the orchestra seats having been removed and a dancing floor substituted. Around the edge of the dance floor are tables and a restaurant is run in connection with the place. Between dances by the public on the floor a vaudeville entertainment is given on the stage, the bill being contributed to by Dorothy Toyne, the singer with the soprano and tenor voice; Oy-Ra and Dorma Leigh, dancers from The Girl on the Film; Nana, another dancer; Oscar Lorraine, the violinist, and Hirschel Hendler, known as "The poet of the piano." The last number was Marcel's Living Statues in new poses. The dancing on the ballroom floor was under the leadership of Joan Sawyer and Lew Quinn. As the evening progressed several of the company of the Winter Garden appeared, among them Bernard Granville, Howard and Howard, Roszika Dolly, and Lillian Lorraine. * * * The Fatal Wedding, a moving picture drama made from the melodrama by Theodore Kraemer, was presented at the Palace Theatre last week. The Fatal Wedding is the first film made by Klaw & Erlanger, who formed a \$5,000,000 corporation last summer for the purpose of manufac-

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turing feature photo plays. The picture shown at the Palace will be followed by other films from Klaw & Erlanger's studios, and will be shown in all parts of the world. The Fatal Wedding is one of the most pretentious film plays ever manufactured in this country. GAVIN D. HIGH.

CARSON CITY, Jan. 18.—Grand Theatre (W. S. Ballard, mgr.): Lew Wren and his company in Knute Knutsen January 14th, appearing the following evening in a curtain raiser and a good comedy. Mr. Wren, in addition to being a very pleasing comedian, is an accomplished whistler and his selections were loudly applauded. Jerry Valentine won the most laughs of the evening with his grotesque antics and clever rendition of parodies. Clifford Lancaster makes a most personable villain and Margaret Doyle is a captivating soubrette with a good singing voice. Mazie Howard captured high honors with her impersonation of the Irish cook the first evening, and an entirely different character the next. She is a very versatile and pleasing actress. Lulu Murphy was a dignified "persecuted widow." Miss Murphy attended school in this city not many years ago and she met many old friends and acquaintances. Another former Carsonite was F. Barnstin, leader of the excellent orchestra which the company carries. Twenty years ago Mr. Barnstin was associated with J. P. Meder in a fine orchestra here and he was also leader of the orchestra at the old Piper Opera House in Virginia City. He has lost none of his old time knack with the violin.

A. H. M.

LARAMIE, Jan. 10.—Opera House (H. E. Root, mgr.): Sis Perkins company gave a creditable performance tonight to a good house. The Virginian, Jan. 16.

JOHN WATT.

SALEM, week of Jan. 12.—Wexford (Salem Amusement & Holding Co.): The Colonial Players in The Traffic to capacity business for the entire week. This very popular company is composed of Frederick Harrington, Jack Berry, C. J. McNaughton, Wm. Raymond, Richard Darling, Myrtle McDowell, Virginia Carlisle,

Jane Gray and Mildred Kirby. Ye Liberty (Salem Amusement & Holding Co.): Pantages vaudeville Monday and Tuesday to good business. Feature program last half to good business. Grand Opera House (Salem Amusement & Holding Co.): Jan. 29-31, Edison talking pictures. Globe: Feature pictures and good effects to good business for the week.

MARYSVILLE, Jan. 24.—Adele, a French operetta in three acts—don't miss seeing this show, it is great. Carolyn Thompson is a bud of a girl, sweet and pretty. Her voice is beautiful, her manner fascinating. Nannette Flack has a good chance to show her rich round and strong voice, playing an important part. John Park as Charles de Chantilly did wonderfully clever work; he has a fine baritone voice. Miss Thompson was fine support for him. Alfred Kappeler was a good tenor. George O'Donnell and Jules Espailly, the two fun makers, were also good.

WILLOWS.—Opera House (J. F. Harbour, mgr.): Mirth and Mystery show, two nights commencing Jan. 31; Feb. 6, The Wolf (Holland & Filkins); 18, Byron's Troubadours; March 2 and week, Claman Amusement Co.; 11, two nights, The Jolly Entertainers.

LARAMIE, Jan. 16.—Opera House (H. E. Root, mgr.): The Virginian gave an excellent performance tonight to good house.

JOHN WATT.

Hammerstein Injuncts Belasco

The Hammerstein Opera Co., owner of the Republic Theatre, formerly the Belasco, in West Forty-second Street, got a temporary injunction last week from Supreme Court Justice Guy restraining David Belasco, who has a four years' lease on the theatre, from producing anything but first-class attractions there, as called for by the lease. The United Film Co., which is producing Traffic in Souls in movies at the Republic, is joined as a defendant. The injunction was granted on an affidavit of Oscar Hammerstein, president of the plaintiff company, to the effect that under the original lease, made in 1902 and recently extended for four years longer, Mr. Belasco would produce only first-class attractions in the theatre.

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Correspondence

PORTLAND, Jan. 26.—Heilig theatre (Calvin Heilig, mgr.; W. T. Angle, res. mgr.)—Widow by Proxy, which is principally May Irwin and therefore contains plenty of laughs, a jolly farce. As a comedienne Miss Irwin is without a superior, and after her prolonged absence it was a real treat to see her again. However, great many were disappointed, for on account of illness the Widow by Proxy was not given last night. Miss Irwin is confined to her apartment at the Benson, and all engagements have been canceled for a week. It is anticipated that she will be well enough to open her Seattle engagement after that time. During her Coast tour her train, on account of flood, was stalled for about twelve hours, and she attributes her illness to the long wait in a cold sleeper. A physician has been in attendance on the stage all during her engagement here, and Saturday night she fainted twice from the pain. Her physician yesterday ordered her to give up work for a week. Miss Irwin is suffering from a severe attack of neuritis. Little Woman, a dramatization of Louisa M. Alcott's novel of the same name, opens for a week's engagement tonight. E. H. O'Brien is underlined. Baker Theatre (Geo. L. Baker, mgr.; Milton Earman, bus. mgr.)—The Woman in the Case, a strong drama of life in the underworld and high society, is the current offering. This was one of Clyde Fitch's successful plays, and in which Blanche Walsh starred. Dorothy Shoemaker, who plays the part of Margaret Rolfe, who in order to prove her husband innocent of murder goes and lives in the underworld, and Mary Edgett Baker as Claire, a woman of the underworld, have the two principal parts, and both score. Henry Woodruff, Louis Leon Hall, Walter Gilbert, Loretta Wells and others help to make the cast a noteworthy one. Next, The Silver Horde. Lyric Theatre (Keating & Flood, mgrs.)—Leonard and Onslow return after an absence of four weeks in The Spoons, which is full of rapid-fire comedy lines and situations, and many late musical specialties. Orpheum Theatre (Frank Coffinberry, mgr.)—Wm. H.

Murphy, Blanche Nichols & Co., Gertrude Barned, Loe Carrillo, Demarest and Chabot, Conly and Webb, Nixine Bros. and Bobby, Valmont and Reynen. Pantages Theatre.—The Golden Dream, Critic and Gilr, Reed's Bull Terriers, Dunbar and Turner; special return engagement of Bob Albright, the male Melba. Empress Theatre (H. W. Pierong, mgr.)—Two Banjo Phriends, Burke and Harrison, Walsh, Lynch & Co., Leonard and Louie, Luigi Dell Oro Montague Barton and Bell Jackson, Society Tango Dancers. A. W. W.

Little Eva Must be Fat in the Future

Ed Redmond, the popular Sacramento stock manager, is facing a quandary—and all because he recently produced Uncle Tom's Cabin and gave it an artistic production, and had Little Eva looking as much like the child Harriet Beecher Stowe pictured, as possible. "But," writes our correspondent from Sacramento, "no longer will little Evas for Uncle Tom's Cabin shows in Sacramento be selected from petite, demure, delicate femininity as in the past. Such is the ruling of Deputy State Labor Commissioner Blair. In the future little Eva must either be of an age which would doom her to be classed as an old maid or bachelor girl, or else she must carry the avoirdupois of the typical chorus sideshow stout woman. This decision on the part of the deputy state labor commissioner follows the presentation here recently at the Grand of Uncle Tom's Cabin by the Ed Redmond Players. Little Eva was under fifteen years of age, according to Deputy Blair. Also she failed to even apply for a permit to present her role. According to the law, a girl under the age of 18 years is prohibited from working between the hours of 10 p.m. and 2 a.m. If she is under 15 she is not allowed on the stage at all. 'If a girl looks sufficiently healthy and is fully developed her age is not questioned closely,' said Deputy Blair. 'But this little Eva came far from having either a healthy look or much flesh to spare.' The most serious aspect to the situation is that little Evas to be real little

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Evas as described in Uncle Tom's Cabin, must present the appearance of just coming off a hunger strike, or else their dramatic efforts may fall flat. Then, again, it is not as easy to haul a big fat girl up through the portals leading to the golden throne, and the stage hands are apt to kick. But the deputy labor commissioner declares that he is firm and declines to be swayed by sentiment. It's up to Evas of the future to get to Heaven the best way they can, he says."

Walter Newman Prospering With The Traffic

Walter Newman and his Traffic company are prospering in Texas. A few towns would not permit of its appearance, but most were not so severe and wherever the play has appeared, business has been very big. The play was stopped in Waco in the third act, and a Houston Board of Censors refused to let it open there. It played Beaumont, Galveston, Fort Worth, Dallas and Austin.

Novel Amusement Project

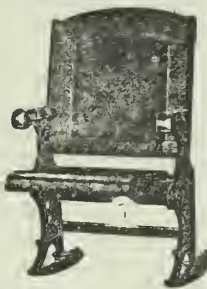
Announcing that he is prepared to launch a novel amusement project, to be established in San Francisco Bay, Frederick S. Millican has arrived in San Francisco. Millican said yesterday that his plan will include a Noah's Ark, containing a circus, a menagerie, aviary, museum, restaurant and a score of other amusements in a steel ship 525 feet in length, with several decks and a patented device for extending the upper deck into an amphitheatre designed to accommodate 7500 persons. "It is my intention to launch and equip the ark in time to make a preliminary Atlantic cruise, pass through the Panama Canal at its opening and be present at the San Francisco Exposition in 1915," said Millican.

Sari, Another Savage Success

Henry W. Savage's production of The Merry Widow established a mark of success at which other producers of operetta and comic opera have been shooting without emphatically noticeable result for years. Numerous offerings of the last few years have been advertised as successors to this unique and memorable work, but the theatre-going public as well as the review-

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ers have refused to accept their claims as legitimate. It remained for Mr. Savage himself to bring forth another operetta which could be recognized without hesitation as belonging to the same dynasty of merit. Sari, the English adaptation of Der Zigeunerprimas, which was given its first performance in New York Tuesday, January 13th, appears to have been accepted with a degree of favor easily comparable to the enthusiasm which marked the metropolitan reception of the famous Widow. Rarely have the utterances of the critical fraternity of New York been characterized by such unanimity. Its members agree that even without the aids of a good book, an impressively beautiful production, novel and gorgeous costuming and a wonderfully good singing and acting cast—all of which it has—the score by Emmerich Kalman, with its haunting Hungarian melodies would assure Sari tremendous popular favor.

Norman Phillips Scores in The Escape

Norman Phillips is playing in Chicago in a big ten-people act, called The Escape, a cut-down version of Salomy Jane, and is being accorded great praise for his work in the leading part.

New Seattle Correspondent

Geo. D. Hood, who some years ago represented The Dramatic Review in Topeka, has been appointed correspondent for this paper in Seattle.

WM. RAYMOND has joined the company at the Wexford Theatre, Salem, Ore.

THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. H. FARRELL, Editor

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Bess Sankey

On the American stage there is no future value to wornout names, passe celebrity, "Broadway favorites," or well-known "stars." As Oliver Morosco says, "Youth must be served." It is the day of youth, because the nation is young, and it demands youth, the verve of vital and unspoiled sincerity is necessary in all the arts and—most of all—in the art of the stage. Bess Sankey, the leading woman in *The Traffic*, is an example of the desire of American playgoers for youth; typifying the zeal of it, the beauty of it, the sincerity of it. She is "youth" exploiting youth—feminine American youth—in the strangest, saddest and most compelling phase of our national life. A mere girl, fragile as a flower and terrific as a tempest, this young actress in one of the most difficult roles of the time, leaped at one bound from the fixed limitations of a well-acted character part, what is called "a side bit," in this now famous play to a fixed and well-defined position as a brilliant emotional actress. In *The Traffic*, Miss Sankey discloses a gradation of true emotional acting that has already amazed and captivated some of the most captious critics of the country. The pitiful and—in place—hideous experiences of Agnes Berton, as impersonated by Miss Sankey, have been a revelation to those who doubted that the grace of the actress and the infinite pity of the story could make a dramatic classic of what might have been mere melodrama in hands less capable. Bess Sankey has done that seemingly difficult thing. She has made Agnes Berton a memorable, a historic and a classical character in the history of the American stage. This play, *The Traffic*, is already famous. It has been the puzzle and the surprise of all theatrical offerings. Showing the most audacious and sincere stage disclosure of a national dishonor, it has won its way over all obstacles straight to the hearts and the consciences of the American people. The Agnes Berton of Miss Sankey is as frail as Dresden china and as terrible in truth as the angel transformed into a termagant. A piteous figure she—piteous until the cumulative grief, dishonor, rage and shame piled into the great third act drive her to the wild anger of a wolf-mother making the last desperate stand for her "cub." And in this play the "cub" is the little sister. "He tried to make her what he made of me—and so I killed him!" When you have seen and heard Bess Sankey in that scene, you will have witnessed a wonder-

ful bit of genuine acting. *The Traffic* is the first answer that the stage has made to the American women who ask: "Of what use is the franchise?" It is the first instance in which the theatre has come boldly, cleanly and honestly to the support of press and pulpit in the new battle for the uplift and sustenance of the fallen women of society. It contains the pith and substance of all the industrial and sociological problems influencing the so-called "social evil" and—as presented by Miss Sankey and the sterling company of actors supporting her—it has commanded and will command the alert attention and respect of everyone who has the welfare of American womanhood at heart.

Not Appendicitis, But Indigestion

CHICAGO, Jan. 23.—"Indigestion. Not appendicitis at all. No operation necessary." These words of cheer from Dr. Gustave Futterer greeted Julia Marlowe in Chicago today, when she arrived on a transcontinental trip, New York bound, where she expected to submit to the surgeon's knife. The "race for life" became a race for health and the actress beamed her delight after the diagnosis of the Chicago physician, as though she had practically won her race when the half-way lap had been completed. Exclusive of medical fees, nurses and food, the expense of the trip from Los Angeles to New York will be nearly \$3000. Miss Marlowe arrived on the Santa Fe at 7:35 a. m. She occupied a private car. With her were her personal representative, Julian Colfax, two maids and a nurse.

Visalia Plans for \$25,000 Auditorium

VISALIA, Jan. 24.—Plans are now taking form for the construction of a Visalia auditorium to cost upward of \$25,000 and which will be available for general gatherings of every nature. To purchase the necessary realty and to secure the funds with which to construct the proposed building, a stock company will be formed, the stock to be sold among the business men and all others interested. The recent citrus fair, as well as recent conventions and county gatherings, have shown the need of such a structure. As far as the public sentiment has been canvassed it is apparently favorable to the project.

Everything Serene at Gaiety

With Marie Dressler and husband Dalton, who generally is some boy when it comes to mixing up with wifey's business dealings, in the possession of a 40-weeks' contract calling for \$2500 a week, everything is serene around the Gaiety Theatre. Last week it looked otherwise. G. M. Anderson announces the Dressler show will go on next Tuesday and all differences have been patched up. The trouble started originally when Miss Dressler's contract allowed her to boss everything on the stage, and husband Dalton came into view with an idea that he should have charge of what star can carry a show, especially a was left of the house. Stars are un-

certain qualities at best and a good strict stage director is generally very useful. And another thing, no one musical show. Like *The Candy Shop*, every show must have a number of clever people of the first rank.

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Monday, February 9th, the comedy drama
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LEONARD, the minstrel, assisted by
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NEWS IN MOTION VIEWS; WALTER
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A Bit of Broadway; return for one week
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the famous "Curse Scene" from *The
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Evening prices: 10c, 25c, 50c, 75c. Box
Seats, \$1.00. Matinee prices (except Sun-
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Conferring on Contracts

The committees appointed by the
National Association of Theatrical
Producing Managers and the Actor
Equity Association to confer upon the
new contract submitted by the actor
met last week in New York in the
rooms of the producing managers. The
actors were represented by Francis
Wilson, Wilton Lackaye, Howard
Kyle, William Sampson, Jefferson
Angelis, Albert Bruning and Charles
Coburn, while Wm. A. Brady, Win-
throp Ames, Sargent Aborn, F. J.
Whitney and Hollis E. Cooley, repre-
sented the managers. The meeting
was most harmonious and there
every prospect that both committees
will reach an agreement.

A. Mayo Bradfield's A Bachelor
Honeymoon Company opened the
new theatre at Lindsay last Monday.

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Monday and Tuesday nights and Wednesday
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Wednesday and Saturday nights, HAMLET
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Friday night, TAMING OF THE SHREW
Curtain at 8 sharp nights, 2 sharp matinees
Next, Sunday Feb. 8th, McIntyre and Heat
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The Eminent Irish Singing Comedian

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Dion Boucicault's Immortal Irish Play
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February 1, 1914

"BIG JIM," the dancing bruiser; MAURIC
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FROSTICK, HUME and THOMAS; CHAS.
C. DREW and COMPANY, in a breezy bit of
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Columbia Theatre

Adele, the light opera success of the present New York season, has come to town, registering at the Columbia Theatre, on Sunday evening; registering a bull's eye, complete and instantaneous, to be exact and to the point. Adele is one of the most charming operettas we have experienced. Not altogether new, for the retentive mind recalls The Merry Widow in the management of the opening scene, and Madame Sherry a bit perhaps in the plot; certainly the theme of a husband falling in love with his own wife is as old as the hills. The music too lolls along reminiscently here and there, though with a gaiety and rhythm that saves it and gives it character. Not altogether new perhaps, this story; but it comes to us done over in a brand new package, refreshingly attractive and original after the old way of telling, with a sauce of cynical epigram and Shavian wit, and a dash of daring that sails very close to the wind and leaves one gasping just this side of disaster. I know of nothing more laughable in the whole of libretto literature than the climax where the lament of the cuckoo in the garden and the Toreador's "call to Cupid" from below stairs interrupt the legitimate progress of love's surrenders; and nothing more tenderly evocative of romance. The present company slides over thin ice without offense, to which unusual accomplishment is due in great measure the success of the piece. John Park, who heads the cast as the Baron de Chantilly, possesses the insight and easy natural method of your true actor. To a physique and personality curiously suggestive of Henry Miller—some years back—Mr. Park adds the temperament and humorous appreciation that distinguishes the many-sided George Damerall; and the combination is a happy one. And, like Damerall, Mr. Park is a dramatic possibility when the musical play ceases to claim him. Carolyn Thomson, a young girl of marked ability, plays Adele, the ingenue role whose girlish promise is brought into sharp relief by the rich fulfillment of Myriane de Neuville's beauty and mode. It is like the rivalry of bud and blossom, of violet and rose, and the answer lies within one's self, for beauty is ever in the eye of the gazer. To myself, with Nanette Flack playing Myriane, the scales weigh a little in her favor, though each is perfect in her own way. For voices, Miss Thomson has much the better of it; not so strong, as well placed and true, and of smooth sympathetic quality; she sings Adele and Strawberries and Cream very winningly. Robert Friebur, Adele's fiance, is in the hands of Alfred Kappeler, a capable young actor with looks and a good voice. He is especially to be congratulated on the seriousness with which he brings out the absurdities of the part. Jacques, the valet, is a purely Shavian creation cleverly worked up by Ralph Nairn. George O'Donnell and Jules Espailly are the rival packers. Parmaceau and Friebur, whose business differences bring about the conflict. Both are conventionally handled, but amusing, especially the Friebur with his little ineffectual

bleat of wrath. Some very handsome ladies, who are too individual to be put down as chorus, with a few extra men, finish out a company which is unparalleled in the history of second companies. The ensemble is perfection, both with principals and the minor characters; every one on the stage can act and does, and every one sings well, unless we except Monsieur le Baron, whose voice early in the week seemed temporarily affected by the San Francisco climate. As for costuming and staging, it is the last cry, the shimmering moonlight on the water at Trouville being an exquisite picture. It is not any one thing that places Adele beyond the ordinary musical productions; rather the rare combination of the many excellencies of novelty, wit, ability and scenic embellishment.

Cort Theatre

E. H. Southern opened his season at the Cort Theatre with If I Were King, Justin Huntley McCarthy's delightfully romantic version of the life of Francois Villon, alias Corbueil or Montcorbier, one time poet and vagabond. The one play in their joint repertoire where Miss Marlowe will not be missed, it has been elevated, from being merely incidental, to stellar proportions, whereby we are the gainers. Mr. Southern is so taken up with the more serious drama that we have little opportunity to see him in a field where he is also without a rival. Certainly Villon is one of the great characters in romantic comedy, and requires all the delicacy and finesse, all the artistry that Mr. Southern brings to its interpretation. Like Hajj in Kismet, Villon is the man who is able to take advantage of what little opportunity Fate offers; but, unlike Hajj, he is a man of vision, whose opportunity takes on a spiritual aspect. The master of his environment in his Dionysian dreams, realization brings with it responsibility, the noblesse oblige that forces the roysterer with his drugged soul to live up to the truth that sets his spirit free. "I have learned that there is a thing called honor," he says, and the new light brings with it suffering and joy. Ten years have made a great change in Mr. Southern's art; aspiration and ideals have carried him far, and nowhere is it more apparent than in Villon, developed from a sketch, radiant and poetic, into a soul glowing with inner light. Mr. Southern's characters do not stay on the other side of the footlights, they become for the time a part of our life. His mastery of mechanical device and his mental outlook have grown together, until, even with light comedy he grips with his grasp of life. The company that comes with him is notable. J. Sayre Crawley, who first came out with Ben Greet in Everyman and Elizabethan Shakespeare, plays Tristian L'Hermite, the hangman and familiar adviser of Louis XI, and the play of facial expression in the first act alone would stamp the excellence and finish of the interpretation. Sidney Mather is the René de Montigny, and brings out, among other things, the shreds of aristocracy that still cling to the bravo. Louis XI is wonderfully worked up by Geo. W. Wilson, with a dry humor and cynical egotism not out of keeping with the king who

made France a nation. Walter Connolly, Joseph Latham, Milano Tilden, P. J. Kelly, James P. Hagan, Gustave Klinge and Arthur Norton make a realistic set of rogues offset by Millicent McLaughlin and a clever group of women who play the outcasts. Mother Villon is in the hands of Ina Goldsmith, too young for the role, but with a goodly share of sympathy—as who could not have, playing with such a son? Helen Singer is picturesque and attractive as Huguette, though there is some question as to the depth of her love for Francois and the untamed fierceness of her nature. And Elizabeth Valentine makes a very charming Katherine, beautiful and dignified and responsive. Her voice is an asset, though she may learn much from Mr. Southern, the master of voice, in the matter of color and quality and cadence. Miss Valentine's ability is unquestioned and her work promises well. As for the setting, it is all that a Southern production leads us to expect; the rose garden, where Villon's bewilderment changes before us to purpose, is exquisite.

Alcazar Theatre

The Way to Kenmare, the work of Edward E. Rose, is the vehicle exploiting Andrew Mack and his Irish wit this week. The story of The Way to Kenmare travels from a Fifth Avenue mansion to Ballyscanlan, Ireland; and the play has many moments of humorous situations, Irish wit and sparkling dialogue. Mack appears in the stellar role of rollicking Dan Maguire. In the course of the play he sings four songs of his own—The Legend of Maguire, Rose, Sweet Rose, Dan, My Darling Dan, and Sweetheart from the Emerald Isle. Louise Hamilton, Annie Mack Berlein, Bert Wesner, Kernan Cripps and J. Frank Burke have the leading parts. The scenery is a revelation, and nothing more elaborate or truly representative of the scenes depicted have ever been shown on the local stage.

Savoy Theatre

The Undying Story of Capt. Scott and Animal Life in the Antarctic, those wonderful motion pictures secured by Herbert G. Ponting, F. R. G. S., on the memorable trip to the South Pole, are back and proving as popular as if they had never been seen before in this city, instead of having played to packed houses for six weeks. Monday night, owing to flood conditions, the picture failed to arrive, and The Rodeo pictures of the Pendleton Round-Up were substituted, with good results. Next Sunday the wonderful Traffic in Souls pictures will be shown.

Gaiety Theatre

The film drama, Traffic in Souls, was first given Monday afternoon at the Gaiety Theatre to an audience that was greatly impressed. The conditions that prevail in large cities were revealed frankly but modestly, and the observers were instructed while entertained. Traffic in Souls undertakes to expose the devices of evil men who bargain for girls. It is a hideous story, but it is told discreetly. There is no offense given in any one of the scenes that con-

stitute the six acts of the screened play. Those places where "footsteps take hold on hell" are shown and their denizens are exposed in the fulness of their viciousness, yet there is nothing disclosed to offend innocence. Singularly enough, this is the first drama of the slums which presents the policeman as a human being. Patrolman Burke is the hero of the plot, and acquits himself so well that he earns a honeymoon with the sister of the girl he rescues from the slavers.

Forbes-Robertson Retires from Stage

NEW YORK, Jan. 24.—Before an audience which filled the Manhattan Opera House to the doors, Sir Johnston Forbes-Robertson gave his final performance tonight in New York, and bade farewell to the stage of this city, on which he first appeared 40 years ago. After the fall of the final curtain letters of tribute to the actor from former President William Howard Taft, Governor Martin H. Glynn, and Mayor John Purroy Mitchel were read. David Bispham presented Forbes-Robertson with a floral tribute from the players of America, and Hartley Manners gave a wreath from the American dramatists. Rabbi Steven S. Wise spoke of the great good done the stage by Forbes-Robertson, and then the English actor responded, bidding the New York stage good-bye forever.

Anna Held Wants Tenderloin Queen's Money

Investigation of the report from Chicago announcing that Anna Held had been made the beneficiary of a woman in California and had been left a fortune of \$100,000, divulged the fact that Attorney Charles F. Hanlon of this city was endeavoring to lay claim for Miss Held to the estate of Cherry de St. Maurice, queen of the red light district of Sacramento, who was murdered in the capital city, July 8th last. The money involved is said to amount to \$60,000. Attorney Charles F. Hanlon stated: "Miss Held was the only relative of Cherry de St. Maurice. In 1911 when Miss Held played in Sacramento," said Hanlon, "Cherry de St. Maurice called on her in her private car and said, 'You are my only heir. If I outlive you I shall leave everything I have to you.' She told Miss Held that her mother was a sister of Miss Held's father. As Cherry de St. Maurice did not leave any will her estate is in escheat to the State of California, but I shall endeavor to forestall escheat proceedings on behalf of Miss Held." Cherry de St. Maurice was the proprietress of the notorious Cherry Club in Sacramento and was reputed to be very wealthy. Early on the morning of July 8th she was found strangled to death in her rooms and her jewelry missing. Shortly afterward a prizefighter named Jack Drumgoole and a cafe entertainer named Sam Riber were arrested and accused of the crime. Last week Drumgoole was found guilty and sentenced to be hanged.

J. Goodfriend is building a new theatre in Goldfield, Nev.

Alcazar Theatre

The season of Irish plays, with the Irish singing comedian, Andrew Mack, starring in the leading roles, has given San Francisco two delightfully different specimens of his wares, and next week he will appear, for the first time locally, in his own version of the greatest of all the Irish plays, Arrah-Na-Pogue, which was written by the great and only Dion Boucicault. Mack will appear in the rollicking role of Shaun, the Post, a Wicklow earman. The play will be staged on a scale of magnificence and more elaboration and picturesque detail than ever before in San Francisco.

The Orpheum

Next week there will be a bill of headliners. Willa Holt Wakefield, "the lady at the piano," one of the most brilliant entertainers in this country, will play her last vaudeville engagement in this city. Eddie Leonard, the minstrel, will make his first appearance in white-face. Assisted by Mable Russell, he will sing songs and indulge in soft-shoe dancing. Claud and Fannie Usher will appear in a new sketch, entitled The Straight Path. Dr. Carl Herman will perform marvelous feats with electricity. Coleman will introduce his trained animals, consisting of dogs, cats, pigeons and squirrels. Nance O'Neil will return for next week only, and present her characterization of Leah in the "curse scene" from The Jewess. The only holdovers will be the Original Four Perez and Walter Lawrence and Frances Cameron in their successful musical skit, A Bit of Broadway.

The Empress

Beginning Sunday afternoon a fitting novelty in the person of a bear will be the headline attraction. "Big Jim" is a jolly old bear, and according to Eastern critics he is some dancer, too. "Big Jim" is one of the real sensations of the age. Maurice Freeman & Co. will be the special feature attraction in an original Italian playlet, called Tony and the Stork. Frostick Hume and Thomas present a rollicking comedy, in which the three combine their voices, singing the latest songs with breezy sayings. Chas. C. Drew & Co. have an excellent offering in which song and patter are combined in their comedy playlet, entitled Mr. Flynn from Lynn. Williams and Warner, the mirthful musicians, have a number of odd and queer musical instruments. The Broadway Burlesque Girls, a company of ten which has been imported from the New York Hippodrome, should prove a great hit. Other added attractions together with the motion pictures rounds out a good show.

Spotlights

Oliver Morosco has selected Springfield, New Haven, and Hartford, for the preliminary presentation of his production of Jack Lait's new drama, Help Wanted, which is scheduled for a Broadway engagement beginning the first week in February, with a specially chosen company headed by Chas. Richman and Lois Meredith. The play is a current attraction at the Cort The-

atre, Chicago, with Henry Kolker in the part of Scott, the character which Mr. Richman will play with the New York company, and has become so successfully established in that city that it promises to remain there throughout the balance of the season. The New York company will begin a two-days' engagement at the Court Square Theatre, Springfield, Mass., on the 26th of this month. Chas. A. Abbe and Rosamond O'Kane have been engaged for important parts.

San Francisco and Los Angeles will be the only cities on the entire Pacific Coast to have the pleasure of seeing Milestones, the comedy by Arnold Bennett and Edward Knoblauch, which Klaw & Erlanger are presenting with the original company of English actors that appeared in this play during its two-years' run at the Adelphia Theatre, London, and the New York engagement of a year's duration at the Liberty Theatre. Milestones will be offered at the Columbia next month.

John Cort has given McIntyre and Heath the best production these comedians have ever had in The Ham Tree, a revival of which will be revealed shortly at the Cort Theatre here. The two interpreters of eccentric negro types have been before the public for something like forty years, and they are generally regarded as the foremost in their line. The Ham Tree has been made funnier than ever. A dancing team of thirty of America's best soft-shoe buck-and-wing dancers is one of the features of the performance.

Emma Trentini will make her first San Francisco appearance at the Cort soon in The Firefly, the delightful comedy opera which first brought the captivating little prima donna into prominence. The operetta is produced by Arthur Hammerstein, son of the famous grand opera impresario, Oscar Hammerstein. The production, it is said, has been embellished with every possible touch known to the art of staging a comedy opera.

Kismet has apparently created a furore from many standpoints, and scenically it is a marvel. A peculiar condition prevailing with the sale of seats at the box-office is that there is an unusual demand for balcony and gallery seats. We wonder if the bathing scene has anything to do with this.

Theatregoers who feel that vice plays are meeting with more than their share of attention and success should note that in America alone Ben-Hur has been presented 4404 times to gross receipts of \$6,497,543. The business in Great Britain and Australasia brings the total receipts of this extraordinary play to \$7,891,601.50. Of this sum Gen. Lew Wallace and his estate have received a large part. Ben-Hur is still touring the United States with as much success as it had ten years ago.

A divorce from Goldie Drew, known on the stage as Gracie Drew, was granted, Jan. 20, to John W. Drew of St. Louis, at Clayton, Mo., a suburb. Grace Drew appeared in San Francisco at the Van Ness Theatre in The Land of Nod.

Milestones, the delightful play of three generations, by Arnold Bennett and Edward Knoblauch, is now en tour through the South, headed for the Coast. It is interpreted by an all-

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English company. The part of Emily Rhead, which is of especial importance, is played by Cathleen Doyle.

Elsie Ferguson is entering upon the third month of her New York engagement in that delightful mid-Western comedy by William Hurlbut, The Strange Woman. The Strange Woman effectively contrasts the narrow-mindedness and prejudices of people in a small town with the liberal ideas and larger outlook on life of a brilliant woman of Continental education coming among them to wed a young architect. It is the sort of a play that grips you with its intensely dramatic moments and yet at the same time moves you to genuine, hearty laughter at the quaint small town types and the witty lines.

Klaw & Erlanger's beautiful production of The Little Cafe, the newest musical play by C. M. S. McLellan and Ivan Caryll, is nearing its one hundredth performance at the New Amsterdam Theatre, New York. The Little Cafe has taken a firm grip upon theatregoers who delight in beautiful stage pictures, tuneful music, witty lyrics and genuinely funny situations. Ivan Caryll, the composer, has just arrived in this country to consult with Klaw and Erlanger upon a new play. He has homes in London, Paris and New York, but aims to make his permanent residence in this country, of which he is now a naturalized citizen.

The Man Inside, the "crook" play in which the New York public manifested unusual interest, has begun a long tour this week with the original cast. It is presented under the direction of David Belasco. The most original scene in the play is the first act, representing the interior of a Chinese "opium joint." Here, in full view of the audience, one of the characters, tellingly impersonated by Clare Weldon, "cooks" a "pipe" of "dope," a piece of stage "business" that ranks with the most realistic ever devised by the man who is credited with being the "master of stagecraft."

Oliver Morosco is making immediate arrangements for the organization of another company for the presentation of Jack Lait's new drama, Help Wanted, which is now playing to fine business at the Cort Theatre, Chicago, and which will remain in that city indefinitely. For the new company Mr. Morosco has engaged Charles Richman and Lois Meredith for the two principal characters in the cast. They will head the company that will present the play in New York about the second week in February. Rehearsals of Help Wanted are now being conducted by T. Daniel Frawley at the Cort Theatre, Chicago.

Oliver Morosco's Peg O' My Heart Company (E), with Lois Meredith, Cecil Owen, L. G. Carroll, Harold Hendee, John E. Trevor, Crosby Lit-

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tle, Violet Moore, Albert Gran and Florence Roberts in the east, gave a special performance of the J. Hartley Manners comedy at Auburn Prison, Auburn, N. Y., on New Year's Day, the performance beginning at 10:30 A.M., for the entertainment of the prisoners. This is the first time in the history of the Auburn Prison that a professional company has appeared on the well-fitted stage of that institution. The morning performance was the first of three that was given by the company on that day, the other two being at the Jefferson Theatre, in that town, afternoon and night.

John Cort will shortly present at his theatre here the ever-popular fun-makers, McIntyre and Heath, in an elaborate revival of The Ham Tree, which has been smashing records for laughter and business on its tour of the country. McIntyre and Heath stand alone as delineators of quaint negro characters. The Ham Tree has been revised and brought up-to-date, and much that is new and original will be found in its present form. The entire production was staged by Ned Wayburn. A pulchritudinous chorus is one of the features of The Ham Tree.

The roster of A Bachelor's Honey-moon Company is A. Mayo Bradfield, Rose Ainsworth Bradfield, Wilbur Higby, W. L. Gouldin, Manuel Castano, Wilbur Martin, The Stull Trio—Leona Stull, Thelma Stull, Myrtle Stull. The show is meeting with decided success in this State. In Lodi and Oakdale recently the engagements were played to turn-away audiences. In Modesto and in other towns the performance was a great success.

George B. Howard closed his tour with David Harum at Enderby, B. C., Jan. 6. Howard met with a successful season. Members of the company returned to Vancouver.

Only two cities in the State of California are to see Milestones, presented by the London-New York cast. The tour of the company has been limited owing to the arrangements looking towards having the organization back in London early in May.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

By special command from the powers that be, Francis Ford is preparing a series of about twenty photoplays, which he is writing with Grace Cunard and in which this clever lady will be a sort of "Lady Raffles" and Francis Ford will be at his mysterious best as Phil Kelly, the detective. The first one will be The Leopard Lady, and in it Miss Cunard will wear a wonderful set of leopard skin cloak, muff, etc. * * * Burton King's little family party. That is how it strikes one out at his cozy studio at Glendale. The director likes his company and they like him; he studies them and they appreciate it. Under the Usona brand Burton King is producing some delightful "heart interest" stories. He is at present putting on Mother's Birthday, with Eugenie Forde as the mother, Robyn Adair as the son and pretty Virginia Kirkley as the daughter. It is a simple, engaging story very finely acted. A mother asks her two children, who are married, to cheer her loneliness on her birthday. They have other engagements but meet and recall all their mother has gone through for them; they hurry to her and find their places set and their mother sorrowing because she is forgotten. Burton King has infused lots of charming sentiment into this picture. * * * Harry C. Matthews and Elsie Albert are writing the scripts for Mr. Matthews' big multiple reel features at the Miller "101" ranch in Oklahoma. * * * As an example of the risks that motion picture actresses run, Adele Lane of Selig's recently appeared in a series of three Venus pictures, in which she wore some draped gauze and on one occasion was in the water twice and had to perform with wet filmy garments. This with a damp atmosphere and in more or less foggy weather. She caught a bad cold of course. This is just a sample of what happens many weeks in the year. * * * Phyllis Gordon, recently with the Universal, is now acting with the Kalem studios in The Raid of the Red Vultures, a semi-Indian story. Mona Darkfeather takes the part of an Indian girl. * * * Clever Victoria Forde has been installed as Al. E. Christie's leading woman at the Universal. * * * Hetty Gray Baker is working upon two Jack London stories for the Hobart Bosworth company—Smoke Bellew and Son of the Wolf. * * * Remember Mary Magdalene, featuring Pauline Bush, is being produced at the Universal by Allan Dwan. The synopsis of the story makes one think that there is no actress on the screen today outside of Florence Turner who could so successfully interpret this part as well as Pauline Bush, the silent suffering of a woman who has made a mistake and who is finally brought back to the joy of living by a child and a broad-minded minister. * * * Wilfred Lucas has been out on the desert for a week producing his big feature, Unfulfilled. Bess Meredyth, who takes such an important part in the picture, gives an interesting account of what they had to put up with. It rained and then rained some more and then some, and they all got very soggy and damp, and although they tried to keep their spirits up, conversation grew very short.

However, it is all in the game, and they spent much time watching the sky, and if there was a break they were all ready to take advantage of any light which kindly came their way, and in such wise, and with fifty feet here and twenty feet there, they gradually got their desert scenes. They arrived in Hollywood a "Dorothy Draggeltail" crew, and have been using embrocation on their joints ever since. Both Wilfred Lucas and Bess Meredyth are giving sterling performances in this International feature, which will go out under the Criterion brand. * * * Edwin August is taking a well-earned rest and is going East by his doctor's orders. For a long time Mr. August has been giving the exhibitors and the public photoplays much above the average, and no one grudges him a respite from his work, and he takes with him the best wishes of every one for a pleasant time and a speedy return. * * * Graec Cunard will, from now on, produce a split reel or single reel comedy every week or so, or whilst Francis Ford is cutting and putting his feature films together. Miss Cunard will still be Ford's leading woman and will still write scenarios, thus occupying an absolutely unique position in the motion picture world. Her first comedy caused the management to call for more, and Grace Cunard is now putting on a parody on Sheridan's Ride and is calling it Sheridan's Pride. * * * Lule Warrenton is making a change by not changing, in other words the directors at the Universal are not able to clamor for her services as of yore. She must not be a society dame, a Chinese mandarin and a squaw all in one week for different producers, for she is now attached to Donald Macdonald's comedy company and Donald has acquired a mighty clever actress and a genuinely witty woman. * * * J. Farrell Macdonald has started upon the first two-reeler, of which he will put on several before attacking another big feature. The present photo-play is entitled By Woman's Will, and contains some fine parts for J. Warren Kerrigan, Edith Bostwick, Cleo Madison, William Worthington and George Periolat. Fortunately, Mr. Macdonald does not suffer from swollen headitis, otherwise he would have a bad case of 'em from the congratulations which have poured in on him for his wonderful production of Samson. * * * The rainy weather has at least given Carlyle Blackwell a chance to give some personal attention to his mail, and it is through the post-office that his wonderful popularity can be gauged. There are many unreasonable people who think this busy young director and actor should enter into a regular correspondence with them, but Mr. Blackwell makes a point of acknowledging every person who writes to him, but he will not enter into correspondence with any one. If he did he would have to employ two secretaries instead of one, and spend all his time dictating. He is such a whole-souled, unspoiled young fellow this Carlyle Blackwell, and so clever withal. * * * There are those who believe that when a performer joins the motion pictures said performer has a slim chance of going on the legitimate

stage again, and it is surprising what good offers these people often receive. Cleo Madison of the Universal has just received a very tempting offer indeed, both as regards starring possibilities and money, so much so it had her thinking, but she is doing so well now and has so quickly jumped into popularity that she can see no reason for making a change. She has simply jumped into the front rank by sheer ability although her beauty has also been a big factor in this rapid advance. Cleo certainly has a big future. * * * Edith Bostwick is what is generally known as a "good fellow" and is sensible and kind hearted. "What shall I do?" asked an ingenue the other day, "some of the boys stare at me so?" Edith gave her the following advice, "Stare at their feet for a while, then giggle and turn away, it will rout them every time." Miss Bostwick is a stunning dresser and a bright conversationalist and always has a ready answer. * * * Alexandra Phillips Fahrney has had the honor of being selected as the representative lady "scenario" writer to be interviewed by the Los Angeles Tribune, who are publishing a series of articles upon the leaders amongst women's vocations. She thoroughly deserves it. * * * Helen Case is in receipt of a request from a prominent Chicago photographer for the rights to photograph her exclusively. This is a somewhat unique distinction and it is probable that Miss Case will accept. * * * At times one wonders why Pauline Bush is an actress. She is a philosopher and acknowledged writer of considerable merit. This question was put to this serious little lady recently and she said: "In my writings I can reach a good number of people I know, but they look small when you think how many I can reach on the screen, and Allan Dwan gives me such wonderful chances of sending a silent message on occasions. It is an absorbing study, endeavoring to convey one's inner thoughts by means of expression, and I have often been discouraged on looking at my own pictures, but my friends are so encouraging and tell me that I do 'get my ideas over,' and as I have ample time to study my characters and can lose my identity in my parts, I hope, not only to be a favorite with the public, but to be a factor for good." Pauline Bush is already an established favorite and she does get her ideas "over."

George Kleine has struck another big winner with his latest production, Antony and Cleopatra. The critics of San Francisco, Philadelphia, Chicago, Seattle, Columbus, Nashville, and in fact everywhere it has been presented, unite in pronouncing it a masterpiece of the age, the peer of Quo Vadis, which was produced by the same company. Thousands of people are used in the war scenes, which eclipse anything of the kind ever before conceived. George Kleine has established fifteen branch offices around the United States and Canada, each of which is the base of operation for a big tributary territory. From these offices he books in the leading picture theatres, Antony and Cleopatra, The Last Days of Pompeii, Quo Vadis, Twixt Savage and Tiger, and all new productions. He has also conceived a plan to furnish one theatre in each city an exclusive program for one day a week that will be equal to anything that has ever been tendered to the

public. The resources of Mr. Kleine assure both the exhibitor and the public of at least one day of genuine quality.

Johnny Williams is Dead

Johnny Williams (Frisco) was buried in this city Tuesday, Jan. 27. For many years he had been in advance of some of the best companies on the Coast and was very popular with everyone whom he came in contact with. He was formerly a song and dance artist, being a partner of Tom Christy, and under the team name of Christy and Williams they played all the variety houses of a decade ago. At the time of his death he was 58 years, 9 months and 17 days old. His death took place on Sunday, Jan. 25. He was a native of New York, but had lived in this city since childhood. He leaves a father and sister.

Jule Mendel and Monte Carter

Great rivalry will be the good-natured tonic at the Majestic and Wigwam theatres, commencing at the matinee Sunday, Feb. 1. Mendel and Carter both worked together in the same company in Los Angeles, and now as each is a star at the head of his own company, the battle is on to see who will win the plaudits of their many friends out in the Mission. Let the battle be to a finish and may the best man win. They are both well known and well liked out in the Mission.

Music Prizes Offered

Prizes aggregating \$25,000 for musical competitions at the Exposition in 1915 were announced Monday by the 1915 Eisteddfod Association, an organization of Welsh people. The first prize of \$10,000 will be given for the chief choral competition for mixed choirs of not less than 150 voices. It is expected that hundreds of the greatest choral societies of the world will compete for these prizes, the largest premiums ever offered for musical contests in the history of the world. The musical program will consist of fourteen events, including women's choral competitions, children's choral competitions and instrumental music. A prize of \$2,000 will be offered in a military band competition. The program for the chief choral competition for mixed voices limited to between 125 and 150 voices is as follows: Recit., Haste Ye, My Brethren; chorus, Hear Us, O Lord; choruses 4 and 5 from Phoenix Expirans, with piano accompaniment, and Indian Serenade, unaccompanied. Two prizes of \$10,000 and \$2,500 will be offered for this competition. Prizes of \$1,000 and \$250 for the second choral competition for not less than fifty and not more than sixty will be given. The third competition for the same number of singers is limited to male voices and prizes of \$3,000 and \$750 will be offered. A special feature will be a woman's competition for the same number of voices, two prizes of \$1,000 and \$500 being offered. Other prizes will be given for children's choral competitions and for contests ranging from quartets to solos.

Mrs. CHAS. M. BELSHAW, wife of the owner of Belshaw's Theatre, committed suicide by shooting herself last week during a period of melancholia.

Vaudeville

The Orpheum

The management has been very happy in its selection of the program for this week. I do not recall when I have enjoyed a visit to The Orpheum as much as I did Tuesday night. The entertainment opened with The Four Original Perez, equilibristas, who did many seemingly impossible feats of balance on the bounding ladders. The four consisted of two men and two women. Cummings and Gladysings, eccentric mirth-provokers, followed, and they were popular from the start. Their patter was good and their dancing was great. Miss Gladysings, in addition to her ability to twirl her feet, is one of the best high kickers I have seen in a long time. The Double Cross is a little comedy melodrama by Will Irwin and Ralph Renaud, both former newspaper men of this city, which serves to re-introduce Gerald Harcourt, a clever young juvenile who left New York about five years ago, to San Francisco theatregoers. He plays the part of a Burns detective, and is very pleasing in his work. Others in the cast are Frederick Waelder, E. B. Eddy and Fred Maxwell. All four are experienced actors and the little play goes with a swing. Smith and Cook have a hobo act that is exceptionally good. Their little travesties on current events and their freak comedy singing, together with their clever dancing, was much enjoyed. They have the assistance of Marie Brandon, who is likewise a fine dancer and a high kicker. Maurice and Florence Walton repeat their success of last week in their exemplification of the latest styles in ball-room dancing. Edna Showalter was hardly a success with her singing, and Frank Keenan was wonderfully compelling in a strong dramatic sketch by Willard Mack, called Vindication. Mac M. Barnes, playing the part of the Governor, afforded very fine support. Walter Lawrence and Frances Cameron, in a little bit of repartee, singing and dancing, pleased the crowd. Miss Cameron has a very charming personality and a voice that shows hard usage, but her sparkling personality is a winner. Walter Lawrence has a very fair tenor voice and is an excellent entertainer. Paul Conchas, the handsome Hercules, does a strong man act with able pantomime assistant. Mr. Neuman is indeed about the cleverest clown seen here in years.

The Empress

A novelty bill at the Empress this week is attracting large audiences. Archie Goodall, presenting a most remarkable gymnastic novelty, Walking the Hoop, is a real sensation. The Lady Kilties Band and Soloists is the world's greatest woman's military band. They play programs of well-known and popular music, the national airs and the always-loved Scotch ballads. Frankie Tici is the premier woman trombone soloist, and the Kimball Sisters, cornet soloists. Dave Ferguson is a clever comedian and has some good songs. Mr. and Mrs.

MARGARET ILES

Playing Orpheum Time, presenting the comedy satire, THE SOUL SAVERS, by Anita Loos

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Perkins Fisher present their well-known playlet, The Half Way House. Price and Price, astute and artistic gymnasts. Added attraction, The McFarlands. The Three Musketeers present At the Camp very cleverly. Latest motion pictures complete a good bill.

The Pantages

The bill at Pantages this week is an unusually good one. Walter Terry and his Fiji Girls, presenting a musical comedy satire, entitled Cannibal Isle, are carrying off the headline honors. The cast includes Nellie Elmer, Gus Elmore, Walter Terry, May Shechen, Ethel Edwards, Carrie Ritchey, Nellie Seeley, Rosie Reynolds and Nellie Borros. Billy Gould's Newsboys' Sextet of Harmony Singers do some good work; Allegro, violinist, is an artist. Roland Carter and Company, in a jolly jail travesty, Vacation Time, keep the audience in continual laughter. Lyons and Cullum are seen in a clever vaudeville skit, and the Riding Costellos, late feature with the Ringling Brothers' Circus, present a beautiful equestrian act. Exclusive motion pictures complete a fine program.

The Lincoln

Dorothy Lorraine; King and Thornton; Barnes and Stock; and Dan Kreuger make up the bill for the first half of the week. For the last half: Brown and Lamar; Flaviola, the girl with the white accordion; Dan Kreuger, featuring Remick's popular songs; and King and Thornton Company complete the program in one of their successful sketches, which are always appreciated.

The Republic

The Tango Dancing Contest is attracting large crowds this week. There are four couples contesting for the beautiful silver cup which is offered. Other acts on the bill are Brown and Lamar, in singing and dancing; Lew Wheeler, that clever minstrel man; Chester G. Stevens, presenting Lucille Lillianfield in Primrose Path, by H. D. Cottrell. Another sad example of a rank amateur trying for honors. Stevens is a good actor, but had no chance. Miss Lillianfield is weak. Clara Whittier as the maid did some acceptable work, also Will Ashley as the burglar. The sketch is an underworld story and a good one, but it was put over without any punch. The act closed Sunday night after one long, long day and was replaced by Aerial Rolph. Gilbert and Pearlman, Hebrew comedians; and Flaviola, the accordion girl, and the originator of the white accordion, complete the first half. The second half: Minnie Brooks, just a singer; photo play in two parts, The Minister's Daughter; Almont and Dumont, vaudeville's most refined musical act; Woodson, imitator of

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birds and animals; Roques and Finone, the Italian street singers; and the Grand Tango Contest make up a good bill.

The Princess

For the first half the New Princess is offering: Querry and Grandy, novelty acrobats; Pearl Rosenthal, coon shouter and accordionist; Collette Trio, the Kubeliks of vaudeville; Ray and Ray, eccentric singing, talking and dancing; Fred Swift, the musical bug; and La Follette and Company, magicians and illusionists. Harry Green, the old man singer with the boy's voice; Tom Kelly, San Francisco's favorite baritone; Musical Casads, comedy and novelty instrumentalists; Wilhat Troupe, novelty cycle act; Ross and Stuart, German comedy, singing and talking; and Edith May Taylor, singing comedienne, complete a good bill for the last half.

The Majestic

The James Post Musical Comedy Company are playing their farewell week at the Majestic. These clever people have played to crowded houses during their entire engagement at advanced prices—some record. They are presenting for the first half, Married Mashers, which hands the audience many good laughs. Harry Baker, operatic tenor, is a local boy and a prizefighter of some note. For the last half: Shapp's Dog, Monkey and Pony Show, a fine animal act; and The James Post Musical Comedy Company presenting A Walking Delegate, together with an interesting series of moving pictures, complete a good program.

The Wigwam

Monte Carter and his Dancing Chicks are doing a good business for Manager Bauer. For the first half, Izzy Abroad is getting the laughs, and the Dancing Chicks are putting over some good numbers. Other acts are Wilhat Troupe, comedy cyclists; Musical Casads, instrumentalists de luxe, and pictorial song review. Cunningham and Rose, those clever comedians; Pearl Rosenthal, the rag-time coon shouter and accordionist; a great Mexican sketch, The Trap, written by Walter A. Rivers, dramatic editor of the Call, and presented by a capable company headed by Norbart M. Cills; and a treat by the Monte Carter Musical Comedy Company in another of the Izzy series, entitled Izzy's Flirtation.

Rose Tiffany and her company will offer at the Empress in the very near future, a dramatic playlet called Cheating the Devil.

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Bookings

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EM PRESS, San Francisco—Williams and Warner; Frostick, Hume and Thomas; Maurice Freeman and Company; Chas. C. Drew and Company; Big Jim. EMPRESS, Sacramento—Price and Price; Three Musketeers; Mr. and Mrs. Perkins Fisher; Dave Ferguson; Archie Goodall. EMPRESS, Los Angeles—Herman and Shirley; Jas. McDonald; Orville Reeder; Whyte, Pelzer and Whyte; Three Yocarrys; Diving Nymphs. EMPRESS, San Diego—Aldro and Mitchell; Ernest Dupille; The Canoe Girls; Bernard and Lloyd; Merian's Dogs. EMPRESS, Salt Lake (Feb. 4)—Morandini Trio; Arthur Geary; Prince Floro; Mary Dorr; Night in a Police Station; Wilson and Rich. EMPRESS, Denver—Livingston Trio; Brooke and Harris; Bruce Duffet and Company; Mayo and Allman; Happiness. EMPRESS, Kansas City—Martini and Maximilian; Ballo Brothers; The Three Emersons; Louise Mayo; Sam Harris; The Bower of Melody.

Vaudeville Notes

Hugh and Mrs. Emmett are playing the Moss tour, England, with great success. They were in London recently.

Joe Weston is an arrival from Los Angeles, where he has been terpsichoring around the different vaudeville houses. He is going back again.

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Vaudeville Notes

Dick McCreddie, of the Art in Sacramento, says that business is all that could be desired, but this coming spring and summer will be the banner year.

Victor Jerome, who, while playing the Wigwam in 1908, was pushed off a car by the conductor and lost an arm, is running an apartment house in New York City. His wife, Lottie Fremont, who is Al Frank's sister, gave a big time to the Coast Defenders playing the Bronx Theatre on New Year's Eve.

Coming as the headline attraction to the Empress in the very near future is Bert Leslie (himself). Bert may or may not be an eminent epistolarian, but take it from the pen pushers' brigade, he is some slangist.

Pearl Adams, who claimed to be a vaudeville performer, was married last week in Vancouver to Sotaro Minuh, a Japanese barber of Tacoma.

DUNSMUIR, Jan. 18.—A theatrical war is now on here in Dunsmuir. Gardner and Lee, proprietors of the G. and L. Theatre have taken over the Auditorium Theatre in conjunction with the G. and L. W. G. Sass, former manager of the Auditorium, opened the old Opera House to pictures and vaudeville January 16th to big business. W. G. Sass says that he is going to bust the Dunsmuir theatrical trust and the whole of Dunsmuir is watching the outcome of the affair. Mutt and Jeff are booked at the Auditorium sometime in February.

Jim Rowe, the German comedian, arrived in town the first of the week direct from San Luis Obispo, where he left the Harry Bernard Company doing very well at the El Monterey Theatre in musical comedy.

King, Thornton and Rupert Drum leave on Saturday for the South, stopping first at Fresno and then proceeding on to Los Angeles to open at the new Hippodrome for a season. These clever people will be missed by their many friends, and we know that their success is assured.

Coming to the Empress in the very near future are Gertrude Clark and Spencer Ward, who offer a neat and dressy little singing and talking act.

Fred Warren and Al Blanchard, two actors of the old school who, during their career on the stage, have made millions of people laugh with their black-face comedy, will soon appear at the Empress.

White and Brown, two clever comedians, are retiring from the stage, for a time at least. They say they feel the call of the wild, namely a chicken ranch at Bonanza, Ore. Good luck to them.

Abram and Johns closed their 21st week at the Hippodrome in Los Angeles last Saturday and will be seen very shortly at the Republic in this city. They are playing Fresno this week. These two actors are most popular and unusually competent and are a strong card on any bill.

Nick Verga, the newsboy Caruso, left Thursday for Salt Lake, where he opens a fourteen weeks' tour over the Orpheum Circuit.

The advent of Blanche Bates in vaudeville prompts May Milloy, one of the shining lights, to suggest that only a few of the dramatic actresses have thus far withstood the glittering offers that pour in upon them from the vaudeville magnates who are seeking new faces. Miss Milloy is herself a relatively recent recruit. She was a dramatic actress and comedienne until Arthur Hopkins secured her to play the persecuted heroine in More Sinned Against Than Usual, which was a high-class travesty sketch.

After a brief respite, Minnie Dupree begins a new tour in vaudeville this week, presenting The Man in Front, by Alfred Sutro. This is the first play from the pen of this eminent English dramatist, whose contributions to the American stage include The Walls of Jericho and Carrots, to be presented in vaudeville, except the special appearance of Miss Dupree in Carrots recently. The Man in Front is a strong dramatic playlet requiring a full cast for its presentation. Miss Dupree played this role more than 200 times last year, concluding her tour at the opening of the new and palatial Palace Theatre in New York.

The four couples contesting for the cup offered by the management of the Republic in the Tango Dancing Contest this week are, Frank

Chas. King—Virginia Thornton

IN VAUDEVILLE

Pantages Time

Will R. Abram—Agnes Johns

Producing Stock Sketches

Western States Vaudeville Association Time in San Francisco

Frank Harrington

Leading Man

With James Post in Vaudeville

Charlie Reilly

(Singing Irish Light Comedian)

Presenting The Bells of Shandon, Pantages Time.

Max Steinle Mattie Hyde

With Edwin Flagg's feature act,

The Golden Dream

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 W. S. V. A. vaudeville

Price 10c, Reserved Seats 20c

and Burnett, Heath and Tryliss, Vefnon and Germain and The Dancing Golds.

Rose Melville is in vaudeville with a condensed version of Sis Hopkins. Alex. Pantages left Monday for Chicago and a trip over his circuit.

Margaret Iles, who has been visiting relatives hereabouts for a week, picks up her Orpheum time next Sunday, Feb. 7, in Salt Lake City. Barbara Lee replaces Leota Howard. The company played Santa Rosa two days this week and were a very great success.

Pantages Winnepeg Theatre

Arrangements have been completed for the opening of the new Pantages vaudeville theatre in Winnipeg on Feb. 9. The Winnipeg house is the latest addition to the chain of new theatres Pantages has built during the past few years for his circuit, and its completion will mark the changing of routes so that all acts will open in that city. The next house to be completed

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GUS LEONARD

Have deserted the farm for a while and am doing stunts in Portland, Ore.

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by Manager Pantages will doubtless be his new theatre in Victoria.

Performers' Dates Ahead.

NICK VARGA (The Newsboy Caruso)—Salt Lake, Feb. 1; Des Moines, 15; Duluth, 22; Minneapolis, Mar. 1; Omaha, 8; Sioux City, 15; Winnipeg, 22; Regina-Calgary-Edmonton, 29; Vancouver, April 12; Seattle, 19; Portland, 26; San Francisco, May 10; Oakland, 17; Los Angeles, 24.

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Leading Man

Seattle Theatre—Seattle

Charles E. Gunn

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Del Lawrence, Vancouver

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HARRY LANCASTER and JESSIE MILLERLight Comedy With the Western Amusement Co. Leads
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BESSIE SANKEY

Ingenue—The Traffic

Care of Dramatic Review

JACK DOUD

Howard Foster Stock

New Westminster, B. C.

FRANCES READE

Second Business

At Liberty—Care of Dramatic Review

Live News of Live Wires in Vaudeville

Willis West and Hazel Boyd played the Colonial, Chicago, last week. They are at the Bijou, Minneapolis, this week, and next week the Family Theatre, Moline, Ill., then to New York City, where their bookings will hold them for some time.

Pete Gerald, well and favorably known as a good versatile performer, is the mainstay of the Regal forces in Los Angeles, where they play musical comedy and vaudeville.

Aubrey Carr, the tenor, was to join Chas. Alphin last week, but Charley did not take over the Princess Theatre at Fresno as he intended. Charley will have something very soon.

Emile Clark, of the Coast Costume Co., placed the Gaiety Musical Comedy Co. of ten people in the Majestic Theatre, Fresno. They are on their third week there.

Charley Alphin was to put a company in the Princess Theatre, Fresno, but on account of the storm thought he would wait until the weather got more settled.

Ed. Lavin and Jack Hynes, proprietor and manager of the Savoy in Stockton, were visitors here this week, looking for entertainments for their house.

McClellan and Woodward will place a white slave act at Pantages on or about Feb. 8. If the act is a success it will get the Pan. time.

Jack Thomas, the L. L. D., says that Prof. Henry's time is very good to pull a fellow out of a tight hole these wintry days.

Joe Weston and partner played the Gem Theatre, Oakland, last week, and now Joe is studying up rates to Chicago.

Bob Burns, once a booking agent here and formerly of Chicago, where

he went after leaving here, is now located in Los Angeles, representing Ackerman & Harris.

Harry Bernard and his company of musical comedy artists are at Grogg's, Bakersfield, for a long date.

Solly Carter and D'Arcy open in San Diego in stock musical comedy for Dick Sampsell.

Jas Post and his company close tonight at the Majestic Theatre and open tomorrow in San Jose for three weeks.

Al. Bruce and Mabel Calvert of the Liberty Girls' Burlesque Co., play the Gayety Theatre, Baltimore, week of Feb. 2. They close week of June 2 at the Folly Theatre, Chicago.

Charley Oro, who went to Los Angeles a week ago, returned Tuesday on account of rain.

Maude Beatty, the musical comedy queen, who was on the road with her own company, had a strenuous time in getting back to the city the first of the week, on account of the storm and washouts.

Eddie Dale, the artist in cork, came down from his Sonoma farm last Monday in quest of a pair of plow horses for plowing purposes among his prune trees just as soon as the weather will admit. Eddie has prunes, Bartlett pears, alfalfa, Rebecca and Mrs. Dale, and looks for a banner year, "be gosh!"

Ed. Moncrief and Jack Rand have deserted the vaudeville stage and are movie picture actors in Los Angeles.

Ted White, the black-face artist, will journey to the snowbound country east of the Rockies this week to resume his bookings.

Seymour and Robinson left last week for Chicago to commence their Eastern engagements.

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Roscoe Karns

Redmond Stock, Sacramento

J. Anthony SmytheLeading Juvenile
Ye Liberty Playhouse—Oakland**Broderick O'Farrell**

Leading Man

Langford Myrtle

Orpheum Time

Care of DRAMATIC REVIEW

Albert MorrisonLeading Man
Ye Liberty Playhouse—Oakland**Beth Taylor**Leading Woman
Ed Redmond Stock, Sacramento**Gilmor Brown**Leading Man
At Liberty
Care DRAMATIC REVIEW**E. P. Foot**Musical Director
Morosco Theatre, Los Angeles**Inez Ragan**Second Business
Bailey and Mitchell Stock—Seattle**John L. Kearney**

Comedian

Care DRAMATIC REVIEW

Leland S. Murphy

Juvenile

Jean Mallory

Characters and Seconds

At Liberty

Care DRAMATIC REVIEW

Edwin Willis

Eccentric Characters and Juveniles

At Liberty—Care DRAMATIC REVIEW

Jay Hanna

Juvenile

Dorothy Davis AllenPresenting Own Play—The Redemption
Pantages Time

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Second Business

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Justina WayneSecond Leads
Elitch's Gardens—Denver. For the Summer.**Lovell Alice Taylor**Leading Woman
Hotel Oakland
Oakland, Cal.**Nana Bryant**Leads
The Traffic
Management Bailey & MitchellGEORGE D.
MacQuarrieLeading Man
Bought and Paid forHELEN D.
MacKellarLeading Woman
Management of Wm. A. Brady**Geo. L. Spaulding**And His Big Musical Comedy Company
20 Singing, Dancing, Acting Players
Bijou Theatre, Honolulu**Pauline Hillenbrand**

Leads

Marta Golden

Ye Liberty Stock—Oakland

G. Lester PaulBailey and Mitchell Stock
Seattle, Wash.**Hugh Metcalfe**

Ed Redmond Stock

Correspondence

SALT LAKE CITY, Jan. 27.—The Hotel Utah Grill is now offering an Hungarian orchestra as entertainment, Snyder and Halo, tango dancers, are closing due to criticism of that hostelry's patrons. * * * E. L. Wille at Maxim's has engaged a Hawaiian sextette that are meeting with instantaneous favor. * * * The Ham Tree, with McIntyre and Heath in the leading roles, played to two capacity houses at the Salt Lake Theatre the fore part of the week, the house being dark the week end. The original Ham Tree show was a monstrous offering and Mr. Cort has given us in this revival a bigger production, and better, if that were possible. Emma Trentini in The Firefly is holding forth now, doing a very fair business, while The Quaker Girl is on deck for next week. * * * The Utah Theatre Stock Company is this week seen in The Price, Willard Mack and Marjorie Rambeau still heading this aggregation of players. Next week, Uncle Tom's Cabin. * * * Fred Graham furnished music lovers at the Garrick Theatre a real treat when he booked the master choral, Death of Minnehaha, constituting 125 voices and an orchestra of thirty. The work was most capably handled, the leading solo work being in the hands of Fae Loose-Stiehl, soprano, and A. C. Lund, baritone, with John T. Hand acting as conductor. * * * Orpheum is headlined by Granville and Pierpont in The System, a sketch of police graft. Others: Lyons and Yosco, Bert Levy, Six Samarines, Marshall Montgomery, Shriner and Richards, and Explosive "D." Empress bill headlined by Joe Maxwell's Happiness. Others: Mayo and Altman, Bruce Duffet & Co., Brooke and Harris and the Livingston Trio. * * * Pantages headlined by Howe and Northlane in In and Out, a very clever playlet in which the shifting of scenes is the only thing that mars a very laughable vehicle. Others: Capt. Pickard's Trained Seals, Blanche Gordon, The White Duo, and Freeman and Frisk. Manager F. R. Newman is under the weather with rheumatism and a severe cold. * * * The Princess is still sheltering George Morrell and his musical comedy company in laughable abbreviated versions of musical shows, this week's bill being the weakest of the list thus far offered. With the close of last week's bill, Fred Jamison and Frank Bertrand closed with the show, and with the close of this week Sam Loeb and Celeste Brooks leave. The honors for laughter provoking are in the hands of Mr. Morrell this week in Irish. Mr. Loeb and Billie McCall share about equal honors with their numbers. Albert S. Leonard, just closing on the S. & C. time, will join the cast with next week's show.

PHOENIX, Jan. 26.—Louis B. Jacob's musical comedy company, after enjoying a long and very successful run at the Empress, opens tonight at the Savoy for an unlimited engagement. Kelly and Rowe, favorites here, return to the Empress tonight. With the execution the other day of a fifteen years' lease for the O'Neil property, First Avenue and Adams Street, the commissioning of Lescher & Kibbey, architects, to draft the plans, and the announcement that the

work of demolishing the structure now occupying the site is to begin on Monday, the project to give to Phoenix the most modern and most luxuriously furnished theatre in the south-West was placed upon a strong working basis. It is planned to construct a two-story structure. With the width of property available it will be possible to construct a stage sufficiently large to accommodate the largest of the shows on the road. The auditorium proper will have a seating capacity of not less than 800, while the balcony and gallery will afford accommodation for an additional 500 or 600 people. Of the opening the management announces that it is probable the house will probably be ready for business about April 15, and that the first attraction will be the highest priced ever brought to a playhouse in Arizona. Thereafter the house will be "light" every night with high-class vaudeville and superior moving pictures. Arthur S. Hyman, for many months manager of the New York Store, which will be named after him. Mr. Hyman has been chosen president and general manager of the Hyman Amusement Company, with M. R. Bowen, president of the Arizona Engineering and Construction Company, as vice-president, and J. R. Halstead as secretary. As an amusement promoter, Mr. Hyman occupies an enviable position in the United States. He was the organizer of the Western Film Company and for years its president. He was one time president of the Theatrical Men's Association of Los Angeles and president of the Moving Picture Men's Association of Southern California. He conducted a string of theatres in Los Angeles and California, and enjoys the confidence and respect of the theatrical men all over the country.

Denham Manages the Royal Victoria

Cliff Denham, who has managed the old Victoria, B. C., theatre for a number of years, was appointed manager of the new Royal Victoria Theatre last week, succeeding W. H. Raymond.

Dates Ahead

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Redfield, S. D., Feb. 2; Doland, 3; Watertown, 4; Brookings, 5; Huron, 6; Miller, 7; Pierre, 9; Rapid City, 10; Sturgis, 11; Spearfish, 12; Deadwood, 13; Belle Fourche, 14; Ft. Robinson, Neb., 16; Valentine, 17; Ainsworth, 18; O'Neill, 19; Heligh, 20; Madison, 21; Fremont, 23; Wahloo, 24; Schuyler, 25; Kearney, 26; Grand Island, 28; Aurora, 29.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Jersey City, N. J., Feb. 2-7; Philadelphia, Pa., 9-14; Buffalo, N. Y., 16-21; Toronto, Can., 23-28.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Connellsville, Pa., Feb. 2; Somerset, 3; Meyersdale, 4; Cumberland, Md., 5; Grafton, W. Va., 6; Clarksburg, 7; Morgantown, 10; Mt. Pleasant, Pa., 11; Latrobe, 12; Greensburg, 13; Beaver Falls, 14.

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THE MERCHANT OF VENICE

Friday night,
TAMING OF THE SHREW

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—Clarendon, Tex., Feb. 2; Memphis, 3; Childress, 4; Quanah, 5; Wichita Falls, 6; Dallas, 7; Temple, 9; Brenham, 10; Galveston, 11; Houston, 12; Port Arthur, 13; Beaumont, 14; Bryan, 15; Calvert, 17; Rockdale, 18; Giddings, 19; Yoakum, 20; Cuero, 21; San Antonio, 22; Victoria, 23; Goliad, 24; Beeville, 25; Floresville, 26; Seguin, 27; Lockhart, 28.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Holly Springs, Miss., Feb. 2; Florence, Ala., 3; New Decatur, 4; Cullman, 5; Gadsden, 6; Anniston, 7; Talladega, 9; Cedartown, Ga., 10; Carrollton, 11; Chattanooga, 13; Middlesborough, Ky., 16; Pineville,

17; Corbin, 18; Stanford, 19; Bowling Green, 20; Columbia, 21; Clarksville, 23; Hopkinsville, 24; Princeton, 25; Paducah, 26; Madisonville, 27; Evansville, Ind., 28.

THAT PRINTER OF UDELL'S (Gaskill and Macvitty, Inc.)—Albert Lea, Minn., Feb. 1; Mason City, Ia., 2; Marathon, 3; Algona, 4; Humboldt, 5; Emmetsburg, 6; Spencer, 7; Worthington, Minn., 9; Sibley, Ia., 10; Rock Rapids, 11; Guverne, Minn., 12; Dell Rapids, 13; Madison, 14; Flandreau, 16; Pipestone, 17; Litchfield, 18; Willmar, 19; Benson, 20; Morris, 21; Eergus Falls, 22; Wahpeton, N. D., 24; Ortonville, Minn., 25; Montevideo, 26; Milbank, S. D., 27; Aberdeen, 28.

ALL THE THEATRICAL NEWS

The San Francisco

DRAMATIC REVIEW

Music and Drama

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No. 3—Vol. XXX—New Series

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We Have Arranged Programs for the Month of February as Follows:

FOR WEEK OF FEBRUARY 2:

Maker	Length	Title
Celio	3 Reels	The Black Circle (Drama).
Eclipse	1 Reel	Troublesome Beauty (Comedy).

FOR WEEK OF FEBRUARY 9:

Celio	4 Reels	Life's Bitter Dregs (Drama).
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FOR WEEK OF FEBRUARY 16:

Eclipse	2 Reels	The Island of Terror (Drama).
Eclipse	1 Reel	Coals of Fire (Drama)
Eclipse	½ Reel	Sammy at the Seaside (Comedy).
Eclipse	½ Reel	Picturesque Waterfalls of France (Educational)

FOR WEEK OF FEBRUARY 23:

Cines	3 Reels	The Black Thread (Drama)
Eclipse	1 Reel	A School-Girl Lark (Comedy).

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MINNEAPOLIS, MINN.
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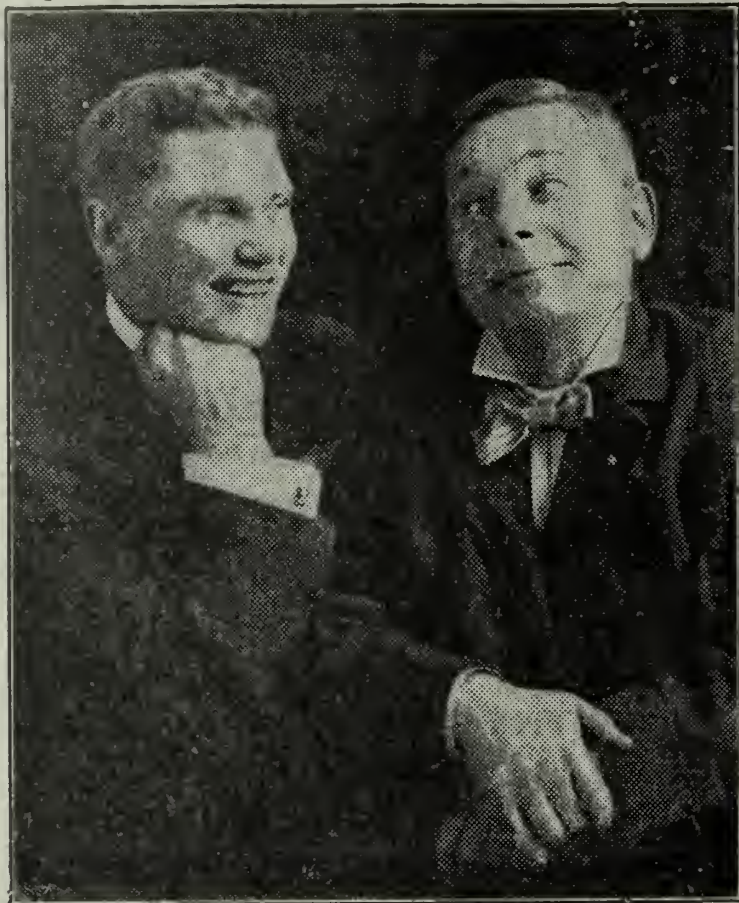
Chicago Grand Opera Company's Season

Max Hirsch, the representative of the Chicago Grand Opera Company, is in the city making the preliminary arrangements for the coming season of grand opera to take place at the Tivoli Opera House for the two weeks beginning Monday, March 16th. The organization has just completed the most successful season that it ever had in Chicago, ten weeks in all, and is now in Philadelphia for four weeks and then jumps across the continent, playing only Cleveland, Dallas and Los Angeles en route. The company, under the managerial and musical direction of Cleofante Campanini, numbers over three hundred people, including forty principals, a chorus of sixty, orchestra of sixty-eight and a big ballet. Great interest centers in the first appearance here of Titta Ruffo, the world's greatest barytone and foremost singer, who will sing the title role in the opening opera, Rigoletto. The repertoire is as follows: March 16, Rigoletto; March 17, Aida; Wednesday afternoon, March 18, La Boheme; Wednesday night, March 18, Louise; March 19, Herodiade; March 20, Thais; Saturday afternoon, March 21, Cavalleria Rusticana and I' Pagliacci; Saturday night, March 21, The Jewels of the Madonna; Sunday, March 22, Parsifal; March 23, La Tosca; March 24, Lohengrin; March 25, The Barber of Seville; March 26, Manon; March 27, Don Giovanni; Saturday afternoon, March 28, Madam Butterfly; Saturday night, March 28, gala performance. Reserved seats for the season will range from five dollars down to two, and the sale will begin at Sherman, Clay and Company's next Tuesday morning, February 10th. Seats for single performances will range from six dollars downward and will be placed on sale a week before the first opera.

Leo Ditrichstein May Abandon Stage

NEW YORK, Feb. 1.—When David Belasco closed the season of The Temperamental Journey in order that Leo Ditrichstein might have an opportunity to rest, it was expected that the actor would be well enough after a few weeks to resume acting. He has grown no better in spite of his rest, however, and it is feared that the serious stomach trouble from which he is suffering may prevent him from ever resuming his career as an actor. In spite of the advice of his friends, he has refused to be attended by surgeons in this country, and intends to seek relief in some European spa. It is entirely indefinite when he may be able to return to the stage. No arrangements to that end have been made, and The Temperamental Journey, the actor's scenery and all have been put on the shelf for the time being.

Robert McKim and Dorcas Matthews, well-known dramatic people, have succumbed to the frivolities of musical comedy and are with the Keating and Flood Company in Seattle. Ed. S. Allen is carrying the burden of comedy and is getting away with it effectively. Others in the company are Eddie O'Brien, Edna Marble, Lottie Marble, and George F. Henry.



Points of interest about McIntyre and Heath, who will appear at the Cort Theatre for one week starting next Sunday night, in John Cort's magnificent revival of The Ham Tree.

They were the first to introduce the negro dances on the stage forty years ago. * * * The comedians have not been apart for a day in forty years. * * * McIntyre has earned \$300,000 in his Georgia Minstrel suit. * * * Heath is an ex-circus clown; McIntyre was a bareback rider when a boy, in 1871, with the Van Amburg's Circus. * * * Walking railroad ties after failure of their first minstrel show led to the creation of Ham Tree and Biscuit Push, over which the comedians have made millions laugh.

Spotlights

The custom prevails in Chicago at the Fine Arts Theatre of placing on sale in the foyer the published plays that are being dramatically presented in the theatre. "It is a great advantage to the artist," declares Maude Leslie, a talented member of the repertory company playing here. "It prepares the audience for a better appreciation of the play, and gives them an intelligent conception of the story and the theme. It is a practice that should prevail universally," she concluded. "In London it is frequently done and its success in Chicago should encourage other cities to follow."

Dorothy Donnelly, with Lou Tellegen in Maria Rosa, is the way in which Fred C. Whitney announces his new production which opened January 19th at the Thirty-ninth Street Theatre, New York. The play is a translation from the Spanish of Angel Guimera, who is considered to be the foremost dramatist of his country at the present time, and deals with the theme

* * * Both fun-makers learned all about negroes, whom they imitate, while acting as cooks on Mississippi River steamers. * * * Heath was born in Philadelphia and is 57 years old. McIntyre is 56 years old and was born in Wisconsin. * * * The comedy team has broken more records than any other actors in the world. Their continuous partnership is one record, the life of their classic, Georgia Minstrels, in The Ham Tree, is another, and attendance at theatres where they appear is another. * * * The contract with John Cort is for four years at a joint salary of \$75,000 a season.

of vengeance in a most sensational manner. Mr. Tellegen, who is now appearing for the first time as an English-speaking actor, was formerly leading man for Sarah Bernhardt.

Harry Lauder is announced for early appearance at the Cort Theatre. Lauder is under the management of Wm. Morris, and is at the head of a great vaudeville aggregation.

The Blue Bird, which completely captivated San Francisco theatregoers last season at the Cort, is scheduled for a return engagement at that playhouse. It will be presented on the same elaborate scale as before.

Jack Lait, who wrote the successful play, Help Wanted, has established a theatrical weekly in Chicago, under the title of The Saturday Evening Telegraph. Mr. Lait is a successful newspaper man and has already won success with his latest journalistic venture. Help Wanted has established a new record in Chicago for success, and this week a second company opened at Springfield and will be seen in New York next week. A company is to be sent to London in August as well.

Margaret Anglin will begin her Boston season about the third week in February. This will be her most notable engagement since she essayed a Shakespearean repertoire. Her Boston season will extend over a period of four weeks, during which time she will play her entire repertoire. Ian Maclaren plays the leading roles with Miss Anglin. He is an English actor by birth, but is now American by adoption, having recently invested in a summer house in New Hampshire, and announced his determination of living in this country hereafter.

The sensational "sex hygiene" tragedy, presented at the Fine Arts Theatre, Chicago, under the title of Cowards, continues to attract unusual dramatic discussion. The play was produced under the direction of B. Iden Payne at the Fine Arts Theatre, and is designed to drive home the lesson of the necessity for teaching sex hygiene to children. The play tells a story, epitomized a dozen times or more each week in the coroner's records of any large city. It is told simply, but with great effect, wherein lies its chief power. In Chicago where it was produced some time since, the special workers in general have endorsed it in highest terms. This play introduces one of the most vibrant characterizations in that of T. W. Gibson, as Jan Haste. Mr. Gibson, in this role, has created the most favorable impression of all his characters with the Fine Arts Theatre Company. Associated with him are Whitford Kane, Dallas Anderson, Frances Waring, Walter Hampden, and a young girl, Marguerite Hertz, who was especially engaged for this production.

"The more plays of the brothel that are produced, the more demand there will be for plays like Peg O' My Heart," declares Lillian Keller, who is playing in the latter play. "The enemies of the decent drama will do more to promote an interest in it than all its friends. The plays that last are not the plays that win temporary financial success by sensationalism, but the plays that are appreciated and remembered and enjoyed as much after they have been witnessed as they are during the progress of the play. Dramatists must write about dramatic incidents, because life contains many dramatic episodes, but after all is said and done, the play that makes the greatest impression is the play that we recommend to our friends, and we are generally rather particular not to recommend plays similar in character to those that have engaged editorial attention during the past few months."

Robbert Hilliard, in The Argyle Case, will be here in the very near future. This has been considered one of the biggest hits of the past two seasons. The detective-crook play made a fine record during its Eastern run.

The De Koven Opera Company in the revival of Robin Hood will follow Milestones at the Columbia Theatre. The big organization has had a triumphant tour across the country, and the favorite opera is sure to receive a hearty welcome in San Francisco, especially when sung by the big people in the De Koven Opera Company.

Milestones comes here direct from New Orleans, plays this city for two weeks, travels to Los Angeles and then goes direct East. Its transcontinental tour is a series of great jumps, as the company plays only the very largest of cities.

Dates Ahead

ADELE.—Oakland, Feb. 10-11; San Jose, 12; Santa Barbara, 13-14; Los Angeles, 16, week; San Diego, 2; Santa Ana, 23; Riverside, 24; Pasadena, 25; Pomona, 26; Redlands, 27; San Bernardino, 28.

BISHOP'S PLAYERS.—In Stock, Ye Liberty Playhouse, Oakland.

BLINDNESS OF VIRTUE.—(Wm. Morris)—N. Yakima, Feb. 7; Spokane, 8-9; Wallace, 10; Missoula, 11; Great Falls, 12; Helena, 13; Anaconda, 14; Butte, 15; Bozeman, 24; Billings, 17; Niles City, 18; Dickinson, 19; Bismarck, 20.

JULIAN ELTINGE (A. H. Woods, mgr.)—Atlantic City, Feb. 9-14; Washington, D. C., 16-21; Baltimore, 23-28.

LAURETTE TAYLOR, in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Vancouver, Feb. 9-12; Victoria, 13-14; Nanaimo, 16; Westminster, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 23-25; Edmonton, 26-28; Saskatoon, March 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

MUTT AND JEFF IN PANAMA (Chas. A. Williams, mgr., Wm. Garren, bus. mgr.)—Auburn, Feb. 6; Sacramento, 7; Reno, 8; Nevada City, 9; Grass Valley, 10; Marysville, 11; Oroville, 12; Chico, 13; Red Bluff, 14; Dunsmuir, 15; Medford, 16; Grant's Pass, 17; Roseburg, 18; Eugene, 19; Corvallis, 20; Albany, 21; Salem, 23; Oregon City, 24; Vancouver, 25; Portland, 26-28; Astoria, March 1; South Bend, 2; Centralia, 3; Aberdeen, 4; Elma, 5; Olympia, 6; Tacoma, 7; Seattle, 8, and week.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

THAT PRINTER OF UDELL'S (Gaskill and Macvitty, Inc.)—Worthington, Minn., Feb. 9; Sibley, Ia., 10; Rock Rapids, 11; Guverne, Minn., 12; Dell Rapids, 13; Madison, 14; Flandreau, 16; Pipestone, 17; Litchfield, 18; Willmar, 19; Benson, 20; Morris, 21; Fergus Falls, 22; Wahpeton, N. D., 24; Ortonville, Minn., 25; Montevideo, 26; Milbank, S. D., 27; Aberdeen, 28.

THE DIVORCE QUESTION (Rowland & Clifford, props.; Fred Douglas, mgr.)—Columbus, Feb. 9-14; Cincinnati, 16-21; Louisville, 23-28; New Orleans, March 1-7; Atlanta, 9-14; Nashville, 16-21; Louisville, 23-28; St. Louis, 30-April 4; open, 6-11; Chicago, 13-27.

THE HAM TREE.—(John Cort)—Mike Manton, ahead—San Francisco, Feb. 8; Oakland, 15-17; Marysville, 18; Medford, 19; Eugene, 20; Salem, 21; Portland, 22-25; Aberdeen, 26; Tacoma, 27; Everett, 28; Seattle, March 1-4.

THE MADCAP PRINCESS (H. H. Frazee, mgr.)—New York, indefinite.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Miller, Feb. 7; Pierre, 9; Rapid City, 10; Sturgis, 11; Spearfish, 12; Deadwood, 13; Belle Fourche, 14; Ft. Robinson, Neb., 16; Valentine, 17; Ainsworth, 18; O'Neill, 19; Heligh, 20; Madison, 21; Fremont, 23; Wa-

hoo, 24; Schuyler, 25; Kearney, 26; Grand Island, 28; Aurora, 29.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Philadelphia, Pa., Feb. 9-14; Buffalo, N. Y., 16-21; Toronto, Can., 23-28.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Clarksburg, W. Va., Feb. 7; Morgantown, 10; Mt. Pleasant, Pa., 11; Latrobe, 12; Greensburg, 13; Beaver Falls, 14.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Dallas, Feb. 7; Temple, 9; Brenham, 10; Galveston, 11; Houston, 12; Port Arthur, 13; Beaumont, 14; Bryan, 15; Calvert, 17; Rockdale, 18; Giddings, 19; Yoakum, 20; Cuero, 21; San Antonio, 22; Victoria, 23; Goliad, 24; Beeville, 25; Floresville, 26; Seguin, 27; Lockhart, 28.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Gadsden, Feb. 6; Anniston, 7; Talladega, 9; Cedartown, Ga., 10; Carrollton, 11; Chattanooga, 13; Middlesborough, Ky., 16; Pineville, 17; Corbin, 18; Stanford, 19; Bowling Green, 20; Columbia, 21; Clarksville, 23; Hopkinsville, 24; Princeton, 25; Paducah, 26; Madisonville, 27; Evansville, Ind., 28.

THE YELLOW TICKET (A. H. Woods, mgr.)—New York City, indefinite.

THOS E. SHEA (A. H. Woods, mgr.)—Detroit, Feb. 8-14.

UNDER COVER (Selwyn & Co. and A. H. Woods, mgrs.)—Boston, Jan. 1, indefinite.

WITHIN THE LAW (English Co.)—A. H. Woods, mgr.—London, England, indefinite.

WITHIN THE LAW (Jane Cowl Co.)—American Play Co., mgrs.—Brooklyn, Feb. 9-14; Boston, 16, indefinite.

WITHIN THE LAW (Margaret Illington Co.)—American Play Co., mgrs.—Fresno, Feb. 8; Los Angeles, 9-22; San Diego, 23-25.

WITHIN THE LAW (Helen Ware Co.)—American Play Co., mgrs.—Philadelphia, Feb. 1-14; Pittsburgh, 16-28.


WITHIN THE LAW (Eastern Co.)—American Play Co., mgrs.—La Crosse, Feb. 7; Dubuque, 9; Clinton, 10; Rock Island, 11; Peoria, 12-14; Moline, 15; Davenport, 16; Keokuk, 17; Ft. Madison, 18; Ottumwa, 19; Oskaloosa, 20; Cedar Rapids, 21-22; Des Moines, 23-25; Ft. Dodge, 26.

WITHIN THE LAW (Special Co.)—American Play Co., mgrs.—New York City, Feb. 9-21; Atlantic City, 26-28.

WITHIN THE LAW (Southern Co.)—American Play Co., mgrs.—Tallahassee, Feb. 9; Pensacola, 10; Mobile, 11-12; Selma, 13; Montgomery, 14; Birmingham, 16-18; Memphis, 19-22; Pine Bluff, 23; Hot Springs, 24; Little Rock, 25; Fort Smith, 26; Fayetteville, 27; Muskogee, 28.

WITHIN THE LAW (Western Co.)—American Play Co., mgrs.—Weldon, Feb. 7; Henderson, 9; Goldsboro, 10; Fayetteville, 11; Florence, 12; Darlington, 13; Sumter, 14; Camden, 16; Chester, 17; Greenwood, 18; Abbeville, 19.

WITHIN THE LAW (Central Co.)—American Play Co., mgrs.—Vandalia, Feb. 9; Effingham, 10; Rob-



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inson, 11; Charleston, 12; Alton, 21-22; Jefferson City, 23; Columbia, 24; Fulton, 25; Louisiana, 26.

WITHIN THE LAW (Northern Co.)—American Play Co., mgrs.—Saulte Ste. Marie, Ont., Feb. 9; Saulte Ste. Marie, Mich., 10; Manistique, 11; Escanaba, 12; Iron Mountain, 13; Crystal Falls, 14; Ironwood, 16; Rhineland, 17; Antigo, 18; Chilton, 19.

Adele Ritchie in Another Fit of Anger

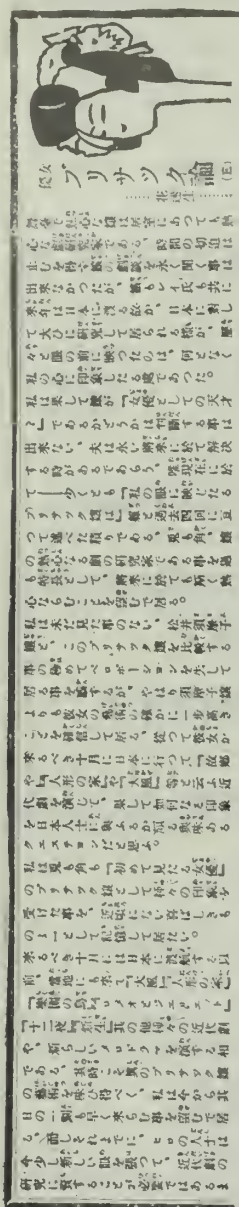
NEW YORK, Feb. 4.—Adele Ritchie, described as the "Dresden china prima donna," who is now the wife of Charles Nelson Bell, went to the City Court this afternoon to purge herself of contempt of court for failing to appear last week for examination in supplementary proceed-

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ings. In the course of spirited questioning by the attorney for a judgment creditor, Adele's anger went to the boiling point, and reached its climax when, as she was leaving the court, a process server named Arzt, employed to serve her with papers in a suit for \$200 brought by Edward L. Ginzburg, a dealer in theatrical supplies, stepped up to her. "Mrs. Bell, I have a summons for you," said Arzt, handing her the paper. Without saying a word the actress swung and caught the process server on the jaw with her fist, almost taking him off his feet. He started toward her, but her attorney intervened. During examination, Miss Ritchie objected to the presence of reporters and bitterly denounced them.

Virginia Brissac Returns From Oriental Trip and Brings Unique Tribute of Japanese Scholar



This is what it looked like before it was translated.

Virginia Brissac returned from her Australia and Honolulu engagement by the steamer that got in Tuesday. In Honolulu Miss Brissac had a phenomenally successful engagement of many weeks. In Australia she made a personal success of large proportions. While chatting with this cleverest of our Coast stars, the editor of The Dramatic Review was shown a translation of a series of seven daily criticisms passed upon her work by an Honolulu Japanese boy of nineteen. It is quite remarkable and discloses the wide range of study the Japanese go in for. It is so unusual and so interesting that The Dramatic Review has secured permission to reproduce the series of reviews, using as side pieces two articles written in Japanese.

VIRGINIA BRISSAC
By YASUO FUWA

With the exception of abnormal arts like the conventional dramas (KABUKI) of Japan, the theatrical performances of modern times cannot be made either natural or effective without the aid of actresses.

No matter how polished in his art an actor may be, it is absolutely impossible for him to produce a natural feminine voice. To a certain limited extent, a woman's voice may be cleverly imitated; but people having their ears very delicately developed will easily perceive an unpleasant masculine quality in the speech.

Moreover, a woman has peculiar traits and emotion of her own, which cannot be found, and therefore, cannot be expressed by men. In Kabuki, when an actor dances in harmony with an orchestra, he can do the woman's part very well. But when he comes to the representation of every day life of a woman or to a moment at which a woman's emotion is at its height, an actor is almost helpless.

Nora in "A Doll's House" and Magda in "die Heimat" would become women with strong and coarse emotion and temper, instead of delicate women of tender and complicated feelings, if men were to take their part.

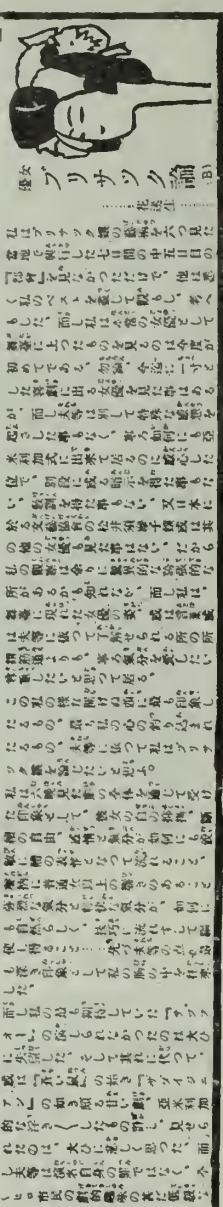
Modern dramas treat very widely of women as their chief characters. Or, if they do not treat them as chief personae, at least, they lay a great importance upon them: thus seeking to reveal the background of societies, inside view of families, and the changes and vicissitudes of animalistic side of men. This fact again necessitates the services of actresses in the modern stages.

As early as in the 17th century, women began to take part in theatrical performances equally with men, when Congreve of England first introduced a feminine player into his theatre. Today, a great number of actresses in Europe rank higher even than actors in their reputation, such for instance, as Sarah Bernhardt, Mrs. Fisk, Moode Adams, Madam Najomov, Mrs. Campbell etc. In Germany, France, Italy, Russia, or the United States, these players have almost monopolized the fame and popularity, which are world-wide in their scope.

The particular one whom the writer intends to consider at present is an actress who has recently produced a considerable sensation among the theatre-goers of Hawaii-nei. Her name is VIRGINIA BRISSAC.

The present writer had seen six programs out of the seven she and her company gave in his home town: all but one, he had seen with an attention of dramatic critics.

Although some female singers and dancers that appear in cheap comedies had occasions to amuse him, Madam Brissac is the first REAL actress that claimed his attention. The former have never inspired in



A second installment of the Japanese epic inspired by Miss Brissac.

him a sense of satisfaction, that they have given him repeatedly was a feeling of despair and contempt towards dwarfy perfection of Americanism in dramatics. No suggestion was given him, no hint, no teaching was obtainable from these actresses.

Being totally unacquainted with the highly applauded arts of Miss Sumako Matsui (who is said to have been successful as Magda in "die Heimat," Nora in "A Doll's House," and Ophelia in "Hamlet") the writer's observations may become too exaggerating and exciting. But let him say this much that this repeated dissatisfaction with the stage performances in Honolulu inevitably caused him to suffice himself, not in seeking for suggestive thoughts but simply in observing carefully the mood or feeling gained through the graceful movements of delicate muscles of the actresses.

Upon the writer's uncultivated mind, Miss Brissac has stamped a deep, deep impression.

An excellently arranged emphasis in dialogues and monologues, a well fitting transition between difficult monologues and dialogues, an almost liquidlike flow of harmony in moods and feelings, and a superbly rich and delightful melody of her voice; these are the dramatic qualities of Miss Brissac that still oscillate like a pendulum in my impression of her.

The substitution of such mediocre plays as "The Blue Mouse" and "The Virginian" for the much-longed-for "Suppho" and "The Devil" disappointed the writer immeasurably. The presentation of these so-called "Americanistic" plays, however, is due not to the inability of those who presented them but to the low tastes of theatregoers of Honolulu town. Whatever may be the case, the fact that "The Sappho" was not given here is the chief source of my regret.

In "The Valentine" given on the first week and "The Virginian" on the second, Miss Brissac displayed her ability to reproduce young girls. But from her "girls" we failed to receive a satisfaction. On the other hand, it was rumored that her special field was to be found in the heroin of "The Third Degree" which was given on the third week.

Anna, as represented by Miss Brissac, is a lovely and quiet woman rather than beautiful and gay. In the reasoning and thoughtful light of her eyes, the passionate love for her husband was apparent.

On the day following their release from the prison, she sits at the table to drink coffee and then cleans the table just as an ordinary housewife. Afterwards she approaches the husband who is seated in a chair from behind. From the instant she approaches his body, the strong, burning flame of passion seems to have been stirred all through Anna's body, who up to this very moment was quiet and thoughtful. This terrible emotion, and its extremely radical change was excellently portrayed.

Such an artistic manifestation of the peculiarity of a person, the writer believes, cannot have come from the mere art of motion of hands and feet, but from the expression of the whole body—the expression of the deep, fathomless—unsearchable heart of the feminine sex.

On the next week was given "The Lion and the Mouse." In the character of Shirey whose role she took upon herself, the writer has observed the same passionate mood—a violent heart of a feminine sex. The same impression was received from Marie in "The Thief."

The actress seems most free in displaying her fullest ability as the character of middle aged maid or housewife, rather than in the character of a young girl; in the character of a lovely and melancholy woman with a violent passion concealed in her bosom rather than a gay and light-hearted young lassy.

At any rate, the art of Miss Virginia Brissac gave us relief to our thirst for good art.

Ever since her arrival here, it has been my sincere desire to see Miss Brissac.

This desire had not been fulfilled until the very last day of their performance.

Madam Brissac who is a serious player on the stage, is at the same time a very faithful student of dramatics at home. She even tries to know the nature of the people, their dramatic taste and artistic attainment of the place of her next performance. Even in the short time during which we interchanged our conversations, the seriousness of both Miss Brissac and Mr. Wray in their desire to learn of Japan and the Japanese was evident.

Although being entirely unacquainted with Miss Matsui, it would be highly absurd for us to make a comparison between this Japanese actress and the American actress, yet something convinces us that we can safely regard the art of the latter as much superior to that of the former. When in the coming October, Miss Brissac presents such plays as "Die Heimat," "A Doll's House" and "The Typhoon" to the play loving Japanese public, the impression that she leaves there would surely be tremendous.

The writer is highly gratified over the impression he has received from this first real actress that has attracted his attention.

For his inability to introduce fully well the excellency of the art of Madam Brissac, in spite of his continuous attempt for the past few days, the writer feels deeply humiliated.

Would that this promissive young actress VIRGINIA BRISSAC lift herself step by step up toward the tower of dramatic art and be the Sarah Bernhardt of the United States.

Margaret Iles, Barbara Lee and Joe Thompson, by permission of the Orpheum management, played Santa Rosa last Friday and Saturday, and received great ovations for their

clever work in The Soul Savers. This trio of popular actors left Friday for Salt Lake to take up their Orpheum time.

Charlie Reilly, With His Rich Baritone Voice, Good Looks and Acting Ability, Shows Los Angeles What a Real Singing Irish Comedian Is

LOS ANGELES, Jan. 28.—Last week's storm news: The rain came and washed the players away and consternation reigned on Broadway. The Orpheum opened the week with last week's bill, excepting the swimmer, Conroy. The Morosco was dark the first time since its opening, while Bickel and Watson and the balance of the How D'Ye Do Company floundered in the mud between here and Santa Barbara. The Empress and Pantages kept open with last week's bills. McIntyre and Heath arrived ahead of the clouds and the Majestic kept its doors open. The Little Theatre had a glorious opening in spite of the downpour. The Burbank was fortunate enough to have Kitty Gordon in Pretty Mrs. Smith to entice people from their firesides. The Hippodrome was able to put on a new bill by good luck and hard work, sending out motor trucks to bring in their people from San Dimas. * * * The Anderson Gaiety Company after many delays, being forced to build an almost entirely new set of scenery on account of the rain-soaked condition of all that could be gathered together after the flood, opened on Saturday night. * * * Frank C. Egan's one-word play is to be given at the Princess Theatre in New York. This was recently given in New York by Laurette Taylor and Cyril Maude, and through the efforts of Miss Taylor was brought to the notice of Holbrook Blinn, the manager of the Princess. * * * James Gleason will be one of the present cast of Pretty Mrs. Smith, to go with the Eastern production. * * * It seems an established fact that Mr. Morosco will remove to New York, where his Eastern productions are demanding more time and netting more money each month. He has been quoted as saying that the Burbank will remain a producing house, however, and his interests here will remain the same. * * * Herschel Hendler and Texas Guinan have joined forces in a musical sketch for which Julian Johnson, one time dramatic editor in Los Angeles, has been made manager. Mr. Johnson's one-act play, Hari-Kari, produced at the Princess Theatre in New York, seems to have been a success. * * * At the opening of the Little Theatre, tea was served between acts and cigarettes were supplied to male members of the audience in the smoking room. After the play a reception was held in the ballroom, a part of the Egan Dramatic School, Mr. Egan cast as host.

BURBANK: Pretty Mrs. Smith, by Oliver Morosco and Elmer Harris, with music by Harry James, is launched into favor with enough wit, gayety and sparkling as well as naughty lines, to carry it far out and keep it up on the waves of success. Of course, Kitty Gordon is beautiful and her gowns are ravishing. Her singing of Love Has Come to Our House to Live, and Dreaming, the hesitation waltz song, are given with effectiveness. Pretty Mrs. Smith, as the story goes, has so many husbands she doesn't know what to do, and on a trip to Long Beach, they all appear,

divorced, dead and otherwise—and hence the complications. A very important part of the production is Charlotte Greenwood, deliciously funny—arms, legs and all, dominates the performance. Sidney Grant is a worthy partner in her joys. Forrest Stanley, Thomas McLarnie and Arthur F. Burckley play the three husbands with all the necessary finish. Harrison Hunter, in a small role, is an important part of the whole. Donald Bowles does splendid work in a trying part. James Gleason is a funny colored waiter. Lillian Tucker and Florence Oberle, as a show girl and the hotel owner, are bright and sparkling. A well-chosen chorus lends a picturesque background and acquits itself with credit. Pretty Mrs. Smith is elaborate as to costume and scenery and is destined to live and travel away from here.

LITTLE THEATRE: In spite of the heavy downpour the Little Theatre opened with a large and brilliant audience and continues to attract. This tiny little place, soft in coloring and soothing in its every appearance of artistic comfort, is bound to be popular. The Pigeons seems a well-chosen selection for the opening and the production is perfect in each and every detail. Barring a few defects, the most glaring of which is the inability to hear distinctly and which will soon be remedied, the theatre and its first production are a joy. The Pigeon, dealing as it does with finely drawn characters, known to all close observers, demands the careful, intelligent and clever player such as Mr. Blackwood seems to have gathered together. Mr. George Barnum, as the loveable old artist, Wellwyn, offers a creation so sympathetically drawn that it breathes realism. Forrest Winant assumes the role of Ferrand and lends impressiveness to the lines by his intelligent reading. Elsie Jane Wilson offers a splendid portrayal of Mrs. Meaganthe and shows rare talent. Ben Johnson, as the bibulous cab driver, brings a technical sureness to the role that is delightful. Ethel Grey Terry plays the daughter of the artist in a manner that marks her a clever player. Herbert Standing, Andrew Robson, Richard Vivian, Hardee Kirkland and William Courtleigh, Jr., play small parts in splendid style. The stage settings are charming and a tone of artistic harmony seems to have been established in this tiny, tasteful theatre.

EMPRESS: The Six Diving Nymphs are most attractive. Orville Reeder's offering on the piano is a mixture of classic and popular and suits the multitude. George Hermann is a clever contortionist. James F. MacDonald has some songs and stories that are novel. Whyte, Pelzer and Whyte have excellent voices; The Three Yoscarrys are a lively and agile lot of acrobats.

HIPPODROME: Jack Lait's much-talked-of sketch, Lead, Kindly Light, is the feature of this week's bill, telling an intensely interesting story of slum life, the girl thief, the wicked man and the work of the Salvation

Army with this element. There is a mixture of pathos and comedy throughout the story and it is well presented by Landers Stevens and Georgia Cooper, supported by a company of twenty-five. Rose Lee Ivy is a spirited singer whose operatic singing makes a great hit. The Light Opera Four sing Mikado in capital style. Murphy is a juggler who enjoys his work and sees to it that other people do, too. The Lone Star Trio blend the comedy with their harmony. A Precarious Situation is the comedy playlet offered by the Blyden-O'Roarke Players and creates a good deal of merriment. The Apollo Trio have a novel gymnasium turn, doing some wriggles and turns that are wonderful.

MAJESTIC: Emma Trentini sings and beams her way throughout The Firefly, a light but sparkling opera, written for her by Rudolph Friml, a Los Angeles composer,—music verging almost on the grand opera. There are many entrancing songs, the best of which, of course, are sung by Trentini. Oscar Figman carries the comedy role. William Wolff is possessed of a rich bass voice, and, as the old German professor, is a delight. Craig Campbell, as Jack, not only plays well, but has a splendid voice. Betty Bunnell, John Hines, Vera de Rosa and Grace Hanson are worthy support. The production is well staged.

MASON: Kismet is the Arabian Nights fancy of Edward Knoblauch, dramatic, dazzling and vastly interesting. Throughout the Oriental romance stalks the magnificent figure of Otis Skinner as Hajj, a role possessed of strength, delicate humor and powerful dramatic opportunities. The company is not only an unusually large one, but meets the most exacting expectation.

MOROSCO: The Anderson Gaiety Company make their bow in a happy How D'Ye Do, and we say "pleased to meet you" with a happy return. George Bickel and Harry Watson carry the large share of comedy. Ruby Norton and Sammy Lee are a pair of nimble dancers with a happy manner. Walter Catlett keeps well within the line of vision with various disguises and many good dance steps. Reece Gardner and Winifred Bryson receive a warm welcome. Effie Laurence and Bert Howard add their share to a general round of music and merriment. How D'Ye Do is a combination that will please for some weeks to come.

ORPHEUM: Harry Girard's little musical play, The Luck of the To-tem, savors strongly of his former effort, The Alaskans. Agnes Cain Brown plays the girl in vivacious fashion. Maude Miller and Ed Stanley are comedians with a fancy for grand opera and an ability to sing, and they hit the mark at once with a lot of nonsense that only they could put over. Lillian Herlein wears startling clothes and sings some very clever songs, and is nothing loath in displaying a Kitty Gordon back. Horace Goldin imitates some of the tricksters of the past. This act carries many people, and is quite splendid in its trappings. J. Hunter Wilson and Effie Pierson are decidedly pleasing in some clever nonsense and skilful dancing. Lew Hawkins, in black-face, rattles off a lot of funny talk. From last week remains The Allens, in She Had to Tell

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Him, and the Five Sullys in The Information Bureau.

PANTAGES: Charlie Reilly and his company offer The Bells of Shandon, a bit of Irish melody and sentiment, prettily staged and well presented. Reilly is the coming Irish singing comedian. The Eight Berlin Madcaps in a whirl of jumps, leaps and somersaults, make a dazzling and bewildering show. A skit called The Argument is the offering of La France and McNab in black-face make-up. Rena Arnold is a lively little lady with an amusing bunch of songs and stories. The Lafayettes do some thrilling trapeze stunts. The Alpha Quartette have musical selections and show remarkable ability.

REPUBLIC: Lalie Brook is the real Old Fashioned Girl, showing the styles of the long ago, a turn pretty and artistic. Enigma keeps everyone guessing as to whether it is real or not. Lowe and De Marie perform some unusual feats on the tight wire. The Musical Tolans include everything from rag-time to opera. Billy and Gaynelle Everett, as the Rube and the Dancer, get many laughs. Gordon Berry sings the latest songs.

LITTLE THEATRE: The Pigeon is in the second week and playing to interested audiences that fill the tiny auditorium at each performance.

Coincident with the great amount of building progress in other lines, the building of moving picture theatres is now forging to the front as a most progressive factor in Los Angeles. Another evidence that the new era of motion picture exhibition in this city has arrived will be found in the new Columbia Theatre to be erected for the Columbia Theatre circuit that has been formed to control new houses on Main, Broadway, Hill and other principal streets of the city and on the Pacific Coast, and as many as twenty-five theatres are in contemplation.

FRESNO, Feb. 2.—Fresno Theatre: The vaudeville part of the program is started by "Explosion." "Explosion" is one of the features of Rink's Darktown Circus. This is one of the funniest acts in vaudeville. The Harmony Trio are tantalizing musical maids. So popular have Abrams, Johns and Company become in this city that Manager Voigt has been requested to hold them over another week, and he has consented to do so. This time their sketch will be A Game For Life. Collier and Dewdale, skating act, is a feature. Kaoni, Hawaiian singer, sings and plays. Empire Theatre: One of the feature acts that comes to the Empire this afternoon, is the Zartous, mind-readers. Bella Gordon is the champion bag puncher. The talking and dancing and changes of Wilson and Hope are of the kind that please. Bob and Elsie Austin are likewise singers.

Correspondence

NEW YORK, Feb. 1.—H. V. Esmond and Eva Moore, two London favorites, who were playing *Eliza Comes to Stay* at the Garrick Theatre, appeared last week in another work, *The Dear Fool*, by Mr. Esmond, with his wife in the leading role. She enacts "the dear fool." The play, which is in three acts, is more ambitious in plan than *Eliza Comes to Stay*. It proved to be a delightful comedy which kept the audience amused throughout. Its first performance won every sign of success. Its heroine is a widow of the usual age, with a son who is already a naval cadet and one who is younger. She realizes—as the first act reveals—that she is no longer as young as she was. This reflection is sadder from the fact that she is in love with an altogether attractive young man—physically and otherwise perfect—who is so much her junior that she has decided not to marry him. But she admits to the elderly suitor, who sympathizes with her, that she would not mind one "gorgeous" year of married life. The first act ends with a telegram which calls her to London to see this youth, who is about to start for Canada. The opening scene of the second act shows her departure and the family listens to her impromptu excuses as to the necessity of seeing a friend who has telegraphed her to come to London immediately. The rehabilitation of the lady is therefore complete. Presumably she has been enough chastened by her suffering to deserve the continued affection of the man who has so long desired to marry her. Mr. Esmond is too skilful a playwright not to make this episode appear as harmless as possible, although its exact nature is not mitigated. Of her guilt there is no question. But the dramatist has done his work well in preventing the audience from sharing the views of her strict sister as to the punishment this volatile heroine should receive. A youthful actor by name Reginald Grasdorf contributed as much to the amusement of the audience as any of his seniors. As the naval cadet he revealed an amazing composure and a sense of humor that asserted itself in all his scenes. Estelle Despa portrayed the hardness of the spinster's nature. Her performance was nevertheless skilful and intelligent. *The Dear Fool* is vastly more interesting than its predecessor; it may be for that reason the actors appeared to so much greater advantage. * * * Oliver Morosco produced *Help Wanted*, a new drama by Jack Lait, at the Court Square Theatre in Springfield, Mass., last Tuesday night, with a cast specially selected for giving the play at the Maxine Elliott Theatre, New York, on Feb. 9, including Charles Richman, Grace Elliston, John Milner, Lois Meredith, Wm. Raymond, Jessie Ralph, Charles A. Abbe, Katherine Emmet, Edna Mayo, Rosamond O'Kane, Lorraine Huling, Vivian Rushmore and M. S. Golding. The theme of the play concerns a girl who works as a stenographer in private offices of business men who have tendencies toward flirting. The play is in three acts and four scenes, all laid in New York. * * * The Stage Society, for the benefit of the actors' fund, acted at the Lyceum Theatre last Monday afternoon an American play which had never been

seen before. It was written by Elizabeth Reed and called *Heap Game Watch*, the name applied by the Indians to the game warden of a section in the Bitter Root Mountains in Montana. There the action of the play passes. The first and second acts show the living room of a ranch and the second passes "on the lake trail where it crosses the outlet of the lake." The dialogue is generally characteristic of the Western figures in the play. Its truth to Western American life in its details is not to be questioned. A dweller on Beaver Creek is discovered by the game warden with elk in his possession when that means two years imprisonment. He takes to the woods. His daughter falls in love with a married man and wants to go with him to the North. Which of these two themes the dramatist intended to make the subject of her drama was not at first clear. It was not until the last act, in fact, that the father's willingness to abandon his lawless habits of catching trout and killing game out of season was used as an argument to compel his daughter to give up her plan of eloping with her married lover to the North. It was first the father who started off to Buck Centre to give himself up to the police. His daughter kept to the agreement and sent away her lover alone. * * * Definite plans for the remainder of this season in the Longacre Theatre here and his Cort Theatre, Chicago, have been made by H. H. Frazee, who made the announcement that H. B. Warner had signed a contract to star under the Frazee management for the next two years. Following the engagement of Dorothy Donnelly and Lon-Tellegen, who move from the Thirty-ninth Street Theatre to the Longacre next Monday in *Maria Rosa*, Warner will appear in *Billy Black*, a comedy drama by Charles Bradley. * * * Harrison Grey Fiske has signed contracts for a new play in which Mrs. Fiske will be seen next autumn. It is an eighteenth-century costume comedy by John Luther Long and Frank Stayton, and will afford Mrs. Fiske a role said to be as brilliant as *Becky Sharp*. * * * William Faversham announces the engagement of Constance Collier to play the part of Emilia in the revival of *Othello*, which will begin in the Lyric Theatre on February 9. * * * Henry W. Savage has engaged Irene Fenwick to play the leading woman's part in *Along Came Ruth*. Holman Day's adaptation of the French comedy, *La Demoiselle de Magasin*. * * * The Dartmouth Dramatic Association, represented by a company of twenty young men, will present at the Fulton Theatre, on Feb. 16 and 17, its own interpretation of *The Misleading Lady*, the farce comedy by Chas. Goddard and Paul Dick-ey, which is now playing in that playhouse. The Monday afternoon performance will take the form of a professional matinee given to the leading ladies of the New York theatrical companies. The rest of the house will be sold to the public, as will all the seats at the Tuesday performance. * * * *Change*, a play by J. O. Francis, was brought on last Tuesday evening

at the Booth Theatre. Change is laid in a Welsh coal-mining town. The clash is between the old and new generation—between the father and mother, who were brought up to work, fear God and prepare to escape hell fire and damnation, and the sons whom they have educated, who come back to the old home with their free-thinking and skepticism in religion, their unionism and strikes and everlasting fighting over the rights of the workingman. It is at the moment that this clash reaches its long prepared climax that the play begins. John Henry Price, the pride and pet of the two old folks, who have struggled and starved to make a minister of him, has read and thought too much in the university at Cardiff. "Some say that Darwin is to blame," he explains to his heartbroken father and mother; "some, in their desperation, would be for turning to the Roman Church. Somehow the Catholics leave a place for joy in their religion," says he, looking back on the harsh puritanism he has been brought up in. At any rate, he decides to leave the ministry—he can stand it no longer. His brother, Lewis, the fighting one of the trio of brothers, is urging the men on in their strike—there's a new spirit in the world, he cries, and Lewis is very eloquent; he is out of patience with those too narrow and stupid and bigoted to understand it, even though they be his own father and mother. Change is a work of sincerity worth seeing. * * * Under the direction of Milton and Sargent Aborn, the Century Opera Co., which is under the protection of the same financial interests that back the celebrated Metropolitan Opera House, has been giving splendid English Opera this season. One of its latest additions to a list of excellent singers is Orville Harrold, the tenor who made such a furore in London under the management of Oscar Hammerstein after his first season in America with the Manhattan Opera Company that was absorbed by the Metropolitan. The Hammerstein forces, of course, sought out an injunction to prevent Harrold from appearing last Tuesday night, but the Justice of the Supreme Court before whom the proceedings were held did not intimate that he would be in any

hurry to decide the case, and in the meantime Harrold would continue to sing for the Century Company. The repertoire of the Century for several weeks will consist of *Cavalleria Rusticana*, in conjunction with Hansel and Gretel, *Manon*, *Pagliacci* and *The Secret of Suzanne*, *Marta of the Lowland*, *Aida*, *Quo Vadis* and *Natoma*. It can truthfully be said that the Century Opera Co., giving opera in English, has filled a long-felt want, and that its constant patrons get more genuine enjoyment from the production than those who go to the Metropolitan merely for fashion's sake. Many of the patrons are the same, for it is no uncommon thing to hear a lady in the audience at the Century say: "I heard this opera down at the Metropolitan last week, so I thought I would come up here tonight and enjoy it." It was in the hopes of getting this class of genuine opera enthusiasts that Oscar Hammerstein started out to build his Lexington Avenue Opera House, but owing both to the opposition of the courts in interpreting his contract with the Metropolitan and also the inability of his builders to complete their work on contract time, Oscar's opera is not to be until some time next autumn, even if then. In the meantime the Century enjoys a free field and takes care of all of the natural overflow from the Metropolitan.

GAVIN D. HIGH.
SAN BERNARDINO, Jan. 28.—At the Opera House (Mrs. M. L. Kiplinger, mgr.), 27, *The Candy Shop* featuring Rock and Fulton, played to every seat sold. It is evident, in this section at least, that good musical comedy is what the people want. Another big house is assured by the advance sale for *Emma Trentini* in *The Firefly*, 30. Adele, the French operetta, is billed for Feb. 28. Pasquale's *Last Days of Pompeii*, in eight reels Jan. 31 and Feb. 1, matinee and evening. Auditorium and Temple, with moving pictures and vaudeville, are catering to good houses.

J. E. RICHL.

The *Blue Bird*, Maeterlinck's exquisite fantasy which played a wonderful engagement at the Cort Theatre last season, is due to reveal itself again shortly at that playhouse.

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SOUTHERN PACIFIC

The Exposition Line—1915

Correspondence

SALEM, Week of Jan. 25—Bligh (Bligh Amusement Co., T. G. Bligh, mgr.). First half: The popular Frank Rich Company, number two, to big business. Last half: Pictures and exclusive vaudeville acts to good business. Globe: Feature pictures and Mabel Ford singing popular songs; business good. Grand Opera House (Salem Amusement and Holding Co.): 29-31, Edison's Talking Pictures to good business. Ye Liberty (Salem Amusement and Holding Co.): Famous Players Company pictures to good business. Wexford (Salem Amusement and Holding Co.): Pictures and the ever-popular Colonial Players in The Police Inspector and Mrs. Temple's Telegram to capacity business for the week. Some popular company and are booked for the Wexford indefinitely.

ALBANY, Week of Jan. 25—Albany Opera House (H. R. Schultz, mgr.): Linn County Fair with a cast of about two hundred and fifty local people, was presented here under the auspices of the Ladies of the St. Peter's Guild, 28-29, to big business. This musicale was well presented un-

der the direction of Miss Andrews. Edison's Talking Pictures are booked for Feb. 1-2. Bligh (Bligh Amusement Co., F. D. Bligh, mgr.): First half: Pictures and The Nashville Students to good business. The Nashville Students are a clever bunch of entertainers. Last half: Exclusive Mutual program and the Frank Rich Company, number two, in musical comedies. This company is popular and plays to capacity business wherever they go. Company includes Porter Warfield, Jack Flemming, Harry Auerbach, F. W. Budd, Buelah Benton, Rubv Lang, Marion Rochester, and a chorus of eight. All productions are staged under the direction of Shirley Lewis and the music is under direction of A. H. Cokayne. The Rich Company will play a return date here February 9-11. Coming February 1-2, The Siberian Pictures; 3, The Rosary; 4-5, The Jolly Entertainers. Rolfe (Geo. Rolfe, mgr.): The Victor Donald and Al. H. Hallett Players for the week to big business. This company presents tabloid dramas, and changes bills nightly. One of the best dramatic companies ever seen here and will no doubt play a return date in the future. Dreamland (Lyle J.

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Ficklin, mgr.): Closed, remodeling. Hub (Searls, mgr.): Universal program. Third week of Baby Contest to fair business.

HONOLULU, Jan. 30.—Hawaiian Opera House: Yvonne de Treville, soprano, in costume recitals, January 31 and Feb. 5. Spaulding Company open in musical comedy, at Bijou, February 5.

LARAMIE, Jan. 31.—Opera House (H. E. Root, mgr.): Mutt and Jeff last night won hearty approval from a large house. Madame Sherry Feb. 2nd. JOHN WATT.

CARSON CITY, Jan. 31.—Grand Theatre (W. S. Ballard, mgr.): Feb. 6, The Rose Maiden by the Glee Club from the Nevada State University. Carson Choral Club has been organized with fifty members and J. A. Durand as instructor. The club intends presenting a light opera in the near future. A. H. M.

MARYSVILLE, Feb. 2.—January 31, 1914, at the Marysville Theatre. The California Jubilee Quartette gave a good entertainment. February 1, Lady Kilties Band was the attraction. Their playing was more than enjoyable, everything from rag-time to classic music. The band was greeted by a big house.

Before Cecil DeMille, the young American author of The Royal Mounted, which Andrew Mack is to produce at the Alcazar next week, put pen to paper for his highly successful story of the mounted police in the Canadian Northwest, he spent six

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The Sympathetic Side of Sothern's Nature

E. H. Sothern's instructive and sympathetic understanding of children is charmingly illustrated by a letter which now occupies the place of honor in the archives of the Hillside Dramatic Club, an organization of very young people that is developing the histrionic ability and incidentally awakening an intelligent appreciation of the drama in one of our residential districts. A little girl, unusually gifted with imagination and humor, was taken to see *If I Were King* as a birthday treat, and later wrote to thank Mr. Sothern for the pleasure he had given her and ask for his autograph. The following is the reply: "Dear little Miss—: Here is my autograph for you. The reason I let the King come out first, if he hadn't been first he would have been second. And the third thing, you know, he would have been fourth. So that would never do, being a king. I know you will understand that. I think you were all right about yours truly and your loving friend and all those things. One should say something that means something and conveys how your health is, such as: I am yours with elephants on my mind, or I am yours, with roast duck, which didn't agree with me, which sounds sensible. So I am yours, with my hat on one side. E. H. SOTHERN."

The incident recalls a somewhat similar occurrence some twenty or twenty-five years ago when Mr. Sothern, then filling an engagement at the old Baldwin Theatre in Captain Letterblair and *The Master of Woodbarrow* was suffering temporary reverses of fortune. A very small part of a still smaller audience hastened to assure the young actor that the public was not entirely cold and unresponsive; some weeks later receiving an answer so full of kindly courtesy, that, all unknown to Mr. Sothern himself, it firmly established a relation of lasting cordiality between them.

Correspondence

OAKLAND, Feb. 2.—Within the Law, with Margaret Illington and a splendid supporting company, is having a fine week's run at The Macdonough and is playing to capacity houses at all performances. It is a big, broad play, full of humor and pathos and meets with the approval of everyone. Adele, 9-11. The Blue Mouse is the attraction at Ye Liberty and is doing the customary business. Albert Morrison, as Rollett, gives a fine performance and fully sustains the impression made in previous productions. Wallus is remarkably well

played by that veteran actor, George Webster. An unusually good bit of acting is done by Alice Fleming in the title role and Mrs. Gleason as Mrs. Lewellyn gives a most artistic, refined and characteristic performance. The balance of an excellent cast comprises: J. Anthony Smythe, Brady Kline, Frank Darien, Walter Whipple and Marta Golden. Miss Golden, in a capital make-up, gets laugh after laugh. The Boss is in preparation. Frank Keenan is the headliner of an entire new bill at The Orpheum. He appears in a new playlet by Willard Mack, entitled *Vindication*, and scores a big hit. Associated with him on the program are Edna Showalter Smith, Cook and Marie Brandon, Cummings and Gladdings, Ioleen Sisters, Paul Conchas, McCormick and Irving, and Nelson and Nelson. The Photo Girl, another of Dillon and King's musical offerings, is drawing fairly good houses at The Columbia, and is proving a good laugh-producer. The play sparkles with fresh fun. It is delightfully acted and has no end of laughs. Dillon and King are especially good and the balance of the cast are up to all requirements. A high-class bill from beginning to end is the order of the week at Pantages. No particular top notcher, but every number good. On the bill are Roland Carter and Company; Lyons and Cullum; The Riding Costellos; Walter Terry and Fiji Girls; Newsboys' Quartette; and Allegro. One of the great theatrical events of our local season was the appearance of Pavlowa, the Russian dancer, at Ye Liberty, Monday evening. Her dancing proved a revelation and at all times held the audience spellbound. The spacious playhouse was taxed to its utmost capacity. Clara Butt and Kennerly Rumford will appear in a program of song at Ye Liberty, 9. Josef Hofmann.

Savoy Theatre

Traffic in Souls, a most absorbingly interesting photodrama founded upon the Rockefeller white slavery report and the investigations of District Attorney Whitman of New York City, is proving a wonderful attraction. While *Traffic in Souls* is not founded upon a pleasant subject, the treatment of the theme, however, is dignified and free from any salacious feature, and the young and old, untutored and blase all find something that sends them home in a contemplative frame of mind. This picture, which is in six long parts, has been running in New York City at half a dozen theatres to an aggregate attendance of about 70,000 people a day, and it has been heartily indorsed by opponents of vice all over the country.

Alcazar Theatre

This week Dion Boucicault's *Arrah-na-Pogue* with Andrew Mack in the role of Shaun The Post, is the best Irish play that has been seen here for some time, and the admirable work of the various members of the cast is highly appreciated by very demonstrative audiences. The scenery and lighting effects were exceptionally beautiful and added their measure to the success of the show. Andrew Mack, as Shaun, was seen at his best as the light-hearted jaunting car driver, and sang a number of beautiful Irish ballads that were highly appreciated.

Beamish McCoul, as played by Kernan Cripps, was a very clever piece of acting which held the audience every minute of his presence. Burt Wesner, as Col. O'Grady, had a splendid brogue and a bluff, hearty manner in keeping with the character. He carried off all the honors that the part allowed. The best piece of character work seen here for some time is being done this week by W. J. Townsend as Michael Feeny, a process server. His work is so good that the audience forget themselves while looking at him and the hissing aimed at the character was frequent. J. Frank Burke made good as Sergeant Jones, as did the rest of the cast in their respective parts. Louise Hamilton, as Arrah Meelish, was pretty and captivating enough to suit everybody concerned. Louise Brownell made the most of her part of Fanny Powers, and Katty Walsh was well taken care

of by Annie Mack Berlein. Gaelic Dancers, Bessie Allen and Pearl Ilickman and Dan Cotter and P. J. Kelleher, danced several ha reels and jigs and were well received.

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Columbia Theatre

Adele, very beautiful and charming to an unusual degree, will conclude its engagement here tonight, after affording our theatregoers two weeks of the most satisfying pleasure. Regarding this as a standard set by the New Era Producing Company, we say, send some more shows of the same kind. Next week, the Arnold Bennett success, *Milestones*.

Cort Theatre

Mr. Sothorn's *Hamlet* is the pinnacle, the supreme art of our stage, not alone in the technical perfection of the presentation, which is unsailable and only approached by one or two of today's artists, but in the philosophical analysis of a character that always has and always will baffle minds not gifted with spiritual as well as intellectual insight, and with the Maeterlinck mystic imagination. Always satisfying and absorbing, in the two years since he was last here, Sothorn has developed his *Hamlet* tremendously. As an actor he never stops growing; his art must be quick, not crystallized, or he is not satisfied, wherein all his work is distinctive; his interpretation of character begins on the inside and works out, illuminated as it were by divine fire. And so with the *Hamlet*, which seemed so full, so rounded. Little minor points, which it was difficult to relate to the plot, stand out cleared of their vagueness; questions are suggested and answered before we have thought to ask them; it has grown more complete, and yet simpler, shorn of all gesture or expression that might tend to confuse rather than light the understanding. Suddenly *Hamlet* has ceased to be a play and has become a human tragedy that bites in with its nearness. It is curious how we are made to feel the loneliness, the isolation of the young prince, so different from his voluntary withdrawal from life at Wittenburg, where he lived as a philosopher in sheer delighted enjoyment of mental processes for their own sake. Torn from a fitting, congenial environment and flung unprepared into a fevered atmosphere of physical activity and indulgence, with a philosophy that has drawn him away from the life currents and had not yet equipped him to return and master and direct them, resistance to his doom of maladjustment and death is futile. But Sothorn alone, of all the *Hamlets* I have seen, gives a glimpse of the moulding and hardening of his character by his misfortunes and the kingliness of the king he might have been. The company, while perhaps not so fine as the last, is better in particular instances. John Sayres Crawley is the King, a craven whose conscience is fear and distrust, whose furtive eye discerns on every hand the treachery he wears in his own heart. Sydney Mather is again *Laertes*, a noble and sincere figure, representing the best in the life of action; and Frederick Lewis plays *Horatio* with the same fine feeling and sense of character. Miss Singer makes a handsome queen and Miss Valentine takes the part of *Ophelia*; she is careful and effective, but in truth here is where we miss Miss Marlowe. George W. Wilson is in-

imitable as the grave digger, whose scene in less expert hands has wearied ears not attuned to the Elizabethan drama. Shakespeare is always a dispensation of Providence, a rest and cessation from our immediate surroundings that brings life again into perspective. As Mr. Sothorn gives it, it is the best of the classics and the best of modern drama rolled into one.

SOTHERN AS HAMLET

The *Merchant of Venice* is pre-eminently a love story, set in the glory of Venice when she was mistress of the world; when all the culture, all the wealth, all the pomp and circumstance from all corners of the earth centered there. This is the note of Mr. Sothorn's production, the emphasis that makes it richer, fuller, of greater value as a play than contemporary productions. First and foremost it is a gorgeous pageant, filled with myriad brilliant-hued butterflies that glitter and sparkle like jewels as they flutter their wings in the golden sunlight. Bassanio is a great lord and Portia a noble lady, whose happiness is bought at so great a risk by the merchant whose argosies cover the seas, and at the greater price paid in full by Shylock. The coherence of the story is maintained by a fine sense of values, a balance and proportion, by which all incidents are made to contribute to the central plot, and the care and ingenuity with which each circumstance is developed only serve to further focus the attention. Shylock is only the black shadow in the general brilliance, the conventional villain of melodrama, unless we remember him as the avenger of Israel, who suffers for his nation—a tragic figure, truly, devoid of love or sympathy, yet exciting only pity and indignation for the wrongs of his people, as Sothorn plays him. Mr. Sothorn's Shylock, like all his other characters has grown in reality of conception and ease of execution. It is different from the other Shylocks, but consistent and more deeply grippingly human than the rest. And the company shines out as brightly as the play itself, lending itself with unfailing sympathy to the rhythm and romance of the period. Notable are Frederick Lewis, the finest Bassanio we have today, noble, high bred, scholarly, a figure that rivals his *Mercutio* in sincerity and magnetism; and John Sayre Crawley, who plays the too little known Morocco, with the burning glow of the tropics under his brown skin, and the poetry and imagination of the Saracen civilization. I knew Mr. Crawley for his *Sir Andrew Aguecheek*, but his *Prince of Morocco* is memorable. Sydney Mather is a merchant of splendid dignity, and a repose often lacking in some clever members of the company, and George W. Wilson's *Launcelot Gobbo* contains more of comedy and less clowning than is usual. Mr. Lark Taylor is a gentlemanly as well as humorous *Gratiano*. Miss Valentine shows considerable promise as Portia, the court-room scene being especially satisfying. Miss Singer makes a charming *Nerissa*. But it is the version of the play and the fine ensemble and setting that is of interest, after Mr. Sothorn's characterization.



Cybil Walsh as Rose Sibley and Stanley Warmington as John Rhoad in Milestones, at the Columbia Theatre next week.

The Coming of Milestones

The greatest interest is attached to the two weeks' engagement at the Columbia Theatre, beginning Monday evening, of *Milestones*, the Bennett-Knoblach comedy drama that has created such a sensation everywhere. It is a distinct novelty for a three-act play to depict so fully and truthfully the history of its people through three generations, and to carry out the idea of the authors requires a degree of versatility and thoroughness on the part of the actors that is rarely met

with. The company brought to this country from London for the interpretation of these exacting roles includes: Auriol Lec, Sybil Walsh, Cathleen Doyle, Florence Born, Marie Hassell, Katherine Brook, Stanley Warmington, Harold Holland, Ernest Lacey, Frederick Lloyd, Douglas Jeffries, Myles Wood, Frederick Ponley, and Montague Weston. *Milestones* is making a record trip around the United States, during which it will play but two cities on the Pacific Coast—San Francisco and Los Angeles.

Gaiety Theatre

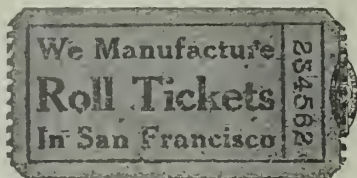
The *Merry Gambol* is a happy designation for this week's offering, and it is a worthy successor to *The Candy Shop*. In point of individual merit, and in the gorgeousness of the costuming, San Francisco does not want anything better—at any price. Marie Dressler is a large part of the show, and the way she capers through the two acts wins her many additional admirers to those she has won already in this city. Her ability was never given a better chance and she touches the high-water mark of artistic foolery in every one of her scenes. No better proof of this assertion is needed than that of the succession of crowded houses that has been in evidence all week, and from the outlook will continue for weeks to come. Surrounding Miss Dressler is a large and clever cast of principals and a beauty chorus that is good to look upon. Of the well-known principals, there is Charley Mason, who has a large following in this city. He plays the part of an operatic manager, and his efforts at burlesque music directing are about as funny as anything we have seen. Encore after encore follows his stunts. Then there is Chas. Judels, who delivers an Italian monologue that is decidedly high art. Charles Purcell,

who has made his mark here singing *The Chocolate Soldier*, is very likeable in the part of the *Pittsburg Millionaire*. Alf. Goulding, long identified with local theatricals, is a positive hit as *Deacon Parkstock*, and his Scotch number and dance is a great success. Elmer Ellsworth, is the pickpocket. Frank Hayes, as the gendarme, Odden Wright, as the hotel proprietor, and John Young and Frank O'Rourke, as the twins, gave admirable assistance. Gene Lumeska, looking handsomer than ever, gowned superbly, and acting with spirit and grace, despite an evident effort because of a decided hoarseness, gained new laurels. Alice McComb, the maid of all work, was satisfactory, and the only weak spot was Gladys Goulding, in the sou-brette role. Miss Goulding lacks personality and has a little, wee speaking and singing voice that handicaps her sadly. The orchestra was in admirable spirit under the masterly control of Frank Pallma, a director of rare insight. It is rarely that a musical show is as satisfying as *The Merry Gambol*, and, by all means, see it.

Frank A. Thorne will open a dramatic stock in Globe, Arizona, with the Reeves circuit houses to follow. Two bills a week will rule.

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Columbia Theatre

Milestones, which has but recently completed a two-years' engagement in London and a year in New York City, will come Monday night for an engagement limited to two weeks. This city and Los Angeles will alone in this State see this production and company of London artists who have won enthusiastic praise from critics and public. Milestones is a comedy-drama by Arnold Bennett, the essayist and novelist, and Edward Knoblauch, the author of *Kismet*, *The Faun*, and other brilliant plays. Together they wrote one of the most remarkable plays ever presented, a play in which the fortunes of two families are carried through three generations, the action covering a period of 52 years and calling for its interpretation most remarkable work on the part of the actors. In the first act (1860) the members of the Rhead and the Sibley families are seen in their youth, in the next act (1885) they are middle-aged folks, whose children begin to dominate the action; in the last act (1912) a third generation is seen (and heard) while the young folks of the first act are now tottering old men and women. All the action takes place in the same room, but as its original occupants advance in years, so, too, does the character of the room itself change with the different times.

Alcazar Theatre

Starting on Monday night Andrew Mack will offer for the first time in San Francisco his highly successful play of the Canadian woods, *The Royal Mounted*, from the pen of Cecil DeMille. In *The Royal Mounted* Mack plays the role of Victor O'Brian, a sergeant in the mounted police that patrols the lumber camps and trapping districts of the great Canadian northwest. The play teems with strong dramatic situations, in each of which there is a thrill, romance and love of the sort that is dear to the hearts of all theatregoers, and a splendid comedy relief to offset the more serious situations. All of the scenes are laid up in the great open country of the far North, showing the Mounted Police Headquarters of Calgary, Alberta; Russell's Camp No. 13, on the Great Elk Lake; a cabin on the Great Elk, and Smoky Pass at sunrise. Into this locale, the author has placed a story of unusual and original interest, telling how Sergeant O'Brian, of the Royal Mounted sets out to find the murderer of Jed Brown, a notorious trapper in the North woods. He meets and falls in love with a beautiful young girl, Rosa Larabee, and, as the play progresses, he discovers that it was Rosa's brother, Sam, who killed Brown. Rosa turns on him, accusing him of having used her love to force her to betray her brother. O'Brian is helpless in the face of this crisis, but when it is proved that Larabee killed Brown to save his sister's honor, he is set free. O'Brian wins Rosa and the play ends happily.

Gaiety Theatre

The success of *The Merry Gambol* last Monday night when Marie Dressler, at the head of a splendid company, returned that playhouse to its proper realm of gaiety, has been justified throughout the week by large audiences. It is certain that *The Merry Gambol* will rival the run of *The Candy Shop*, which was the opening performance of the season of musical comedy that now is established. Besides Miss Dressler, there are many others who lend "occasion" to the comedy, not to mention the army of pretty girls almost constantly in evidence. The Marvelous Millers, in their sensational dancing number; Charles A. Mason, in a "saengerbund" number that is full of harmony and comedy; Gene Laneska, as dainty and pretty as she was in *The Candy Shop*; Charles Purcell, whose singing is as clarion as it was in the *Chocolate Soldier*; Charles Judels, who does a neat bit of characterization in the role of an Italian; Jeanette Lansford, whose voice lends beauty to many ensembles; and in short, the entire cast of principals is of such excellence as to make the observer of costume and scenic splendor rub his eyes and wonder "how can it be done for a dollar?"

Savoy Theatre

Traffic in Souls, which will enter upon its third successful week in this city on Sunday, is the best of the so-called "white slave" plays thus far to have put in a local appearance. It has many highly colored scenes and there is plenty of cause for all of the advertising it has received in New York, where it has been playing simultaneously at half a dozen theatres, but in it there are no salacious and suggestive features such as one might suspect from the nature of the story and the vogue just now of "going the limit," as stage slang has it. On the contrary, it is a well written story, concise, dramatic and splendidly staged and takes advantage of all the most modern possibilities of the film drama. The story, in the earlier scenes, is loaded with detail concerning the procuring of girls for immoral purposes in a big city, but even this is quite relevant, because all the later scenes concern the specific "little sister," who is spirited away, drugged, whipped almost to submission and is rescued just in time by the police, led by the fiancé of the heroine. *Traffic in Souls* is certainly a remarkable photo-drama from every viewpoint, and it is shown continuously every day, from one o'clock in the afternoon until eleven at night, with dancing on the stage of the Savoy Theatre after every performance.

The Orpheum

The Orpheum bill next week will have as joint headliners W. H. Murphy and Blanche Nichols and their company and Gertrude Barnes. Mr. Murphy and Miss Nichols will present a new travesty, styled *The School of*

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Acting. For whimsical character delineation Mr. Murphy is entirely in a vaudeville class by himself, while Miss Nichols is simply inimitable as a "repertoire soubrette." The *School of Acting* is one big laugh from start to finish. Miss Barnes, whom the Eastern critics style "that wonderful girl," will introduce her singing impersonations. She is possessed of an unusually fine voice. Probably her greatest hit is *Troubles of a Broadway Show Girl*. The Maxine Brothers, clever, original and daring acrobats and dancers, bring with them as their principal feature their comedy dog, Bobby, a diminutive fox terrier who is a canine revelation. Demarest and Chabot, two talented and versatile young men, will present a fascinating act, which includes instrumental music, comedy and dancing. They play a violin and cello duet exquisitely. One of them is also an excellent pianist. Next week will be the last of Willa Holt Wakefield; Dr. Carl Herman, the electrical wizard; Goleman's European Novelty; and Eddie Leonard and Mable Russell.

The Empress

The name of Sullivan & Considine means world best vaudeville at popular prices. A great bill is promised for Empress patrons during the week, headed by Crossman's Six Banjo-phiends. One of the novelties to be presented is a one act playlet, entitled *Huckin's Run*, presented by Walsh Lynn & Co. There is comedy, pathos, melodrama and three songs, and a light natural plot in twenty-eight minutes' playing. A royal treat for the musicians will be given by Luigi Dell Ore, the musical virtuoso. Dell Ore has designed and constructed a new type of harmonica, and an entirely new musical instrument called the harmonapeda, upon both of which he performs in a most delightful manner. Burke and Harrison, musical comedy favorites, will offer bright bits of song and wit. Leonard and Louie, "The Fashion Plates," are somewhat different gymnasts. Belle Gordon, the bag puncher, will give a skilled and fast exhibition of bag punching and athletics. Other big features and world's best photoplays will make this bill the talk of the town.

RED BLUFF, Jan. 31.—By a recent order of the city council, all picture house managers must close their theatres on Sunday. The Opera Photoplay, Empire and Princess theatres closed their doors for the first time January 25, 1914. The Sunday closing was brought about by the Christian Men and Women Society. Opera Photoplay: Pictures only. The Wolf, Feb. 3; Mutt and Jeff to follow.

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Personal Mention

FERRIS HARTMAN is unseen in the production at the Gaiety, but is quite in evidence as stage director, and Flora Norris is the ballet mistress.

ISABELLE FLETCHER is scheduled to succeed Alice Fleming at Ye Liberty in Oakland in four weeks, and there is a rumor that Thurston Hall will be a special summer attraction.

JUSTINA WAYNE has closed with The Inner Shrine company and has opened with the Jefferson Theatre stock of Portland, Me., playing the leads.

MRS. DOUGLAS CRANE is being coached in her role of Missy in *Her Soul and Her Body*, by Frederic Belasco personally, and the latter predicts a startling success for the little actress-dancer when she makes her local bow at the Alcazar on February 23rd, in the first production on any stage of Louise Closser Hale's brilliant new play.

SUPREME COURT JUSTICE NEWBURGER of New York has handed down a decision, Jan. 26, awarding a decree of absolute divorce to Mrs. Violet Gerish Colby Harvey, prima donna, from her actor-husband, J. Clarence Harvey. The testimony regarding Harvey's fondness for a chorus girl and of his visits to her apartment in a San Francisco hotel was given before the referee, who recommended that a decree be granted to Mrs. Harvey.

ADELE BELGARDE, the popular "grande dame" of the Alcazar Players, is enjoying a well deserved rest during the season of Irish plays. There being no parts for this favorite in the Mack repertoire, she is busying herself planning and designing new gowns with which to fascinate the feminine contingent of the Alcazar patrons. These she will display on her return to the fold in support of Mrs. Douglas Crane in *Her Soul and Her Body*, the new play in which the elfin-like little dancer is going to appear shortly, at the popular O'Farrell Street playhouse.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Edwin August's friends hated to see him go away from Los Angeles even for a short time. One of the Los Angeles papers published an article on Mr. August in which his views upon several questions were given. Mr. August believes in reserve and in not being familiar with everyone; he chooses his friends carefully and they swear by him, but he does not believe in acquaintances and this has often been criticised. He defends his position very emphatically and points out that he is nothing of a humbug, he knows his friends and he cannot see why he should pretend to like people he does not know and does not want to know, he is too busy with his work to waste time in commonplaces. There is a whole lot to this when one thinks it over. Everyone hopes his trip will benefit him, for he was overworked and needed the rest very badly. Good luck to him. * * * Grace Cunard, in answer to an amorous letter from a young man in Wisconsin, begs to say that she is not married nor is she desirous of wedding even with a young man of unblemished age from Wisconsin. * * * Wilfred Lucas, director of the International Features at Hollywood, was seriously injured in a very curious manner whilst playing in *The Trap*. During the course of the play, Lucas, who took the lead himself, had a log which took four men to lift. He a log which took four men to lift. He is an especially powerful man, but a big knot caught the edge of his shoulder and snapped his shoulder blade. He was in agony, but went through the scene in a particularly realistic manner. * * * It is fortunate that Cleo Madison has a level head, otherwise it might be turned from the attention she received at the hands of the critics and the public. She demands attention every time she appears on the screen by the force of her beauty and personality. * * * Carlyle Blackwell's studios at East Hollywood present a very busy appearance. In a comparatively short space of time there have sprung up a huge stage, new property rooms and some of the most elegant dressing rooms, each with its running water and two shower baths which adjoin the dressing rooms. * * * Alexandra Phillips Fahrney was interviewed in Los Angeles this week and a very interesting story she told the interviewer. This clever little lady has written a large number of very fine scenarios and has been writing them under her own and assumed names for we hate to say how long, ever since the game started, at which time she took all the leads for the Nestor Company in the East. Her scenario is a very finished product and she does not know what it means to have one returned to her; how many can say that? * * * Adele Lane, the charming emotional actress of the Selig Company, has benefitted by her rest. Miss Lane will soon be in harness again, which is good, for she will be missed even for one or two releases. * * * Harry C. Matthews, with Elsie Albert and Baby Early, will soon say good-bye to Bliss, Oklahoma, where Mr. Matthews has turned out some fine

pictures for the Miller's Ranch Company which will be released under the Warner's Features. Mr. Matthews and his company will come to Los Angeles, where, it is said, he will again produce with the Universal Company. Ray Myers will also come with them. * * * The Photoplayers' Club is going to have a wonderfully fine souvenir to give away with its program this year. The reservations are away ahead of last year already, and these are coming both from the East and the West. Over five thousand will be printed and the handsome booklet will contain the photographs of nearly every star of note in the West. The tickets are on sale and the advance sale promises a great big success. * * * J. Farrell Macdonald, well-known director at the Universal, is a member of the Southern California Yale Club, class of '01. Last year at the athletic meet he played for the Yale team in a three-cornered match with the Harvard and Princeton alumni clubs and showed his quality by bringing in a run and hitting out a single and a double. * * * Pauline Bush is going to set the tongues awagging at the Photoplayer's ball on St. Valentine's night, for she is having a dress imported from Paris. The scribe was quite unable to master the details of this creation—his French is rusty anyhow, but he gathered that it is to be of the most delicate pink imaginable—"charmeuse" he believes—and that it is to be trimmed with silver lace. As the young lady is exceedingly graceful and possesses good taste to a marked degree, the ball dress is sure to be charming. * * * Fred Fralick is now a member of Donald Macdonald's comedy company at the Universal, and Donald has also annexed that clever character actress, Lule Warrenton, one of the most versatile heavies and characters in the business. * * * Edna Maison plays a fascinating part in a two-reeler now being produced by Otis Turner in which Herbert Rawlinson and Frank Lloyd play the twin brothers. They play deals upon the discovery of radium and upon its properties, one of which is demonstrated to be the gradual cure of a girl whose mind has been temporarily deranged owing to trouble and shock. Miss Maison gives a wonderful presentation of a most difficult role and is most convincing. Both Herbert Rawlinson and Frank Lloyd are excellent. * * * In *The Acid Test*, a political play which J. Farrell Macdonald is now producing with J. Warren Kerrigan, Oleo Madison will have the only woman's part in the photoplay. It is a strong part and to the lady's liking. * * * Grace Cunard is now known as "Lady Raffles," not that she really possesses kleptomaniac tendencies, but because she is taking the part of a Lady Raffles in Francis Ford's long series of photoplays. If Francis is not careful he will be dubbed "Kelly, the detective" for the same reason. * * * Burton King is improving his Glendale studio considerably and is preparing to put on some big features under the Usona brand. So far he has put on one- and two-reelers, but they have "caught on." The Usona brand

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has its releases through the Mutual. * * * At Carlyle Blackwell's studios there are hanging around skins which are being dried; these are to be used on the Zulu shields which are to be used in the *Framework of Fate*, which he is about to produce, during the action of which the audience will be taken to South Africa and see a really faithful reproduction of the Zulu attire (what there is of it) and their shields and assagais—all made to correct models by an expert who went through the Boer War and spent some years in Africa. It is one of the most interesting photoplays which Mr. Blackwell has ever put on, for it has a most exciting story. * * * Few people know that Edith Bostwick, of J.

Farrell Macdonald Company, is an expert photographer. She and Mr. Macdonald have a wonderful collection of photographs taken all over the world, and which have often been exhibited. These pictures are not only of happenings in the motion picture world, but were taken while they were on the legitimate stage as well, and also while traveling with an opera company. * * * Helen Case delighted her friends the other evening when she entertained and gave a private exhibition of the new dance steps she has invented. Helen is one of the daintiest dancers the stage ever had, and as a child sang and danced her way into popularity both in musical comedy in Chicago and on the vaudeville stage.

Spotlights

No musical production offered in San Francisco for many months past has brought out so much singing excellence as is noticed in *Adele*, at the Columbia Theatre. John Parks is by long odds the finest baritone and cleanest-cut actor seen in a musical comedy in late years. The two prima donnas, Carolyn Thomson and Nannette Flack, are cast to splendid advantage.

Bessie Abbott, late of the Metropolitan Opera House, New York, will make her first appearance in San Francisco in the artistic revival of *Robin Hood*. Miss Abbott heads a cast of rare excellence, presenting the greatest work from the pen of Reginald De Koven and which musical offering has known a very great popularity with theatregoers. Klaw & Erlanger promise the identical performance as given at the Knickerbocker Theatre, New York.

Laurette Taylor began the 61st consecutive week of her engagement in Oliver Morosco's production of *Peg O' My Heart* at the Cort Theatre, New York, last Monday night. This comedy hit is still playing to capacity business. In addition to Miss Taylor, those in the company who have not missed a single performance of the play since it was first produced at the Cort on December 20th, 1913, are H. Reeves-Smith, Hassard Short, Clarence Handyside, Reginald Mason, Peter Bassett and Emilio Melville. Violet Kemble Cooper replaced Christine Norman in the part of Ethel last summer owing to Miss Norman's failing health, and Yvonne Jarrette is now playing the part of the maid, created by Ruth Gartland.

Oliver Morosco's specially engaged company for the presentation of Jack Lait's drama, *Help Wanted*, opens in New York, on February 9th. The cast includes Charles Richman, Grace Elliston, John Milern, Lois Meredith, William Raymond, Jessie Ralph, Charles A. Abbe, Katherine Emmet, Edna Mayo, Rosamond O'Kane, Lorraine Huling, Vivian Rushmore and M. S. Goldaine.

McIntyre and Heath and the world's best dancing chorus, in John Cort's production of George V. Hobart and Jean Schwartz' musical comedy, *The Ham Tree*, are simply "cleaning up" on the Pacific Coast. This is one of the biggest box-office attractions on tour this season.

The Midnight Girl had its opening presentation this week in Providence, R. I., and will go to New York after a brief season. The company includes Geo. MacFarlane, who is featured at the head of the cast, and Viola Gillette, Margaret Romaine, Eva Fallon, Louise Kelley, Juliette Lange, Louise Brunelle, Teddy Webb, Geo. White, Denman Maley, Clarence Harvey, Frank Farrington, Paul Ker, George A. Schiller and Harry MacDonough, Jr.

The Gilbert & Sullivan Opera Company has been reorganized and opened in Montreal January 26th. De Wolf Hopper is the star at the head of the organization, which also includes Arthur Aldridge, Arthur Cunningham, Herbert Waterous, John C. Thomas, Alice Brady, Gladys Caldwell, Sara Edwards, Florence Lee, Gertrude Self and Marie Mordaunt. The main piece in the repertoire this season will be *Iolanthe*.

Vaudeville

The Orpheum

Eddie Leonard, "first time in white-face," had to come out and beg the audience to stop applauding him, so that the show could go on, which is 'nuf said to prove how popular he is on this week's bill. He certainly can make his feet "talk" and with the assistance of Mabel Russell, kept the house in an uproar of approval. Claud and Fannie Usher also make their usual hit in a new, very home-like little sketch containing both humor and pathos, entitled The Straight Path, and, of course, their canine actor, Spareribs, graced the cast. Dr. Carl Herman, the electrical wizard, together with several men invited from the audience to come up on the stage and take part in the performance, accomplished some highly entertaining as well as comical and noisy electrical feats. He succeeded when properly charged with electricity, in lighting a paper from any part of his anatomy that the audience requested, but got peeved when some gallery god called upon him to draw fire from his pet Imperial mustachio. Nance O'Neil did her usual good work and was very tragic in the denunciation scene from The Jewess. The others in the cast are Alfred Hickman, who was rather weak as Joseph; Georgio Majeroni; John Murray; and Eva Lewis, who plays the part of Dame Von Groschen very acceptably. Willa Holt Wakefield does a very dainty and pleasing turn at the piano in her own charming fashion. Walter Lawrence and Frances Cameron, holdovers from last week, continue to please the crowd with their Bit of Broadway, and the Four Original Perez, the only other holdovers, are still doing their bounding ladder feats in a light, but sure-footed way. Goleman's European Novelty, while pleasing, contained no particularly new nor startling features, outside of the fact that the usually antagonistic dogs and cats in the act seemed to have dropped their natural enmity and apparently love one another. This concludes a very interesting bill containing practically everything from "soup to nuts" in the variety line.

The Pantages

The Pollard Opera Company, in a comedy playlet, A Millionaire for a Day, is a real headliner this week. This is one of the best musical comedy acts seen at this house for many months. Teddie McNamara and Queenie Williams do especially clever work. Musette, the dainty dancing violinist, is a versatile artist. Her work as a violinist is without question remarkable and her dancing is equally good. She is one of the best acts in vaudeville. An added feature is the Music Publishers' Contest. Several well-known music publishers are represented by clever singers, who sing their latest popular song hits. The winner will be presented with a magnificent trophy offered by Pantages. Gertrude Dean Forbes and Company are seen in A Wild Rose. Kresco and Fox present a clever bit of comedy in A Lesson in Aviation. The De Forrests, popular tango dancers, present the latest dances. Roche and Crawford sing some good

MARGARET ILES

Playing Orpheum Time, presenting the comedy satire, THE SOUL SAVERS, by Anita Loos

songs and put over a good line of comedy. Motion pictures complete an unusually good bill.

The Empress

Big Jim, the dancing bear, is the headline attraction here this week. He skates, marches, drills and does some laughable rag dancing. Maurice Freeman and Company offer a beautiful little playlet, entitled Tony and the Stork. Williams and Warner are musical fun-makers who burlesque Sousa's Band. Frostic, Hume and Thomas, a trio of singers, entertain with a number of popular songs. Charles Drew and Company in Mr. Flynn from Lynn, with Charles Drew as the belated Irish traveler, and Joseph Walters as the station agent, get many laughs. Weston's Living Models, novelty posing act, represent marble statuary. The added attraction is Harry Green, the old man with the boy's voice. He sings a number of old songs, finishing with an Irish song in a clear tenor voice, and is one of the hits of the bill. Good motion pictures complete this excellent bill.

The Lincoln

An excellent bill is offered this week at the Lincoln. Mae Nannery and Company present a beautiful playlet, entitled The Reckoning. Miss Nannery is an artist, and we know the patrons of this house will appreciate her work. Other acts are Silver Tongue; Almont and Dumont, high-class musical act; and Miss Forsythe. An interesting series of motion pictures finishes the program for the first half. The second half: Shipp's Dog, Monkey and Pony Circus; Millie Shan, singer; Lllelyn, singing and talking, complete the bill.

The Republic

Tina Ridekoff, high-class singer, opened the bill for the first half this week. Barnes and Stock, the boot-black and the lady; Animated Weekly; King and Thornton Company presenting a dramatic playlet, Vengeance; return by request, Josephine Gassman and her Piccaninnies; Schepp's Dog & Pony Circus and an extra series of motion pictures make up the bill. Miss Laman and Company; Johnson and Wells, comedy duo; Hayes and R'lves, singing and dancing; Flavilla, the girl with the white accordion; and Julia Gonzales, aerial act, complete a good bill for the second half.

The Princess

Bert Levey vaudeville is going big this week. For the first half The Four Russian Dancers and Singers; Howard Foote, singing and talking; Campbell MacKinsey, violinist; Forbes and Thelen, military singing and talking comedians; Jack and Mayme Cagwin, comedy singing and talking act; and The Oxford Trio, singers of ballads and rag-time music, make up a good program. The second half: Cycling Crane, sensational cyclist;

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The Peerless Comedy Four in a mixture of mirth and melody; Bohm and Wilhelm, hand and head balancers; Snow and Rudy, comedy, harmony singing and talking; Chas. Lee Calder and Company, presenting the comedy act, False Pretenses; and Lowe Musical Trio, singing, hard and soft-shoe dancing and instrumental novelties, complete a fine bill.

The Wigwam

Monte Carter and his Dancing Chicks are giving the audience many good laughs in Izzy at the Beach. Izzy's arrival at the beach in his new Ford car is a scream. Other acts are Bell and Bell, the college boy and the girl ventriloquist; Bohm and Wilhelm, hand and head balancing experts; and the third addition of the Pictorial Song Review, with Harry Fox, Edith Burton and Jack Howard, is a good bill for the first half. The last half La Vine and La Vine, novelty comedy acrobats; Morton and Elliott, phenomenal paper manipulators and harmonica players; and the fourth edition of the Pictorial Song Review and Monte Carter and his twenty fun-makers in another scream, comprise an entertaining bill.

The Majestic

Jules Mendel and his Roly Poly Girls opened at the Majestic this week for a ten-week's stay. Jules Mendel, better known as Heinz, is a German comedian, and he has the support of a cast which includes Al. Frank, James Spencer, M. Bernardo, Billy De Long, Corrinne Lesser and Rose Mendel. His first offering was A Little of This, A Little of That and Something Else. Flavilla, the girl with the white accordion, is truly artistic and did her turn as an extra attraction. Motion pictures complete the bill for the first half. The second half Mendel and company present Something More. Wordson, the man who imitates birds and animals, carries a series of very interesting slides which he used in his work. High class motion pictures round out the program. The appearance here of Mendel is a distinct disappointment. The chorus is hard working, but too rough and noisy, and a couple of the girls should be gently admonished that the Majestic Theatre is not on the Barbary Coast. Mendel is a good comedian, but no riot. Al. Franks is a good actor, likewise, but he is doing the same stuff we saw him in fifteen years ago here. Rose Mendel's idea of comedy from a grotesque make-up is too startling. Give us something dainty, Mendel, and let your comedy work out easily and naturally. Don't depend too much on physical exertion.

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Bookings

At the Sullivan & Considine, San Francisco office, through William F. Reese, their sole booking agent, for week of February 8, 1914.

EMPRESS, San Francisco—Luigi Dell'Oro; Burke and Harrison Walsh-Lynch and Company; Leonard and Louie; Six Banjophians; EMPRESS, Sacramento—William and Warner; Frostic, Hume and Thomas; Maurice Freeman and Company; Chas. C. Drew and Company; Big Jim. EMPRESS, Los Angeles—Price and Price; Three Musketeers; Mr. and Mrs. Perkins Fisher; Dave Ferguson; Archib Goodall. EMPRESS, San Diego—Herman and Shirley; Jas. McDonald; Orville Reeder; Whyte, Pelze and Whyte; Three Yoscarrys; Diving Nymphs. EMPRESS, Salt Lake (Feb. 11)—Aldro and Mitchell Ernest Dupille; The Canoe Girls Bernard and Lloyd; Merian's Dogs Phasma. EMPRESS, Denver—Willisch; Mond and Salle; D'Arcy and Williams; A Night at the Baths; Lev Wells; Katie Sandwina and Company. EMPRESS, Kansas City—Livingston Trio; Brooke and Harris; Bruce Duffet and Company; Mayo and Allman; Happiness.

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Correspondence

SEATTLE, Feb. 7.—Little Woman at the Moore, 2-7, proved one of the best productions of the season, business was good, extra matinees being given on Thursday and Friday. Josef Jofmann February 11th. May Erwin is at the Metropolitan all week in A Widow By Proxy, having quite recovered from her recent illness which necessitated cancelling dates at Portland and Vancouver. This is her first appearance in Seattle in nine years. The De Koven Opera Company, with Bessie Abbott, in Robin Hood, week Feb. 8th. The Crime of the Law, written by Miss Rachael Marshall of Seattle, author of The Traffic, had its initial presentation at the Seattle Theatre January 26th, at the hands of the Bailey and Mitchell Players, and is now on its second week playing to capacity houses. The local press commend the work of Miss Marshall, and predict a success equal to The Traffic. Some minor changes have been made in the manuscript since the opening night, which shortens the second and third acts, and the production is running smoothly. Oliver D. Bailey, who collaborated with Miss Marshall in The Crime of the Law, contemplates a production of the piece in San Francisco and Los Angeles. At the Tivoli, Keating and Flood offer Ed S. Allen and Company in Poppy Land, with Johnnie O'Leary in a boxing exhibition, and the De Young Sisters and Company in a unique diving and swimming act, as added attractions. At The Orpheum, Bessie Clayton and her clever dance

creations headline the bill; others are: Francis Dooley and Corinne Sales; Sylvia Lloyd; Martinetti and Sylvester; Cheratto Brothers, accordionists; Hans Roberts, former star of Checkers, in a sketch by Edgar Allen Woolf, A Daddy by Express; Helen Gannon, whistler. Marie Lloyd is underlined. Beginning Sunday, February 8th, the Orpheum shows will open with Sunday matinee, instead of Monday, as formerly. This arrangement is made on account of Vancouver, B. C., being added to the Orpheum Circuit, necessitating the elimination of Spokane. Orpheum shows will now reach Seattle by way of Winnipeg, Calgary and Vancouver. Empress: Tim McMahon and Edythe Chappelle, sketch; The Bounding Gordons; Rose Tiffany and Company, playlet; Gladys Wilbur, in songs; Spissell Brothers and Mack, German comedy act; and twilight pictures. Pantages: Zena Keefe and Company in musical act, College Town; Schrode and Mulvey; Manne and Belle, singing and dancing; Clarke and Lewis, sketch; Hughes Musical Trio, singers and instrumentalists. Harlem Tommy Murphy, in a boxing exhibition and training stunts, is an added attraction. Seattle is to have its own grand opera, an organization having been recently formed under the name of "Standard Grand Opera." Madame Hesse-Sprotte, will be the producer and direct the stage; John Spargur and Claude Madden, conductors; Montgomery Lynch, manager. The company will open with Carmen, soon after Lent, and Merry Wives of Windsor, and Hansel and Gretel will

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SAN JOSE, Feb. 2.—Victory Theatre: James Post and his company opened here for a month last Sunday, giving way two days each week to Orpheum shows. Post received a great welcome and his show was voted the funniest thing ever presented in this city. The Walking Delegate and A Married Masher were the two bills used during the week. The Orpheum bill consists of Fred Lindsay, Bert Fitzgibbon, Albert Von Tilzer, The Double Cross, Martin E. Johnston's Travelogues, Sharp and Turek, Florence W. Wallace. Coming soon, Milestones. Jose Theatre: First half week's bill consists of Morton and Elliott, paper manipulators and singers; Taps, Topsy and Spot, the dog that writes; the Musical Casads; Edith May Taylor, singing and change comedienne.

Vice, a powerful romance of the underworld, will head the new bill which opens at the Pantages next week. This gripping story of the unfortunates of the half world is based on the investigation held by the

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Bryce Howatson and Daisy Swaybelle are headed this way, via Fisher time, in a new sketch called Fifteen Minutes of Mirth.

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Live News of Live Wires in Vaudeville

Eddie Dolan, considered one of the best exponents of the Irish race, is in our midst and will soon make vaudeville patrons sit up and take notice.

Dell Harris will conclude his engagement tonight at the Lyceum as a producer of musical comedy. He journeys to Arizona where he has a more lucrative position.

The Gaiety Musical Comedy Company have closed at the Majestic Theatre, Fresno. A dramatic company is playing there at present under the direction of Lorman Percival.

Eddie Gilbert will join the company now playing at the Lyceum as producer and leading comedian, opening there Sunday, February 8th.

Harry Hallen and Gene Gorman have left the Monte Carter Company now playing at the Wigwam.

Ethel Davis and her Baby Dolls were at Vallejo the first four days of this week, they will soon be playing around here.

Charley Byrne, the German comedian of the Ethel Davis Company, has come back—but to stay only for a week, as Charley is constantly employed with the Baby Dolls. Welcome to the Coast Defenders' office.

Dan Russell and Blanche O'Neill are playing a circuit with musical comedy in the State of Texas and are doing very well.

Coast Defenders will have their innings on or about February 16th, when a C. D. will take the management of a vaudeville house close by. Vaudeville will be given three nights a week, and everybody will work but papa.

Monte Carter, the Hebrew comedian, is now playing at the Wigwam in one of the best billed acts that has been posted in our city for many a moon. Besides the billboards, Manager Joe Bauer has housed over an automobile and Izzy is posted all over it. Some billing, Monte, in your home town—and that three sheet—it is a fine bit of work. Monte is

packing the Wigwam to reciprocate.

Walter Leon, the aerial artist, has purchased two lots on the Crocker tract and erected a five-room cottage on it where he makes his home. It is situated on Templeton Avenue at the County line.

Geo. C. Dunham, with his Chickens, is in Los Angeles. George is one of the old school of burnt-cork artists. For an old-timers show get George.

Al Franks, chief support to Jules Mendel, is not a stranger in our city. He comes from a theatrical family, and certainly understands his business as performer and stage director.

Pavlowa, the Russian dancer, is here and is attracting large audiences. Our erudite critics on the daily press are exhausting the vocabulary of superlative in writing about her. Yet, when a promising young artist, a native daughter, made a recent appearance here with her violin, and deserved rich encomiums, they passed her by with scant notice.

Arthur Fox Writes

"Victoria, B. C., January 27, 1914.
"Just a few lines to tell you that the Chas. Royal Company is making very good here, and the outlook is bright. Last week we had a very heavy list of attraction against us, The Quinlin Opera Company took out about \$15,000 on the four nights, and then an English company, playing Glad Eye, came in on the Friday and Saturday and played to about \$3000 on three performances, so you see we had to buck pretty hard, but we made good, and last night we captured the conservative English audience with The Lion and the Mouse."

NAT GOODWIN will resume his stage career at the De Kalb Theatre in New York in the farce, Never Say Die.

GODFREY MATTHEWS, well known on the Coast, has been left an estate by the death of a relative and is now being sought.

MINA GLEASON

Ye Liberty Stock, Oakland

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Langford Myrtle

Orpheum Time

Care of DRAMATIC REVIEW

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Leading Man
Ye Liberty Playhouse—Oakland

Beth Taylor

Leading Woman
Ed Redmond Stock, Sacramento

Gilmor Brown

Leading Man
At Liberty
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E. P. Foot

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Morosco Theatre, Los Angeles

Inez Ragan

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John L. Kearney

Comedian
Care DRAMATIC REVIEW

Leland S. Murphy

Juvenile

Jean Mallory

Characters and Seconds
At Liberty
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Edwin Willis

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Management of Wm. A. Brady

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Characters and Grande Dames
Ed Redmond Stock—Sacramento

Pauline Hillenbrand

Leads

Marta Golden

Ye Liberty Stock—Oakland

G. Lester Paul

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Correspondence

SALT LAKE CITY, Feb. 3.—The war which the Salt Lake Evening Telegram started when the theatres withdrew their advertising due to that newspaper's contract with Pantages Theatre whereby almost unlimited space is given their announcements for free tickets, is still on and considerable front page space is thus gained by the theatres without charge. The Salt Lake Theatre is offering for the first two days The Quaker Girl with Victor Morley prominently cast. John P. Slocum stands sponsor for the attraction and James T. Tanner, Lionel Monckton and Adrian Ross and Percy Greenback are responsible for the book, music and lyrics respectively. The play is in three acts and musical numbers abound though few are of the whistling kind. Many excellent voices are heard. The presenting cast is composed of Clara Henry, Harry Glover, Harry Sinclair, Charlotte Manning, Connie Mack, Dixie Girard, Murray Stephen, Mlle. Andree Corday, Victor Morley, Harry Short, Bernice McCabe, Marguerite Cunard, William Blaisdell, Carol Parson, Philip J. Moore and Sinclair Young, besides the chorus, the latter well selected. Connie Mack succeeds in getting several good laughs as Phoebe and Harry Short as Jeremiah shows his cleverness. It is too bad that more opportunities are not given these two clever people. Victor Morley, of course, is always at home and can be depended upon to do his share. He dresses his part in the height of fashion, sings well and his funnyisms are there also. Bernice McCabe plays the name part, making a most demure Quakeress—she also sings well and dances gracefully. Wednesday Anna Pavlova will hold forth, leaving Mutt and Jeff in Panama to finish out the week, with the Scott pictures underlined for early showing. Willard Mack and Marjorie Rambeau are seen in Uncle Tom's Cabin at the Utah with their stock company. Next week The Silver King. Garrick always draws a big crowd on Monday

night when boxing exhibitions are given, and this week was no exception. Little Lost Sister holds forth the rest of the week. The Orpheum is headlined by Cathrine Countiss in The Birthday Present and John F. Conroy in an aquatic spectacle, jointly. Others: Gallagher and Carlin; Nonette; Three Dolce Sisters; Marlo and Duffy; and Beulah Storrs Lewis. Empress is headlined by Joe Maxwell's A Night at the Bath, a clever vehicle showing doings at a Turkish bath, with Kate Sandwina, the strong Venus, coming in for second honors. The show opens with Willisch, the juggler, who is followed by Mond and Salle, who succeed in passing for two graceful, beautiful ladies in singing and dancing, surprising immensely their audience when they reveal their sex. D'Arcy and Williams have a series of up-to-the-minute songs, and Lew Wells is back with his saxophone and getting the same reception that he has always received here on previous occasions. Washouts precluded the show getting in on time Wednesday and Manager John M. Cooke was obliged to play last week's bill for the matinee. Pantages bill has a real headliner in Powers' Elephants, four in number, who are seen in a series of tricks, and all without the use of the pronged stick. Billy Link and Blossom Robinson come in for second honors. The Demitrescu Troupe of horizontal bar artists have a unique offering and Otto Brothers in Dutch, have a line of patter, much of which is new, and Benson and Bell sing and dance some. Due to Link and Robinson's late arrival, Manager F. R. Newman played Albert S. Leonard, the step dancer, for two shows and he succeeded in getting some good hands. The Princess is still offering George Morrell and his players in condensed versions of musical comedies. Sam Loeb and Celeste Brooks are seen to advantage and Billie McCall is fast winning a name for himself with local theatregoers.

AL OAK, business manager for The Missouri Girl is headed this way. Joe Rith is still counting the money back with the show.

Columbia Theatre

Two weeks, beginning Monday, February 9

KLAW & ERLANGER Present

MILESTONES

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The Masterpiece of Dramatic Art of the Generation, Interpreted by a Specially Selected Company of Actors from London, as seen in the East all last year.

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NOTE: San Francisco and Los Angeles will be the only Coast cities to be visited by Milestones

Prices, Saturday Matinees and Evenings, 25c to \$2.00
 Wednesday Matinees, 25c to \$1.50

Cort Theatre **Week Sunday**
February 8

JOHN CORT PRESENTS
MCINTYRE AND HEATH
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WORLD'S BEST DANCING CHORUS
 Staged by
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SPECIAL HAM TREE ORCHESTRA

Prices Nights, 25c to \$2.00. Saturday Matinee, 25c to \$1.50.
 Bargain Wednesday Matinee, \$1.00

REDDING, Jan. 31.—Dreamland Theatre: The Wolf February 2nd.

THE SHOW WITH THE KICK!

MONTE-CARTER **And His Dancing Chicks**
Musical Travesty Co.

AFTER SIX WEEKS STILL "PACKING 'EM" IN AT THE WIGWAM THEATRE, SAN FRANCISCO, CAL.

"See the smile on Bauer's face."

ALL THE THEATRICAL NEWS

The San Francisco
DRAMATIC REVIEW

Music and Drama

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San Francisco, Saturday, February 14, 1914

No. 4—Vol. XXX—New Series



**Fanny
Warren**

DRAMATIC

VAUDEVILLE

Her Voice Not Developed Until She Was a Mother

The remarkable statement has just been made by Mrs. Belview, known to the stage as Annette Flack, now playing the Coast with Adele, that she really did not know how to sing until she became a mother. Miss Flack's statement is entitled to consideration, inasmuch as she is recognized as a singer of unusual ability, having been for three years the prima donna at the New York Hippodrome. "I had sung for years," said Miss Flack, "and I firmly supposed my voice was very good—others told me it was. Three years ago my little boy came, and after that I felt my voice increase in volume, range and control. I then realized that I did not sing well before and I could then begin to believe those friends who told me my voice was very good. I knew it myself—I noted the change at once, and since then I believe my voice has been improving right along. Of course, I don't know whether this is the experience of all mothers, but you will note that all great singers have had large families."

Anecdote Told of W. J. Florence

The late William J. Florence used to tell of an incident that happened to him in his very early theatrical days. On a certain occasion Mr. Florence went to dine with a lady of the company in which he was appearing. When the meal was finished he discovered to his dismay that he had neglected the very necessary preliminary of supplying himself with sufficient coin of the realm to appease the expectant cashier of the food emporium. Mr. Florence endeavored to explain to that dignitary the condition that he found himself in, but with little or no success. "We've had your kind before," was about the best the actor could get. At this juncture a gentleman seated nearby, noticing Mr. Florence's discomfiture, entered the breach, and, producing a fifty-dollar bill, ordered the cashier to take out for all that was due the restaurant, at the same time remarking: "Its shameful the way you have treated this lady and gentleman; and though I have been a frequenter here for many years I shall never dine here again." And he didn't. He subsequently explained to Mr. Florence that the fifty-dollar bill he had given in payment for the meals was a counterfeit which he had been trying for three weeks to dispose of.

Annette Kellerman Hurt

HAMILTON (Bermuda), Feb. 3.—While giving a performance in the Bermuda Aquarium today, Annette Kellerman, the Australian swimmer, and Herbert Brennon, sustained severe injuries owing to the bursting of a glass tank containing 8000 gallons of water. The pressure became too great, the glass front giving way with a crash. The tremendous rush of water sucked the occupants across the jagged edges of the glass. Miss Kellerman was seriously lacerated on the left side, while Brennon was gashed seriously in the arms and legs. Brennon was removed to a hospital and Miss Kellerman was taken to a hotel.



Emma Trentini

"Which do you like better, grand opera or the lighter works?" was asked of little Emma Trentini, star of The Firefly, which will be seen at the Cort Theatre next week. The diminutive diva smiled and thoughtfully considered the situation. "That depends very greatly on how I am feeling, on—what you call it?—the temperament of the occasion. If I am feeling fine, not tired with so many performances, I enjoy my lively role in comic opera. But I know my voice is best suited to grand opera, and there are some parts I would rather sing than do anything else in the world. Yes, I

love grand opera," she continued, "especially the roles of Musetta in La Boheme, Nedda in I Pagliacci, the Doll in Les Contes d'Hoffman, and above all, Little Yniold in Pelleas et Helisande. There is a part which is artistic to the last degree—an exquisite conception to which I used to give my most serious attention. Any role that possesses color appeals most to me. I enjoy vivacious parts, like Musetta, and in fact, anything in which I can inject a dash of personality. In The Firefly, my new opera, I am given the opportunity to display both my vocal and histrionic talents, which appeals to me now that I have decided to remain in the comic opera field."

Caruso Sprawls on Stage

NEW YORK, Feb. 4.—Enrico Caruso fell sprawling on the stage in the middle of the second act of The Girl of the Golden West at the Metropolitan tonight. His spur got tangled in a blanket which the heroine, Miss Destinn, as Mimie, the Girl of the Golden West, had hastily wrapped about herself. It was fully a minute before the tenor got untangled and then limped off.

Schumann-Heinke Divorce Suit Contested

CHICAGO, Feb. 10.—Madame Ernestine Schumann-Heinke, the grand opera singer, will have to fight to obtain a divorce from William Rapp of this city and New York, was made known here today by Rapp's counsel, Leo J. Frank. The suit was filed here several months ago, the singer alleging desertion. "Mr. Rapp will not allow the suit to go by default," said Frank. "When the time comes he will appear and tell a surprising story." Madame Schumann-Heinke's allega-

tion that Rapp deserted her two years ago will be challenged, according to Frank. The singer and Rapp, a lawyer and son of the late publisher of the Chicago Staats Zeitung, were married nine years ago. Madame Schumann-Heinke had eight children by two former marriages.

Wilbur Gets Through in Eureka

The Dick Wilbur Company closed in Eureka Feb. 10, after a fairly good four weeks, considering the great storm Eureka and the Coast people have passed through. The bills for last week were Uncle Tom's Cabin and The Compromise, the latter play written by a Eureka newspaper man. Following the closing in Eureka, Wilbur will play the towns in the woods and then come back to San Francisco.

Two New Theatres Building in Modesto

MODESTO, Feb. 2.—Work on the construction of Modesto's two new theatres started today. W. R. Mensinger, owner of the Modesto Thea-

tre recently destroyed by fire, began rebuilding, while the Hogan-Crow interests started the construction of a other theatre adjoining the new Hot Modesto, for W. B. Martin, former lessee of the Modesto Theatre. The singer has made arrangements for leasing his building to San Francisco parties.

"Some Salad Dressing"

Geo. O'Donnell, with the Adele Co now playing the Coast, is as proud of his culinary achievements as he is of his histrionic ability. He would rather be called the modern Savarin than a second edition of Caruso. Here's Mr. O'Donnell's latest salad dressing: pound Roquefort cheese, 1 teaspoonful salt, 1 teaspoonful vinegar, ½ teaspoonful paprika, 4 tablespoonsful olive oil, 1 teaspoonful granulated sugar, 1 pinch English mustard, 2 teaspoonsful chili sauce. Cut the cheese into tiny pieces, then pour in the oil and stir thoroughly, then add sugar, salt, paprika and mustard, paprika and vinegar, and lastly the chili sauce. Stir until well mixed. Toss this on lettuce and you will agree that it is "Some Salad Dressing."

Kolb and Dill to Give Musical Stock in Chicago

Chicago is to have dollar music stock, and Kolb and Dill are to give it, under the management of George Mooser. Failing to lease a theatre in New York in which to try out the scheme for dollar musical comedy, the comedians placed themselves in the hands of Mooser, who signed them for two years and arranged to present them at the American Music Hall in Chicago, for a similar period. Kolb and Dill will open at the American in the Windy City on March 8th with A Peck O' Pickles. The company will include Olga Steck and a number of other well-known people.

Catholic Church to Censor All Plays

NEW YORK, Jan. 30.—Hereafter there will be a censorship according to the standards of the Roman Catholic Church of every play on the New York stage. After next Tuesday when the Catholic theatre movement will be launched, no practical Catholic may see any play not on the "whitelist." There will be no black list. Cardinal Farley has written a letter fully indorsing the movement. The first step will be to send out 100,000 postal cards, which, when signed, will be returned to headquarters. The have this pledge: "I promise to avoid improper plays and exhibitions, and to use my influence that others do likewise."

Maeterlinck Under Ban

ROME, Jan. 31.—The Sacred Congregation of the Index has decided that all the works of Maurice Maeterlinck, the Belgian author, shall be classed as forbidden literature for Catholics.

RICHARD ANDERSON is in El Paso with Campbell's United Shows, riding in the motordome.

Dates Ahead

ADELE.—Santa Barbara, Feb. 13-14; Los Angeles, 16, week; San Diego, 22; Santa Ana, 23; Riverside, 24; Pasadena, 25; Pomona, 26; Redlands, 27; San Bernardino, 28.

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

BLINDNESS OF VIRTUE—(Wm. Morris)—N. Yakima, Feb. 7; (Wm. Morris)—Anaconda, Feb. 14; Butte, 15; Bozeman, 16; Billings, 17; Niles City, 18; Dickinson, 19; Bismarck, 20.

CANDY SHOP (Gaiety Theatre Co.)—Stockton, Feb. 14-15; San Jose, 16-17; Sacramento, 18-21; Oakland, 22, week.

JULIAN ELTINGE (A. H. Woods, mgr.)—Washington, D. C., Feb. 16-21; Baltimore, 23-28.

LAURETTE TAYLOR, in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Nanaimo, Feb. 16; Westminster, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 23-25; Edmonton, 26-28; Saskatoon, March 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

MUTT AND JEFF IN PANAMA (Chas. A. Williams, mgr., Wm. Garren, bus. mgr.)—Red Bluff, Feb. 14; Dunsmuir, 15; Medford, 16; Grant's Pass, 17; Roseburg, 18; Eugene, 19; Corvallis, 20; Albany, 21; Salem, 23; Oregon City, 24; Vancouver, 25; Portland, 26-28; Astoria, March 1; South Bend, 2; Centralia, 3; Aberdeen, 4; Elma, 5; Olympia, 6; Tacoma, 7; Seattle, 8, and week.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

THAT PRINTER OF UDELL'S (Gaskill and Macvitty, Inc.)—Flandreau, Feb. 16; Pipestone, 17; Litchfield, 18; Willmar, 19; Benson, 20; Morris, 21; Fergus Falls, 22; Wahpeton, 24; Ortonville, 25; Montevideo, 26; Milbank, 27; Aberdeen, 28.

THE DIVORCE QUESTION (Rowland & Clifford, props.; Fred Douglas, mgr.)—Cincinnati, Feb. 16-21; Louisville, 23-28; New Orleans, March 1-7; Atlanta, 9-14; Nashville, 16-21; Louisville, 23-28; St. Louis, 30-April 4; open, 6-11; Chicago, 13-27.

THE HAM TREE—(John Cort)—Mike Manton, ahead—Oakland, Feb. 15-17; Marysville, 18; Medford, 19; Eugene, 20; Salem, 21; Portland, 22-25; Aberdeen, 26; Tacoma, 27; Everett, 28; Seattle, March 1-4.

THE MADCAP PRINCESS (H. H. Frazee, mgr.)—New York, indefinite.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Belle Fourche, Feb. 14; Ft. Robinson, 16; Valentine, 17; Ainsworth, 18; O'Neill, 19; Heligh, 20; Madison, 21; Fremont, 23; Wahoo, 24; Schuyler, 25; Kearney, 26; Grand Island, 28; Aurora, 29.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Buffalo, Feb. 16-21; Toronto, 23-28.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Beaumont, Feb. 14; Bryan, 15; Calvert, 17; Rockdale, 18; Giddings, 19; Yoakum, 20; Cuero, 21; San Antonio, 22; Victoria, 23; Goliad, 24; Beeville,

25; Floresville, 26; Seguin, 27; Lockhart, 28.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Middlesborough, Feb. 16; Pineville, 17; Corbin, 18; Stanford, 19; Bowling Green, 20; Columbia, 21; Clarksville, 23; Hopkinsville, 24; Princeton, 25; Paducah, 26; Madisonville, 27; Evansville, 28.

THE YELLOW TICKET (A. H. Woods, mgr.)—New York City, indefinite.

UNDER COVER (Selwyn & Co. and A. H. Woods, mgrs.)—Boston, Jan. 1, indefinite.

WITHIN THE LAW (English Co.)—A. H. Woods, mgr.—London, England, indefinite.

WITHIN THE LAW (Jane Cowl Co.)—American Play Co., mgrs.—Boston, Feb. 16, indefinite.

WITHIN THE LAW (Margaret Illington Co.)—American Play Co., mgrs.—Los Angeles, Feb. 9-22; San Diego, 23-25.

WITHIN THE LAW (Helen Ware Co.)—American Play Co., mgrs.—Pittsburg, Feb. 16-28.

WITHIN THE LAW (Eastern Co.)—American Play Co., mgrs.—Moline, Feb. 15; Davenport, 16; Keokuk, 17; Ft. Madison, 18; Ottumwa, 19; Oskaloosa, 20; Cedar Rapids, 21-22; Des Moines, 23-25; Ft. Dodge, 26.

WITHIN THE LAW (Special Co.)—American Play Co., mgrs.—New York City, Feb. 9-21; Atlantic City, 26-28.

WITHIN THE LAW (Southern Co.)—American Play Co., mgrs.—Montgomery, Feb. 14; Birmingham, 16-18; Memphis, 19-22; Pine Bluff, 23; Hot Springs, 24; Little Rock, 25; Fort Smith, 26; Fayetteville, 27; Muskogee, 28.

WITHIN THE LAW (Western Co.)—American Play Co., mgrs.—Sumter, Feb. 14; Camden, 16; Chester, 17; Greenwood, 18; Abbeyville, 19.

WITHIN THE LAW (Central Co.)—American Play Co., mgrs.—Alton, Feb. 21-22; Jefferson City, 23; Columbia, 24; Fulton, 25; Louisiana, 26.

WITHIN THE LAW (Northern Co.)—American Play Co., mgrs.—Crystal Falls, Feb. 14; Ironwood, 16; Rhinelander, 17; Antigo, 18; Chilton, 19.

Spotlights

But one more week remains of the season of Irish plays with Andrew Mack in the leading roles. It is a long time since San Francisco has had a season of real Irish drama. In the Irish plays which Mack is presenting here, there is the tear and the smile closely allied. Mack's repertoire has been searched to give San Francisco only the best of its contents, and, like the wine at Canca, the very best has been saved for the last. This will be an elaborate production, for his farewell week, commencing on Monday night, February 16th, of the highly interesting and delightfully entertaining comedy drama of army life, *The Bold Sojer Boy*, with Mack appearing in the leading role of Sergeant Adair, of the Sixteenth Artillery, stationed at Fort Wadsworth, Staten Island.

Six members of William Wood's dramatic company which has been touring the South in Macaria were



Oliver Morosco Enterprises

**Oliver Morosco
Co. Theatres
Los Angeles, Cal.**

LAURETTE TAYLOR

in **PEG O' MY HEART**

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern.

PEG O' MY HEART B—Southern.

PEG O' MY HEART C—West and Pacific Coast.

PEG O' MY HEART D—Northern.

PEG O' MY HEART E—Middle West.

THE BIRD OF PARADISE by Richard Walton Tully.

THE TIK TOK MAN OF OZ by L. Frank Baum and

Louis Gottschalk.

The Majestic Theatre

The Morosco Theatre

The Burbank Theatre

The Lyceum Theatre

The Republic Theatre

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among the forty-nine people who perished in the icy waters of the Atlantic when the Old Dominion liner, *Monroe*, went down after a collision with the steamer *Nantucket*, week before last. There were 11 members of the company on board the *Monroe*. Those who lost their lives were Charles Marshall Jelleff, author of the play, formerly assistant treasurer of the Broadway Theatre; Hilda Haviland, leading woman; Leona Soule, soubrette; George Lewis, character man and stage manager; B. B. Vernon, and C. Marlo. The members of the company reported as among the saved are: Joseph R. Mann, Sally McCombs, Willis James Moore, Alfred S. Tillet, and James N. Montgomery, business manager.

What promises to be a most important light opera event of the season is the appearance of Emma Trentini in

STAE THEATRE Oakdale, Cal.

E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

The Firefly, who is scheduled to follow McIntyre and Heath at the Cort Theatre. This captivating prima donna, about whom so much has been written, is as yet a stranger to the West and naturally considerable interest attaches to her appearance here.

Harry Lauder will soon be seen at the Cort at the head of a notable vaudeville aggregation under the management of William Morris. Lauder has only been in San Francisco once before and he scored emphatically then.

Oh, Oh, Delphine, unquestionably one of the real hits of the past two years in New York, will shortly be seen here with the entire metropolitan cast.



Oliver D. Bailey is Attracting Attention

Oliver D. Bailey of the Bailey-Mitchell Stock Company, altogether without noise and hurrahing, is making of Seattle a theatrical producing center. He is doing for Seattle what Oliver Morosco is doing for Los Angeles. In the East, already Morosco's efforts have gained wide recognition, and in the East soon Bailey's will have attracted the same attention, if the splendid start he has made is a criterion. Kindling, The Bird of Paradise, Peg O' My Heart and others are making Los Angeles respected as a city that appreciates the best there is theatrical; The Traffic, The Crime of the Law and others—for Bailey certainly has not reached the limit of his capacity, rather is only beginning to show what that capacity is—will bring to Seattle that same respect. New York and Chicago are practically the only accepted producing centers in the country; of course, many plays have their first performance in other cities, but the

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work of putting them together is done in one of the two cities named. This will not always be; there will be a few others, and Seattle will be among them—thanks to the happy combination of Rachael Marshall, playwright, and Oliver D. Bailey, producer. Our appreciation of the talent of Bailey takes into consideration, as much or more than any one other thing, his nerve. It takes nerve to produce something that does not follow the groove laid down by New York and Chicago successes. Neither of his first two plays do; they aim at the truth of life first, the traditions of the theatre second. The Crime of the Law is not yet a finished play. Gripping and entertaining though it is, it is yet in the process of being made, and there can be no more fascinating evening's or afternoon's diversion, we opine, than one spent at the Seattle Theatre watching this process, as the audiences are privileged to do.

MARYSVILLE, Feb. 12.—Marysville Theatre, Feb. 11, Mutt and Jeff in Panama. Fair house. Mutt and Jeff were better than the average. Feb. 18, McIntyre and Heath in The Ham Tree.

NEW YORK, February 9.—Frederick Drew Bond, actor and manager and prominent in the theatrical world for years, died today in Whitestone, L. I.

Correspondence

SALT LAKE CITY, Feb. 10.—Phil Margetts, one of Utah's old guard, for many, many years prominently connected with Utah theatricals, is today celebrating his eightieth birthday receiving his friends from the wheel-chair he has to content himself in for some time now. George Morrell and Frank Bertrand, both formerly connected with the Princess Musical Comedy Stock Company, have joined the Mack forces at the Utah Theatre, and Fred Jamison has gone to Butte to take up work with the Frank Rich Company. Sunday night saw the close of William McCall and the McCall Sisters with the Princess Company—this trio will leave shortly for the East, working the Bert Pittman time in vaudeville out of here. The Mutt and Jeff Company and Knute Knutson's company made quite a raid upon the ranks of the Princess chorus, replenishing their ranks with dancers. "Texas, the gentlemanly gorilla," as he is billed, is without question one of the strongest men ever seen here, if not the strongest. His performance at Pantages is drawing good business to the house and his advertised appearance on the street when he drew a string of wagons down the street with the rope fastened about his neck, drew out as big a crowd as many a circus could boast drawing with their parade. The fact that he used to be a newsboy was instrumental also in giving him columns and columns of matter gratis. Prince Floro, the educated simian at the Empress, is causing considerable talk for the wonderful performance this creature gives. The Salt Lake last week shared honors with The Quaker Girl, Anna Pavlova and Mutt and Jeff in Panama. The Russian dancer, Pavlova, despite the advance in prices—the scale being from one to four dollars, played to immense business and the string of automobiles that lined the street, reminded one of the balmy days when competition was not so keen and the people were not worried about hard times. Mutt and Jeff, as they do elsewhere, played to big business here, even to the special matinee that was put on Friday for the school children. The play carries special scenery that is pleasing, and the Fisher cartoon creations, Mutt and Jeff, are in the capable hands of Edward West and Henry Washer, who keep the audience convulsively engaged in laughter when they are on the stage. The balance of the company is hardly what it should be. No dancing numbers are put on, and the songs are not of the whistling kind. The supporting cast is made up of William P. Murphy, George Sweet, William Bowers, Charles H. Phillips, C. Teevin, W. Wilson, Marie Elmer, Marion Langdon, Theresa McAdams, Albert Davis and the chorus. Captain Scott's pictures of the South Pole Expedition hold forth this week, Charles B. Hanford lecturing in connection therewith. The Utah Stock Company was surprised very much with the business that the New York version of Uncle Tom's Cabin did last week. It was necessary to put on a special matinee Friday afternoon to handle the

crowds that turned out to see the Willard Mack-Marjorie Rambeau forces in this old southern play. This week The Silver King is being offered with In Missouri deck. Maybe it is the old ones that the public wants. The Garrick offered the white slave play Lit Lost Sister all week to very poor business. The play itself is strong one in four acts vividly portraying the methods of the white slavers in assuring the downfall their victims, the unsuspecting country girl. The settings were keeping with the story and the portraying cast capable, the fact that the house seems to be hoodooed, at the further fact that same is booked only periodically, was responsible for the poor business. The Orpheus is this week advertising the Road Show with three strong headliners. The bill is an exceptionally good one, with a triple headliner in Bill B. Van and Company, including the Beaumont Sisters, Sophie Barnard and Lou Anger, the soldier. The latter has been here before and repeating the big hit made on previous engagements, this week. Mr. Van can always be relied upon as a fun-maker and laughter-getter and Miss Barnard displays some creations in gowns and sings fascinatingly clever songs. Others on the bill are Margaret Hies and Company in The Soul Savers; Boudini Brothers with their accordions (stop the show daily); Corelli and Gillette gymnasts; and Roberto in juggling. The Empress bill is headlined by Prince Floro, the wonderful monkey, in a series of doings that make him appear almost human. Maxwell's A Night in a Police Station comes in for second honors. Others Wilson and Rich in blackface nonsense; Arthur Geary, who has an excellent tenor voice; Mary Dorr character comedienne, in several character songs well rendered; and the Les Trio Morandini, experts on the bamboo poles and ladders, their act carrying numerous hair-raising features that is causing the onlookers to hold their breath. Pantages bill is headlined by Texas, the strong man, though the Six Musical Spillers, a colored musical act, is "grabbing" the applause with their diversified musical program on various kinds of musical instruments. Others: De Alverts, tango dancers; Florence Raymond, lady ventriloquist; and Weston and Young. George Morrell has closed with the Princess Company as producer and Sam Loeb has taken over the house effective Monday last. The opening bill under Mr. Loeb's management was School Days, and it the crowd that greeted the show last night—the opening night—is a criterion of what it is going to be regularly, there is no question but that the balance will be on the right side of the ledger in the checkup. The cast is now composed, besides Mr. Loeb and Celeste Brooks, of Jack Lamar, Albert S. Leonard, Wil Wagg and Myrtle Bruce. The bill last night went with a vim and spirit the chorus coming in for some good work. Special mention should be made of the ability of Mr. Wagg as a fun-maker—he is working every minute of the time he is on the stage and succeeds in getting the laughs out of practically nothing.

J. J. Rosenthal, From His Base of Operations in Los Angeles, Has Engaged Billy B. Van and Fred Mace for the Gaiety Company

LOS ANGELES, Feb. 11.—Charles Ruggles will be in the cast of the New York production of Help Wanted when it opens in New York at the nine Elliott Theatre. Robt. Ober of the old Belasco company will succeed him in Chicago. * * * Billy B. Van, who closed at the Orpheum last week, has been signed for the Anderson Gaiety forces. J. J. Rosenthal has signed Fred Mace. * * * Mr. Morosco has secured the services of Roy Bell and Geo. Lydecker for two of his husbands of Pretty Mrs. Smith to go to New York. * * * Mary Amerson of The Candy Shop Co. was brought in off the road suffering from nervous breakdown and is now in the hospital for treatment. * * * Clara O'Neil, member of the Princess company, married J. H. Schurman, motion picture man on Monday night. In her first performance she was so good that no time might be lost, the ceremony took place upon the stage of the Princess. * * * The Drama League are giving a reception this week for Mrs. Otis Skinner and Margaret Illington. One day last week Mrs. Skinner addressed the Drama League, telling in a very charming and interesting manner of the days when she was a guest, as Maude Durbin, of the late Madam Modjeska. The Women's Million Club gave a reception at the Hotel Alexandria at which Mr. and Mrs. Otis Skinner were guests. * * * It has been decided by Judge Williams of the police court in this city that a moving-picture scenario has no value, and that it is no offense to steal another man's thunder along the line, so charges against Hampton D. Ruth were dismissed. * * * Frank Camp and Howard Gould, both here with Miss Illington in Within the Law, are renewing acquaintanceships, having been members of the Burbank Stock Company, Mr. Camp more recently than Mr. Gould.

BURBANK: Pretty Mrs. Smith continues merrily on her way into the third week, with Kitty Gordon, Charles Greenwood, Sydney Grant, Forrest Stanley and many others of the Burbank cast, who are all seen to the great advantage.

IMPRESS: This week's bill begins with Price and Price, a stunning pair of acrobats, the man big and muscular, the girl dainty and artistic. Their rope work is far above the average. The Half-Way House is an Ezra Kenner sketch, delightfully acted by Mr. Mrs. Perkins Fischer. At the top is a meaningless little sketch, with song and patter enough to hold together, and Dunham, Edwards and Farrell are clever at both. Dave Ferguson gives a few bits of good character acting, showing the bibulous in all stages. Archie Goodall gives us something new and novel, as well as spectacular and beautiful, in a play called Walking the Hoop. Goodall, once a famous football player, is a marvel of strength, and his feats on the immense and sparkling hoop baffle the most skeptical. He is ably assisted by an excellent company. New comedies furnish a lot of good fun.

HIPPODROME: Jack Lait's great playlet, Lead Kindly Light, with Lan-

ders Stevens and Georgia Cooper and a company of twenty-five, is the most interesting number on the bill and is in its second week. The Light Opera Four, artists each and every one, are singing selections from Martha this week to an appreciative audience. Bright Bros. are acrobats of worth. Keoni plays upon the Hawaiian guitar, with its soft and alluring tones. Ed. Dowell and Julia Gray have a jolly little skit called Election Day, in which Miss Gray shines as a song bird. Babe Lewis, a Los Angeles girl, scores a local triumph.

LITTLE THEATRE: The Affairs of Anatol, sparkling with delicious wit and with just enough wisdom tucked away between the lines so that long after the charm of the play and players is past the serious thought lingers. Three of the episodes are used, and in acting and production each detail means perfection. Forrest Winant, who plays Anatol, Richard Vivian as Max, and Gertrude Workman open the series with a brilliant picture and splendid reading. The next, A Christmas Present presents Lillian Lawrence as Gabrielle, this "affair" being a tender bit of sentiment. In the Farewell Supper, Ethel Grey Terry plays Mimi, the chorus girl, drawing a picture that is joyous in its perfection. Elsa Jane Wilson, a beautiful and vivid creature, plays Lona, the tempest-like spirit of jealousy who breaks everything breakable, venting her rages upon the bric-a-brac when she finds that Anatol is about to be married to another. Thus do the stories end in a riot of laughter, wonderful playing and beauty of production. Mr. Winant's Anatol is a bit of delightful portrayal that is absolutely perfect. The Affairs of Anatol is a bit of fascinating, classic humor and wisdom, and a clever mixture of the bitter and the sweet.

MAJESTIC: Margaret Illington returns to us in a thrilling play, but rank melodrama at that, called Within the Law, but it is so clever in construction, so wonderfully played, that we are fooled into believing that it is a big play. The living wage and its bearing upon the social evil is the theme, so cleverly handled that it never loses interest for a moment. Mary Turner, wrongly accused, is sent to the penitentiary, vowing vengeance. This leads to marriage with the son of the man who convicted her. Then follows a number of the good old melodrama situations, skilfully handled and beautifully played. Miss Illington gives a fine impersonation of Mary Turner, deftly and subtly playing each trying situation with brilliant art. Frank Camp, long a favorite here, is masterly in the role of Joe Garson, a crook, and his make-up does credit to his art. Howard Gould plays the part of the department store owner, with the understanding of the clever player. Sonia Jasper shows surprising power in the part of the real little thieving shop girl. Hilda Keenan as Agnes Lynch adds a touch of wonderful lightness. Robert Elliott is convincing as young Gilder. A capable cast bears out the worth of the production.

MASON: Kismet remains another week to delight the soul of the artist.

This wonderful Oriental production, with Mr. Skinner's artistic portrayal of Hajj, the beggar of Bagdad, will live long in the memory.

MOROSCO: The Anderson Gaiety Company, in their whirl of girls and fun and dance, How D'ye Do, is now in its second week. Good clean fun and a refreshing dash marks the performance throughout. Bickel and Watson, Ruby Norton, Sammy Lee and the many others of this aggregation, are bound to be popular through sheer worth; they are artists and their popularity is assured.

ORPHEUM: Nance O'Neil & Co. appear in a somewhat disappointing sketch, entitled In Self Defense. Miss O'Neil is the same statuesque beauty of the deep-toned voice that we knew of old, her acting mellowed and perfected in the intervening time to something haunting and impressive. Alfred Hickman as the old husband is excellent. In contrast is a light and frivolous sketch called Just Like a Woman, played by Vera McCord and Arthur Shaw with the necessary degree of flippancy. Bert Fitzgibbon would draw a smile from a professional grouch, who would laugh because he could not help himself, and it all seems so simple. Von Tilzer, long familiar to us on his song sheets, appears in real life in an attractive song and piano number, assisted by Dorothy Nord. Martin E. Johnson, who sailed away with Jack London, comes back to tell about it in graphic style, showing numerous pictures illustrative. Hunter Wilson and Effie Pearson and Horace Goldin remain from last week.

PANTAGES: One of the most attractive features of the bill is the riding and posing of the Costellos with their two magnificent horses, as picturesque as it is clever. Walter Terry and the "Fiji" girls proffer a miniature musical comedy, Cannibal Isle, filled with pretty girls, even to overflowing down the aisle, and there is song and dance and merry-making with generous giving. Lyons and Cullom have gathered together a variety of vaudeville stunts in which their dancing shines out and above all. Roland Carter & Co. have a travesty on prison life, brightened by the good voice of Carter. Allegro does queer things with a violin, but the music is there. Billy Gould's Newsboy Sextette have good voices and create a favorable impression.

PRINCESS: The Lord and Meek musical comedy company are playing their third week at this theatre, so recently re-opened. The King of Bing Bong is the offering for the current week, and Carmelite Meek, Tom Haverly and Billy Holsom are but three of the many members of the clever company.

REPUBLIC: Kelly's Seven Happy Youngsters cavort and sing with the dash and happy carelessness of the good old school days. Patrick Miles & Co. present a humorous as well as pathetic sketch, Old Ireland, which gives ample opportunity to Mr. Miles for good character work. Big Bill Blaisdell has a generous supply of comedy. Dave and Percie Martin do almost anything in the best vaudeville manner. Zenoz is an artist on the slack wire and trapeze. Roberts and Maitland make themselves known as the Gaby Guy and the Rubber Girl in a turn marked by novelty. The Collette Trio are pleasing in a musical act. Interesting motion pictures close a very good bill. N. B. WARNER.

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SAN DIEGO, Feb. 2.—Spreckels Theatre: Clara Butt, the English contralto, will be here February 5th. Emma Trentini will make an appearance in The Firefly February 8-10. Savoy Theatre: Pantages vaudeville consisting of following is the attraction: Peter Taylor's Lions; Sveta Arensson in his Slide for Life; Roland Carter and Company in Vacation Days; Tony Cornetti Trio, song and dance artists; The Six Tango Dancers; Hetty Urma, comedienne; and motion pictures. Empress Theatre: Another of Joe Maxwell's popular plays, The Canoe Girls, is heading the offering this week. There will be but two more Sullivan and Considine vaudeville bills in San Diego, the theatrical magnates having dropped the city from their circuit. Merian's Canine Pantomime Company present A Spoiled Honeymoon. Aldro and Mitchell, ludicrous ladderists, have an important place on the program. Ernest Dupille is a monologist. Bernard and Lloyd present Mr. Cohen From Newark, a sketch that is extremely laughable. Gaiety: Numerous additions have been made to the cast, among them being Sol. Carter, a Hebrew comedian, who will work opposite Lew Dunbar, the leading comedian. Another new-comer is Lylan Mason, a character woman of fine voice and facile action. This week Lew Dunbar is the henpecked husband; Hazel Marion, as the soul mate; Fred Snook, as Rube Kid; and Lawrence Bauer, as the lover, have the big parts.

SAN BERNARDINO, Feb. 1.—Opera House (Mrs. M. L. Kiplinger, mgr.): Emma Trentini and the Firefly Company, Jan. 30, showed to a full house. Trentini has a voice of wonderful clearness and range and is also ably supported by excellent soloists and a tuneful chorus. Coming, Adele, 28; Peg O' My Heart and Within the Law in the near future; feature films interspersed at open dates. The Temple, moving pictures, has changed hands, Mr. Steele of Vancouver, B. C., being the new proprietor. This house and the Auditorium continue to cater to good houses. The tents are rising for the National Orange Show, 18-25, and a large crowd is anticipated. J. E. RICH.

The new four-act play of the underworld, The White Slave Traffic, opened to a capacity house at Daly City last Friday night. The play scored a tremendous success, judging by the applause and enthusiasm shown by the audience. The company has been booked for a long tour along the Coast. In the cast are Dorothy Carroll, Hugh O'Connell, Betty Graemm, Edwin Willis and Allan Alden.

ED. KENDALL will have charge of the second Traffic in Souls film company that is touring California.

Correspondence

NEW YORK, Feb. 8.—The operetta which Charles Frohman offered last week at the Knickerbocker Theatre saw the light in Vienna, fell into the hands of a London adapter and after a success there was brought over here—to be touched by some local assimilator of humor on its arrival here. So The Laughing Husband was not to be considered as a sudden or impromptu work. One actor associated with the London success of the musical play had been imported for the performance. Edmund Eysler wrote the music, and the original German text comes from Julius Brammer and Alfred Grunwald. The laughing husband has syndicated his confectionery business and married a young wife with the prevailing taste for literature and the arts. She is devoted, at the time of the opera, to literature, and uses a professional lady killer as the means of acquiring at first hand her knowledge of the way such dangerous fascinatons make love. Her husband continues to laugh, as he believes that his wife loves only him. It takes a sudden visit to his country place, the discovery of his wife there with her supposed lover and others to open his eyes to the truth. Indeed it even needs more—for there is a modern variation on the theme of the screen scene before the identity of the lady hiding from her husband is revealed. So act two ends in a somewhat serious minute with Courtice Pounds—admirable throughout the whole farce—singing his drinking song with some touch of pathos. It is the third act that brings at least three couples to the office of the reconciling divorce lawyer. The wife of the laughing husband never really loved the count. So it is as easy to settle his case as that of the other three. So happiness crowns the event. Courtice Pounds, who sings and acts with the finish of a genuine artist, paused in that work to contribute a step or two to the generally terpsichorean character of the proceedings. Quentin Tod and Josephine Harriman contributed to the second act with a waltz as graceful always to become later complicated enough to carry them with equal skill and charm over chairs and tables, always dancing and always in time. Venita Fitzhugh and Nigel Barrie had also a dance to themselves, and the chorus abandoned all its old-time manoeuvres to move in the modern dance rhythms. Fred Walton in his most advanced stage of comic inebriation could pause to join in the tango steps. The Laughing Husband and all those about him, danced most gracefully to success to the melodies of Eysler's score and the fun of the dialogue. Perhaps it remains to be said that Betty Calish, revealed for the first time here as a divette of operetta, proved to be a dark beauty of unusual personal charm and exceptional skill as an actress. She is a welcome addition to the musical comedy sisterhood. Venita Fitzhugh sang well and danced with as much grace as—well, as everybody else that danced in The Laughing Husband. * * * When Claudia Smiles was produced last Tuesday night at the Thirty-

ninth Street Theatre with Blanche Ring. The play was the least part of what happened. The main things were the songs, the dances, the patter of talk and the effervescing personality that is Miss Ring's. She was exceedingly glad to get back to New York, and from the greeting she received on her first entrance, she had a lot of friends who were equally glad. The first act, indeed, was almost a party, with greetings thrown out here and there through the audience, sometimes in the words of a song and sometimes not. The lines were a succession of those bucolic inventions known as "local hits," which never pall on a New York audience, so long as they are aimed at Diamond Jim Brady and other time-honored targets. Miss Ring was the hardest-worked woman in New York on the opening night. She was on the stage practically all the time and she never stopped working. Harry Connor, who was featured in her support, might have done more to help her along if the playwright, Anne Caldwell, who gives credit in a sketchy sort of way for the "basic material," to Leo Ditrichstein, had been kinder to him in his part. Nobody seemed to care whether there was a play or not as long as he could join in the chorus. * * * The annual midwinter change in the circus acts at the Hippodrome, where America is being presented this season, took place last week. To make time for the extra acts, several bits of dialogue and two of the older circus acts were taken out. The new circus acts included the Mirano Brothers in an aerial act called The Cloud Swing; Alexis Mirano, an equilibrist; Van and Bell, boomerang throwers; and Max Gruber and company with an animal act which introduced exceedingly well-trained animals, including an elephant, horse, pony and dog. * * * At the Century Opera House last Tuesday night Verdi's Rigoletto was sung in English. The bringing forward of the popular opera by the management is without doubt very timely, for many lovers of the good old operatic works as its more recent hearings here have been comparatively infrequent. Near the end of last season, it was heard once at the Metropolitan, and this at a special matinee. The audience was of large size and very appreciative. The hearing of "Caro nome," "La donna e mobile" and the famous "Rigoletto" quartette afforded particular delight, as did again some of the other very melodious portions offered by the score. The performance as a whole contained many points of merit. It moved with spirit and smoothness. Louis Kreidler was the Rigoletto. His impersonations of the jester was interesting both in singing and acting. The part of the Duke was sung by Oroville Harrold. This was the second role in which Mr. Harrold has appeared with the company. He had been heard the week before as Romeo and the impression he made

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at that time was much the same as that gained last night. He was in good voice and always sang in tune and with a clear enunciation. His stage deportment was excellent. Lois Elwell as Gilda showed taste in her work, and especially in the last half of the second act. Kathleen Howard as Maddalena had a small part, but she sang it well. Alfred Kaufman was the Sparafucile. Bertram Peacock took the part of Monterone. The stage direction in general called for praise. The scenery was very good and the costumes were adequate. Mr. Nicosia conducted with skill and produced a large measure of harmonious results between the chorus, principals and orchestra. * * * Die Meistersinger, with Emmy Destinn as Eva and Rudolf Berger as Walther, will open this, the thirteenth week of the Metropolitan Opera season. Mr. Toscanini will conduct, and the rest of the cast will be the same as before, including Mme. Mattfeld and Messrs. Weil, Goritz, Braun, Reiss, Schlegel, Murphy, Audisio, Ananian, Pini-Corsi, Bayer, Quesnel, Hager, Fuhmann and Leonhardt. Louise will be sung by the Philadelphia-Chicago Opera Company on Tuesday evening, with Mary Garden, Mme. Berat, Mr. Dalmores and Mr. Dufranne. Mr. Campinini will conduct. Der Rosenkavalier will be given on Wednesday night, with Mmes. Hempel, Ober, Case, Fornia, Mattfeld, Maubourg, Braslau, Cox and Van Dyck and Messrs. Althouse, Goritz, Weil, Schlegel, Murphy, Ruysdael and Audisio. Mr. Hertz will conduct. Siegfried will be sung on Thursday afternoon, with Mmes. Galski, Ober and Sparkes and Messrs. Jorn, Reiss, Goritz, Griswold and Ruysdael, Mr. Hertz conducting. The Girl of the Golden West will be the opera on Thursday evening, with Mmes. Destinn and Mattfeld and Messrs. Caruso, Amato, Gilly, Didur, De Segurola, Reiss, Bada, Rossi, Ananian, Reschiglian, Audisio, Murphy and Begue. Mr. Polacco will conduct. La Traviata will be given on Friday night, with Mmes. Hempel, Mattfeld and Maubourg and Messrs. Cristalli, Amato, Ananian, Reschiglian, Begue and Bada, Mr. Polacco

conducting. Tristan und Isolde will be sung at the Saturday matinee, with Mmes. Fremstad and Ober and Messrs. Berger, Weil, Braun and Murphy in the principal roles. Mr. Toscanini will conduct. Faust will be the opera at the Saturday night popular-price performance, with Miss Farrar and Mmes. Fornia and Maubourg and Messrs. Martin, Gilly, Rothier and Begue, Mr. Hageman conducting. At next Saturday night's opera concert a Richard Wagner programme will be given. Mme. Fremstad and Messrs. Martin and Griswold will sing. The entire Metropolitan Opera Orchestra will take part under the direction of Richard Hageman. * * * Blanche Walsh appeared last week at the Palace in a playlet of Russian diplomatic circles, written for her by Joseph A. Golden, called The Countess Nadine. Her supporting company includes Theodore Babcock and Harry West. Some of the other acts are The Red Heads, a tabloid musical comedy; Lester, a ventriloquist; Chief Caupalican, Ben Ryan and Harriet Lee; Percy Bronson and Winnie Baldwin, the Flying Martins; and Jack G. McLellan and Mae Carson. * * * The eighteen-act bill at Hammerstein's Victoria last week included A. Baldwin Sloane and Grace Field, Bud Fisher, Ethel Green, the Seven Brack Brothers, De Milo's living representations of famous paintings, Laddie Cliff, Van and Schneck, Beaumont and Arnold, Bert Melrose, Bison City Four, Ward and Curran, Three Beautiful Types, Neil McKinley, Ray Raymond, the Todescas, Winslow Trio, the Barbary Coast Steppers, and Mr. and Mrs. Vernon Castle in motion pictures. * * * The new scheme of dancing diversions in the foyer of Procter's Fifth-Avenue Theatre went into effect on Monday. Those in the audience who want to dance are permitted to do so during a half hour intermission at the afternoon and evening performances. The vaudeville acts included Bert Williams, Doris Wilson and company, the Gliding O'Mearas, Willard Simms and company, in the comedy, Flinder's Furnished Flat, Lowell and Esther Drew in the sketch, At the Drug Store, Prince Renton and

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The Exposition Line—1915

Correspondence

company, Hall and Francis, Mang and Snyder, and Procter's photo plays. * * * Heading the program at the Alhambra last week were Liane Carrera, Anna Held's daughter, assisted by Bobby Watson and a chorus. The remainder of the bill includes the Rigoletto Brothers, Lydia Barry, Eva Davenport and company in The Ceiling Walker, Howard's Animal Novelty, Ryan and Lee, Harry B. Lester, the Cabaret Trio, the Jordan Girls and Arenera, assisted by M. Victor. * * * Louis Mann and company headed the bill at the Colonial last week in a tabloid version of Elevating a Husband. Other acts included Sallie Fisher, Dainty Marie, the Charles Ahearn Troupe, Alfred Bergen, George McKay and Ottie Ardine, the Vivians, Beaumonte and Arnold and Ernie and Ernie. * * * A golden silence that is expected to turn the golden profits into dreary deficits is to be the attitude of the Catholic Theatre Movement in its fight for a clean stage. That such is the aim of the organization, which was founded more than a year ago

with Mgr. Lavelle as director, was made clear last week with the publication of the first bulletin giving the "white" list of plays which the officers of the association approve. In announcing a few of the plays which are regarded as clean, the officials of the association say that within a short time the list of clean plays will be made as complete as possible. Among the plays now or recently running in New York that are approved are The Things That Count and Peg O' My Heart. Other plays favored that have appeared here recently are Bunty Pulls the Strings, Disraeli, Liberty Hall, Milestones, Officer 666, Pomander Walk, The Poor Little Rich Girl, Rebecca of Sunnybrook Farm, and The Governor's Lady. * * * The Princess Theatre is finding its true field in this city. By breaking away from mere imitation of its Parisian prototype, and producing plays nearer to the taste of the majority of us, it has for the first time really established that place apart, among our playhouses at which it has aimed from the first. To be sure, the management still warns us that it offers entertainment for mature men and

women, not for the young, but if it takes that self-imposed mission with the restraint now perceptible, it may yet come to fill a significant place in our drama. The best first, C. M. S. McClellan's The Foundation, a bit of delicate poetic fancy, worthy of the French romanticists. We are in a public park in Paris, at break of day. Godinard, a ragpicker, is surprised by a gendarme throwing flowers into the basin of the fountain, at the feet of the marble figure of Youth that surmounts it. His story comes out. Years ago he loved the girl who posed for the statue, and lost her to the sculptor. Now, a broken-down failure, he returns to her feet to pay homage with the withered flowers from the boulevard to the memory of their romance of long ago. The gendarme continues his rounds, and the old man falls asleep. In his dream the statue comes to life, and tells him that she is still waiting for him to claim her, that she has always waited for him who gave her up without a struggle. The dream passes, the sun rises, the ragpicker shambles off, and the fountain of Youth gently continues to pour its waters to the song of the awakening birds. The program also includes the Neglected Lady, the Hard Man and The Kiss in the Dark. The cast includes Holbrook Blinn, Harry Mestayer, and May Buckley. **GAVIN D. HIGH.**

VANCOUVER, B. C., Feb. 1.—Avenue Theatre: The De Koven Opera Company is responsible for the revival of Robin Hood, which will be heard at the Avenue Theatre for three nights, beginning Monday, and at a special matinee on Wednesday. In the list of singers who will be heard in Robin Hood the one dominant figure is Bessie Abbott. Henrietta Wakefield will be heard as Alan-a-Dale. George Frothingham, the original Friar Tuck of the famous Bostonians, has been engaged for his favorite part. Others in the cast are Ralph Brinard as Robin; Jerome Daley as the armorer; James Stevens as Little John; Helena Morrill as Annabel; Tildie Salinger as the buxom Dame Durlen; Phil Branson as the wily sheriff of Nottingham; and Sid Braham as Guy of Gisborn, his confederate and dupe. John McCormack, tenor, opens Feb. 5. He is bringing with him Donald Macbeath, the Australian violinist, and Vincent O'Brien, organist and accompanist. Pantages Theatre: The bill this week consists of Rhoda Royal and her High School Horses; Melotte-La Nole Troupe; Hal Davis and Company, presenting Stockton's Busy Day; Murry K. Hill, monologist; Brighton Quartette; and pictures. Columbia Theatre: Playing here this week are: Edna and Billy St. Allen, tight-wire artists; The Montgomerys, singing and character act; Mlle. Fra Enif, the girl who sings her

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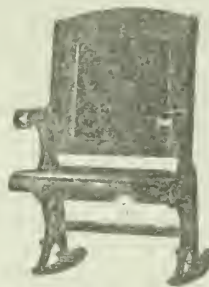
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own songs; Billy Howard, the Squeedunk Messenger. New features starting Thursday are Little Marie and her seven bears; Knight and Ransome in Curing a Joker; Fritz Christian, Danish characters; and Dayton, the man with many voices. Regal Theatre: The company here this week is augmented by the addition of two members of Isabelle Fletcher's players, Marie Stevens and Will Lloyd. Down on the Farm is the offering this week.

ALLEN CRATER, wife of Comedian Fred Stone of Montgomery and Stone, is recovering from an attack of scarlet fever in the Municipal Hospital at Pittsburg. She became ill while playing with her husband in The Lady of the Slipper. Mrs. Stone is a sister of Mrs. Rex Beach, wife of the novelist.

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Music and Drama
CHAS. M. FARRELL, Editor

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Fanny Warren

The sensational success of the Wm. J. Jossey playlet, *Vice*, at Pan-tages Theatre this week, brings into prominence in this city one more, Fanny Warren, whose brilliant work in the leading female character stamps her as an actress of great distinction and wonderful ability. Miss Warren is no stranger to San Francisco, having gained her initial experience here with the old Morosco Company, Grand Opera House, being associated with such well-known actors as Mortimer Snow, Landers Stevens, Fred J. Butler, George Bevan, Bert Morrison, Maud Edna Hall, and Lorena Atwood. Even in those days, Miss Warren manifested unusual ability to bring out the hidden meanings and purposes of strongly written parts. Leaving San Francisco, she became a member of most of the leading stock companies in Boston, Philadelphia and Chicago and then felt the call of London, where she took up a new line of work, that of society entertainer, for she is possessed of a magnificent musical education and a fine singing voice, and her musical dramatic interpretations were a revelation to the English people. They perhaps made more of her than they would have of the ordinary professional, because of the fact that she is connected with some of the best people of England in a social way, and she herself has an established fine social position, not only in England, but also in Germany. Returning to the United States, Miss Warren took a flyer in vaudeville and found it very much to her liking. Her success has been noticeable in these various branches of public entertainment for the reason that she is very unusually qualified in an all-round degree. After the conclusion of her present vaudeville tour, she will probably make up her mind definitely to return to stock. Besides possessing the highest qualifications of an artistic nature, Miss Warren is a tremendously interesting woman of rare personal charm, which has been developed through a wide range of reading and extensive traveling.

Theatrical Treasurers' Dance

Scottish Rite Hall was the scene last Monday evening of the first annual dance of the Theatrical Treasurers' Club of San Francisco. The affair was a success in every particular, and held sway until an early hour in the morning. Several novelties and special features were introduced for the occasion. The entertainment committee was composed of Charles David, chairman; Selby Oppenheimer and Charles

Harris. The Theatrical Treasurers' Club which gets its membership from the box offices of the San Francisco and Oakland playhouses, has had a most prosperous career up to date. The officers of the organization are: Charles Newman, president; George Allen, vice-president; Lionel D. Samuels, secretary; and George McSweagan, treasurer.

Theatricals Active in Phoenix

Lou Jacobs is still stirring things up in Phoenix. Jacobs has secured what is practically a new company and has the town boosting for him. Duncan and Hoffman, late of the Jacobs Company, have gone over to the opposition. The Jacobs new home seats over a thousand, while the old house has something like 700 seats.

Madam Sherry Gets Back

The Madam Sherry Company in Winnemucca Monday night after a strenuous season of about five months, playing as far East as Fort Worth and Kansas, the last two weeks the company being on the commonwealth plan. It is said that there is a difference of opinion between agent Rosenthal and Manager Nat Wagner that may come to a court clash.

Ed. Redmond Visits Us

ED. REDMOND, famed for his wonderful success in stock, and probably the most popular actor we have in the West, was in town a couple of days this week. Mr. Redmond drove from Sacramento to Oakland in four hours and twenty minutes, by way of Stockton.

Correspondence

SAN JOSE, Feb. 11.—Victory Theatre: Adele will be the attraction at this playhouse Thursday. On Monday, Tuesday and Wednesday, Jim Post and Honey Girls came back for a return engagement and are more popular than ever. This week they are putting on Bradley Butting In, which draws the laughs in great shape. The tango dance specialty which was given last week made such a hit it has been decided to give it this week also. Friday and Saturday Orpheum vaudeville, consisting of the following, is the offering. Frank Keenan & Co. in *Vindication*; Edna Showalter, the girl of the golden voice; Four Perez, equilibrists; Nelson and Nelson, comedians; Smith, Cook and Marie Brandon in *The Millionaire*; McCormick and Irving in *Between Decks*; Cummings and Gladys, eccentric comedians, and motion pictures. Jose Theatre: The vaudeville offering here this week are, first half: Tom Kelley in new songs; Japanese Imperial Co., acrobats; Morris and Clark, in singing and piano act; Hazel Dean, dancer and change artist.

FRESNO, Feb. 9.—Theatre Fresno: Voight vaudeville this week, consisting of The Accordion Band, The Carvilles, tango dancers; Abram and Johns, in *The Sheriff and the Woman*; Van Bupren and Spinetti, singers and dancers, and four photo plays. Emma Trentini in the *Firefly* comes Wednesday, 11. The Candy Shop Thursday and Friday, and Adele Saturday. Empire Theatre: There is an exception-

ally good bill on here the first half of week, consisting of May Edith Taylor, singing comedienne; Fred Alyn & Co. in *Love's Young Dream*; Five Kaichi Japs, jugglers; Uline and Rose, ragtime singers; Murial, violinist, and comedy pictures. Majestic Theatre: The Variety Musical Comedy Co. are holding down the boards here this week. Princess: Jules Mendel & Co. open here Monday for an indefinite stay.

VANCOUVER, B. C., Feb. 8.—Avenue Theatre: Beginning Wednesday, Feb. 11, the Keating & Flood Musical Tabloid Co. opens for an indefinite engagement. For their opening they will give *The Honeymoon Trail*. They will give two shows each evening. Empress Theatre: The attraction here this week will be *The Silver Horde*. The cast will be headed by Del Lawrence and Maude Leone as Boyd Emerson and Cherry Mallotte, respectively. Orpheum Theatre: At this popular playhouse the following are giving entertainment to highly appreciative audiences: Henry Woodruff & Co. in *A Regular Business Man*; James Thornton, monologist; Kelly and Pollock, in *Ginger Snaps*; Collins and Hart, strong men; Carlisle and Romer in *Just a Song at Twilight*; Nina Barbour, prima donna; Welcome and Welcome, athletes, and moving pictures. Imperial Theatre: Sullivan & Considine vaudeville, consisting of Barton and Jackson, tango experts; Tim McMahon and Edythe Chappelle, in *Why Hubby Missed the Train*; Rose

Tiffany, in *Cheating the Devil*; The Bounding Gordons, gymnasts; Gladys Wilbur, singing; Spissell Bros. and Mack in *The New Chef*, acrobats, and motion pictures.

CORT LEADING THEATRE

Ellis and Market Sts.
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Last Time Saturday Night, McIntyre and Heath in *The Ham Tree*
Beginning Sunday Night, Feb. 15—Matinees Wednesday and Saturday—Arthur Hammerstein Presents *Emma*

Trentini

In the New Comedy Opera,

The Firefly

Ensemble of 60. Orchestra of 25. Night and Saturday matinee prices, 50c to \$2. NOTE: Rosemarie Blain will sing the leading role at the Wednesday matinee, when the prices will be 25c to \$1.00.

Alcazar Theatre

O'FARRELL ST., NEAR POWELL
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Commencing Monday night, February 16th, Matinees Thursday, Saturday and Sunday Farewell Week of the Distinguished Irish Actor,

Andrew Mack

Supported by his own company and the Alcazar players in the first production in this city of Theodore Burt Sayre's Splendid Dramatic Play,

The Bold Soger Boy

Prices: Nights, 25c to \$1.00; Mats., 25c to 50c. Next Week: Announcement Extraordinary! Mrs. Douglas Crane in a new play, *Her Soul and Her Body*
Opening Washington's Birthday Matinee, February 23

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Week Beginning This Sunday Afternoon
Matinee Every Day
A GREAT NEW SHOW

GEORGE DAMEBEL, of Merry Widow fame, and company in the Viennese operetta, *The Knight of the Air*, by Leo Stein and Bela Jenbach; music, Herman Dostal. CHICK SALE, humorous impersonator of rural character studies; LEO CARRILLO, dialect stories and mimicry; LOUIS HAEDT, the gentleman athlete, in *As in a Dream*; ANNA LEHR & CO. in a dramatic playlet, *Little California*; SIDNEY H. PHILLIPS in songs, with Willie White at the Piano; MAXINE BROS. and BOBBY; WORLD'S NEWS IN MOTION VIEWS. Last week, "That Wonderful Girl," GERTRUDE BARNES. New Songs.

Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.
PHONE DOUGLAS 70

Empress Theatre

Direction Sullivan & Considine
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Here's One for the Kiddies

A DAY AT THE CIRCUS, a wonderful trained animal novelty; JOE WHITEHEAD, a merry wag with a bunch of squirrel food; Roland West presents RICHARD MILLOY & CO. in *The Fighter and the Boss*; KATHERINE KLARE, the Irish Thrush; BARTON and LOVERA, presenting a little idea of their own; SYLVESTER, the talkative trickster—an adroit laughmaker. Other features.

Columbia THEATRE

THE LEADING PLAYHOUSE

Geary and Mason Sts. Phone Franklin 150

Second and Last Week Begins Monday, Feb. 16—Matinees Wednesday and Saturday—Klaw & Erlanger Present the Dramatic Masterpiece.

Milestones

by Arnold Bennett and Edward Knoblauch
Direction of Joseph Brooks

Wednesday matinee at special prices,
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Monday, Jan. 23, Bessie Abott in
ROBIN HOOD



Fourth and Last Week Starts Sunday, Feb. 15—That Super-Sensational Photo-Drama.

Traffic in Souls

The Most Widely Discussed Motion Picture Ever Produced
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Coming Feb. 22, *The Crime of the Law*

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Columbia Theatre

Milestones, now at the Columbia, is a study in evolution rather than a play of conflict. The conflict is, of course, of vital importance; for, after the struggle for existence, the deepest concern of the race must always be the continuous struggle between youth and age, the new and the old order—progress fighting for life against the hide-bound custom, the reactionary conservatism of the past that would limit and restrain it. But the very name implies that here is some larger issue; the conflict only subserves some larger end, recurring at intervals to mark the progress of society toward social freedom. In the play, as in life, progress wins out against the tyrant past, itself in turn to crystallize into tradition and tyrannize over the young and the weak, though with ever-lessening power; until, at last, gathering strength with each new rebellion, the individual free to choose and live his life looms up against the horizon. The relation of the individual to society is more suggested than openly discussed; the perfecting of the individual for the perfecter service to mankind and the world. In the changing order, not the least interesting phase is the changing status of woman, from satisfied acknowledgment of inferiority, through discontent, to emancipation and equality. Milestones touches life on many sides, but it is this comprehensive social perspective that gives it lasting value. In the passing review of three generations, it offers a just estimate of the accomplishment of the last half-century, together with a criticism of its success that amounts to prophecy; a promise suggested by the picture that dominates the Rhead drawing-room, its pathway leading on and on to a beyond we cannot yet discern. However, Milestones is not all designedly social philosophy. It is a simple story of middle-class English life, photographic in its accuracy, but lighted by the authors' vision. It is full of atmosphere, with the full flavor of each period caught in the process of thought as well as the outward manners and customs, costumes and house furnishings of the time; and it is full of wit and literary merit and technical skill in the writing. More, it is true drama, for it is told in action, and stands out as the great play of the last ten years. The company that presents it to us is sympathetic and well-balanced throughout, though it lacks the distinction of the original London company, as remember it. Stanley Warmington as John Rhead displays an enthusiasm wanting in his work in *The Butterfly on the Wheel*; his absolute faith in himself and the future is splendidly brought out in the first act, and as the old man out of tune with modern ideas who has sacrificed all those near and dear to him, to his own will, he is scarcely less fine. Harrold Holland's Sam Sibley is deliciously pompous and self-important. With Marie Hassell as the plebian wife, he reater opportunity. With Marie Hassell as the plebian wife, he works up some excellent comedy. Ernest W. Lacey emphasizes the youthful exuberance of spirits with which Lord Monkhurst tries to stay

the fleeting youth of Ned Pym. His good breeding is always evident, even when Pym is most the young donkey. Frederick Lloyd is delightful as Arthur Preece, strong, efficient, self-sustaining and loving; the scenes with radiant Emily Rhead and later with world-weary Lady Monkhurst, being sympathetically differentiated. Cathleen Doyle makes a stunning and aristocratic Emily. Myles Wood is handsome and adequate as the dissipated young Monkhurst, and Florence Born is a beautiful specimen of the modern, up-to-date, resourceful college girl as his sister Muriel. Douglas Jeffries is scarcely dominating enough to be Muriel's ideal, but is pleasant and clean cut. Rose Sibley is in the hands of Sybil Walsh, who makes her a flower-like, clinging bit of femininity. Her little flash of revolt indicates just how far she has sunk her identity in her husband's. Gertrude Rhead remains the most interesting figure on the stage, with all the force and executive ability of her brother, all the possibility of a sane and efficient motherhood ruthlessly sacrificed to the family interest by the time in which she lived, a martyr to the cause of woman. Auriol Lee sounds in her the modern note, and shows an intense appreciation of the tragic loneliness of the advanced woman born two generations before her time, a tragedy saved from bitterness by sweetness and understanding. Miss Lee's interpretation is notable for control and reserve and artistry.

Cort Theatre

McIntyre and Heath, now filling a week's engagement at the Cort, are certainly a riot, and playing to splendid business. No wonder L. Pierpont Mickelbacker, a noted Wall Street figure, according to the plot, followed the Georgia Minstrels from town to town, to the utter disgust of his haughty society wife, who had ambitious matrimonial plans for their only daughter, which were greatly interfered with by this nomadic life she had to lead with her husband. Most anyone would follow such mirth-provokers as Alexander Hambletonian and Henry Jones, of the Georgia Minstrels, so long as their sides held together and they could bring forth a chuckle. This pair carry a mighty good show with them, too, and their "World's Greatest Dancing Chorus," according to their billing, is not over-rated, as their dancing is wonderful. The whole chorus performs some clog dancing in unison that is really remarkable and evoked rounds of applause from the audience several times during the evening. They also did some intricate drill numbers in unusual costumes which are very effective. Where the Red, Red Roses Grow is the most pleasing, as well as the most catchy song, the dancing apparently being featured more than the singing. John Lorenz, who plays the part of Sherlock Baffles, studying to become a detective, is one "nut" and has quite a repertory of false mustaches and beards, which he produces and wears on any and all occasions in a nonchalant fashion that is really captivating. Mable Elaine, playing a colored maid, does some very

good eccentric dancing. Lulu Wells and Ted Holmes, the soubrette and juvenile, in their singing and dancing numbers, present some very good team work. Lord Effingham Spotcash, played by Arthur Barry, got a hand on his gallant refusal to marry the American heiress against her will, when she was already in love with another. Ebenezer, the Minstrel Mule, by "His-Self," cut up quite a few capers with Norman Woodward, who tried to ride him, and they both received their share of the applause. While, strictly speaking, "there ain't no such animal" as a Ham Tree, Mr. Heath's description of said tree makes your mouth water and you almost believe in and long for its existence. In fact the whole show stimulates the most jaded palate.

Alcazar Theatre

The last week but one of the Andrew Mack season sees us attending the best play in his repertoire, *The Royal Mounted*, a play of the Canadian woods, written by Cecil de Mille. It contains plenty of romance, many acting opportunities, and gives the scenic department a superb chance to shine. Mack plays the part of the Irish sergeant of police and gives a likeable portrayal. J. Frank Burke, V. T. Henderson, Kernan Cripps, Bert Wesner, Louise Hamilton and others in the company are congenially cast. Next week, the final one of Mack's engagement, will be given over to *The Bold Soger Boy*.

Gaiety Theatre

The serious illness of Marie Dressler, who is suffering from a form of paralytic stroke, has necessitated closing the Gaiety Theatre since last Saturday night. On Tuesday night it was proposed to reopen the house with Marta Golden in *Miss Dressler's* part, but at the last minute it was decided to give up the idea.

Savoy Theatre

Traffic in Souls is in its third week in this city. It has many highly colored scenes in which there are no salacious and suggestive features such as one might suspect from the nature of the story. It is a well written story, concise, dramatic and splendidly staged and takes advantage of all the most modern possibilities of the film drama.

Correspondence

ODGEN, Feb. 10.—The Orpheum is playing the Pantages show for the last half of the week, leaving the fore part open to road shows. The season thus far has been a profitable one, the two-a-night vaudeville idea at the 10, 20, 30 scale meeting with popular favor. Recent road shows that played there were *The Ham Tree*, which did an immense business, and *Mutt and Jeff*, who played to a sell-out. The Ogden Theatre has been playing to big business with the Arlington Dramatic Stock Company in its second year. Manager Arlington and his partner, Mr. Greenwell, decided to give their patrons a short rest and a change, and installed the Frank Rich Musical Comedy Company for a short sea-

son, the stock company taking to the road. Frank Rich is with the company and reports business very good, the bill being changed twice weekly. One show a night is the order of things, pictures being run with the musical show to stretch out the abbreviated versions. George A. Burton is producing and Bert Olin, for so many months musical director at the Salt Lake Majestic (now Princess), is musical director; Ben Trimble, also for months connected with the Majestic mentioned, is handling the drums. The presenting cast is made up of George A. Burton and Tommy Burns in the comedy roles; O. J. Post, straight, and W. B. Wheelan, Marie Rich, Marjorie Mandeville and Virginia Ellis. Interpolated musical numbers are well rendered, the chorus being specially gifted with good looks, good voices and are "some dancers." Burton and Burns are getting the laughs with the funny business, and Mr. Post never fails to get good applause when he releases his melodious voice in song. The Lyceum has reverted to pictures at five cents. R. STELTER.

SAN DIEGO, Feb. 9.—Spreckels' Theatre: Emma Trentini in the *Firefly* gave her one and only performance here tonight. Among those prominent in the cast were Oscar Figman, Marion Lee, William Wolff and Grace Hanson. Trentini is a whole show in herself. Savoy Theatre: Pantages has a very entertaining bill this week, consisting of the following: Eight Berlin Madcaps, singers and dancers; Charles Reilly and Company in *The Bells of Shamon*; Rena Arnold, comedienne; La France and McNab, black-face comedians; The Aerial Lafayette, and motion pictures. Empress Theatre: Sullivan and Considine are presenting a splendid bill in which are *The Six Diving Nymphs*; Yosecarry Trio, gymnasts; Orville Reeder, the Paderewski of vaudeville; George Hermann and Marion Shirley in a dance drama; Charles Whyte, George Pelzer and George Whyte in *Fifteen Minutes of Musical Nonsense*; James McDonald, singing and monologue, and a reel of pictures. Gaiety Theatre: *My Uncle From Japan* is the attraction here this week. Lew Dunbar and Sol Carter lead the fun. Hazel Chene makes her debut here this week. Lawrence Bowes has the tenor role and makes good. Gwyneth Dorsey is entrusted with the ingenue role. The following ad has been appearing in the papers:

EMPRESS THEATRE

Which shall it be: dramatic stock, musical comedy or vaudeville. We take possession of the Empress Theatre on Feb. 16th and want to please the public. A letter or card written to us regarding the future policy of the house will be appreciated.

Palmer Bros. and Fulkerson
Savoy Theatre

THE DRAMATIC REVIEW hazards a guess—it will be Virginia Brissac and Company.

LORIMAN PERCIVAL will rejoin the Ed. Redmond stock in Sacramento on March 2, and will act as stage manager under Director Harry Leland.

Cort Theatre

To all lovers of good music, the presentation of Emma Trentini in Arthur Hammerstein's latest contribution, *The Firefly*, is a revelation of what a composer of artistic music can accomplish in lifting an operatic organization above the plane of commonplace musical comedy. Mlle. Trentini will be seen in the pleasing and effective roles: first as a little Italian street singer; then, toward the latter part of the first act, disguising herself as a boy, to escape from her cruel father. There is not a moment when Mlle. Trentini is on the stage, that her childlike patter does not amuse the audience. She is graceful, coquettish, a rowdy little tom-boy in turn, and she displays so much energy in acting her part that one cannot help but be impressed that she is more animated and fascinating than many other prima donnas of greater renown. *The Firefly* comes to the Cort Theatre next Sunday, February 15th, for an engagement of two weeks.

Alcazar Theatre

Andrew Mack, who has been playing a brief engagement at the Alcazar Theatre, will say "farewell" to local theatregoers next week, when he will offer for the first time in San Francisco, the play of American military life, *The Bold Soger Boy*, from the pen of Theodore Burt Sayre. The scenes of *The Bold Soger Boy* and the plot are laid at Fort Wadsworth, Staten Island, and the story is a charming and delightfully human one, replete with stirring dramatic and love situations and many amusing and humorous comedy scenes. In the leading role of Lieutenant Adair, of the Sixteenth Artillery, Mack will be afforded ample opportunity for his irresistible blarney and brogue. In the long cast of characters that is necessary for the unfolding of the plot Mack will have the excellent support of Louise Hamilton, Annie Mack Berlein, Louise Brownell, A. Burt Wesner, J. Frank Burke, V. T. Henderson, W. J. Townsend, Edmond S. Lowe, Edward McCormick, Frank Wyman, David W. Butler and S. A. Burton. The production will be an elaborate and complete one. Following Mack's engagement comes a most extraordinary attraction in the person of the little society dancer, Mrs. Douglas Crane, who will make her first appearance in a highly dramatic and dancing role in the first production on any stage of Louise Closser Hale's sensational role of Missy, the dancer, and she will be supported by the full strength of the Alcazar Company and Frank Elliott, the young English actor who was brought to this country by Charles Frohman as leading man for Blanche Bates, and by Howard Hickman, an old Alcazar favorite who will return to the cast in this production. Several other equally prominent players have been engaged.

Savoy Theatre

Traffic in Souls, the photodrama founded upon the Rockefeller white slavery investigation, will enter up-

on the fourth and final week in this city, Sunday afternoon, having been witnessed by tens of thousands well-satisfied patrons. There is no doubt that *Traffic in Souls* is one of the most remarkable "movies" ever shown in San Francisco. It is big in many ways—in its staging, in the scope of the play, in the moral lesson it teaches. A film like this deserves official recognition from the State, for the evils which it inveighs against are the evils which the State is fighting against, and a greater power for good was never presented in a San Francisco theatre, than this drama. The *Crime of the Law*, a powerful drama of penological problems by Rachael Marshall, author of *The Traffic*, will begin a limited engagement at the Savoy February 23rd, with a strong company of capable players.

The Orpheum

The Orpheum announces an exceptionally fine bill for next week. George Damerel, who made such a tremendous hit as Prince Danilo in *The Merry Widow*, will, with the assistance of a company of twenty, present for the first time in this city the successful Viennese operetta, *The Knight of the Air*. During his recent visit to Vienna, Morris Meyerfield, Jr., President of the Orpheum Circuit, witnessed the presentation of *The Knight of the Air*, and was so taken with it that he immediately purchased the American rights. Leo Carrillo, a California boy who distinguished himself at the outset of his career as a newspaper cartoonist in this city, and is now regarded as one of the best entertainers in vaudeville, will delight with his inimitable Chinese and Italian dialect stories and mimicry. Louis Hardt, who, in spite of diminutive stature, possesses the muscular development and strength of a Sandow, will exhibit his prowess in a quaintly conceived act, entitled *As in a Dream*. Anna Lehr will, with the assistance of a capable little company, present a dramatic playlet, *Little California*. Chick Sale, a protean impersonator whose speciality is the delineation of rural types, will illustrate his skill. Sidney Phillips will sing Bert Williams' ditties and also Hebrew, Italian and sentimental songs. Next week will be the last of Maxine Brothers. It will also conclude the engagement of Gertrude Barnes.

The Empress

A Day at the Circus, a miniature comedy circus, will be the headline attraction beginning Sunday afternoon. Richard Milley & Co. will offer one of Roland West's newest and best dramatic playlets, *The Fighter and the Boss*. Barton and Lovers have an act that is original and diverting comedy. Miss Lovers is a charming looking woman, and a splendid dancer. Barton is a comic and an expert on the unicycle. Joe Whitehead, the artistic exponent of "Nut" material, will introduce a car load of squirrel food, and will show some soft-shoe dancing that is new and original. Katherine Klare is a human Irish thrush, Sylvester, who has been aptly dubbed "the talkative trickster," will prove a delightful item. The *Essanceoscope*,

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The Pantages

The policy of the Pantages Theatre has been for the past ten years three shows a day, with an entire change of the program each week. Alexander Pantages never deviates from this slogan except on rare occasions. When *Vice* was offered to Mr. Pantages by Guy Woodward, the producer mentioned that he was positive that the piece, properly presented, would have an extended run. That his prophecy contained truth was manifested by the enormous business which the Pantages did last week, and a rush wire was shot Mr. Pantages for his sanction on keeping the sketch on one more week as an added attraction to the regular show coming from the North. The theatrical magnate consented to one week only, and those who were unable to witness this sensational production can do so by getting in line early at the Pantages next week. *Vice* is undeniably the most powerful playlet which has ever appeared in any vaudeville theatre in this city. It unravels a daring theme of the underworld with blunt truths, but with compelling intensity and entirely free from offensive suggestiveness. *Vice* really tells a moral which is more than can be said of nine tenths of the so-called "white slave" pieces. The same cast which has created a triumph in the present production will be seen in *Vice* next week. Of the regular bill, Little Hip and Napoleon, an almost human monkey and a frisky tiny elephant, head the show. The other new acts are a comedy skit, called a Horse on Hogan, with Le Roy and Lytton; Rice and Franklin, comedy chatterboxes; the great Jahn Trio, the Sylvanos, expert xylophonists, and Collins and Collins in *Down on the Farm*.

Correspondence

STOCKTON, Feb. 4.—Yosemite: 30. Mutt and Jeff billed for the 30th, didn't appear on account of flood conditions. 1-3. Capt. Scott pictures to only fair business. 4-5. Orpheum show pleased very good houses. Heading the bill is Fred Lindsay, the Australian whip expert. Others on the bill are Bert Fitzgibbon, the original Daffy Dill; Albert Von Tilzer, the song writer and Dorothy Nord; Double Crossed, a dramatic sketch founded on Will Irwin's story of the same name; Florence Walker singing popular and classic selections; Sharp and Turek in a very clever black-face speciality; Martin E. Johnson's Travelogues and pictures of Jack London's tour of the South Seas. Several interesting pictures complete a very good bill. Garrick: Hayes and D'Rives present a great singing and dancing act with a whirlwind finish;

Lewellyn sings several old-time songs in a very sweet voice; Dowell and Grey and the Smith-Pelky pictures complete the bill. Harry Bernard Musical Comedy Company, under the management of Frank Wolff, open next Sunday for an indefinite season. The company will put on a daily matinee, two shows at night, changing bills Sunday and Wednesday with an athletic contest Tuesday and chorus girls' contest Friday nights. Harry Bernard and George Slocum are the principal comedians; Virginia Ware, character leads; Ellen Godsey, soubrette; George Parrot, juvenile leads; Harry LeRoy, general business. Colonial: De Halde and Edwards, sensational dancers and four reels of pictures are doing a fine business. Lyric: 30-31. Robin Hood in pictures, and 2-3. Leah Kleschna are getting fine returns. Novelty: Kleine's big feature picture, Antony and Cleopatra, did not do much business at advanced prices on the 31-1. Uncle Tom's Cabin, 2-3. Philomation Club: 7. California Glee Club. Yosemite: 7. McIntyre and Heath; 14-15. The Candy Shop. Ed Jacobson, ahead of McIntyre and Heath, spent Saturday in town.

SACRAMENTO, Feb. 2.—Grand Theatre: Ed. Redmond and his aggregation of favorites are seen this week in *Sweet Clover*. Every part is admirably taken and the old play is a great hit. In the cast are Merle Stanton, Roscoe Karns, Ed. Redmond, Paul Harvey, Bert Chapman, Hugh Metcalfe, Beth Taylor, Leslie Virden, Marie Connelly, B. Morgan and James Newman. Next week, Sherlock Holmes. The gowns and lingerie stolen from the home of Beth Taylor, 416 Twenty-first St., last week, were located Saturday afternoon by Charles L. Hazlett, a local detective, who found the stolen goods in a hobo camp on the Marysville road. The thieves who ransacked the Taylor home carried the stolen goods in a sack and then left them in a clump of trees beyond the American River bridge. Jewelry amounting to several hundred dollars was also stolen by the thieves. Clunie: The Ham Tree, with McIntyre and Heath, comes 5-6, followed by Mutt and Jeff. 7. Captain Scott Polar Pictures held the theatre 4. Clunie-Orpheum: The bill consists of Fred Lindsay, Bert Fitzgibbons, Albert Von Tilzer, The Double Cross, Martin Johnson, Sharp and Turek, and Florence Wadsworth Wallace. Empress: Archie Goodall, Dave Ferguson, Mr. and Mrs. Perkins Fisher, Dunham, Edwards and Farrell, Price and Price.

Zeke, the Country Boy, will open in Denver about July 15 and play toward the Coast under the management of Hochwald and Pughe.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Nobody would recognize the Carlyle Blackwell studios. The big stage is completed and the twelve new dressing rooms, with running water, heater and two shower baths, are ready. He now possesses as well an appointed studio as any in the West. * * * J. Farrell Macdonald is making preparations for his next big feature production, but the name of it is purposely withheld for the time being. In the meantime he is putting on several two-reel stories with J. Warren Kerrigan, Wm. Worthington, Cleo Madison, Geo. Periolat and Edith Bostwick. * * * Robert Thornby is opening a private school for motion picture actors and actresses in the Majestic Theatre Building in Los Angeles. He is so well known, and his ability is so well recognized, that it is bound to be a success. He has received many letters from prominent producers and actors promising their unqualified support. He will continue to put on the Keystone children's comedies. * * * Elsie Albert and Harry C. Matthews had figured upon being in Los Angeles for the Photoplayers' Ball, but the spell of rainy weather altered their plans somewhat and delayed Mr. Matthews' Last Ghost Dance. They will make one more picture, this time in the vicinity of San Antonio, Texas, and will then hurry for the Southern California Mecca for motion pictures. Baby Early is anxious to see her playmates again, although she has made many new friends at the Miller's ranch. * * * Frank Cooley, a well-known actor and manager, has joined Harry Pollard, of the "Beauty" brand, at Santa Barbara, and will assist the latter. He will also play character parts. * * * That charming little actress, Adele Lane, is back at work again at the Selig studios, after a two-weeks' vacation spent in the hills or on the beaches which lie close to Los Angeles. Miss Lane is an actress who feels her parts and puts vitality into her portrayals. * * * Pauline Bush has her attention somewhat divided for a change. As a rule she is absorbed in her work, which includes writing as well as acting, but this week the expressman left an insured and treasured package. It was that Parisian gown to be worn at the Photoplayers' Ball on Saint Valentine's night, and truth to tell it is very beautiful—delicate pink and silver. Miss Bush will be a very prominent figure in the grand march. * * * James Neil, who was so long associated with Oliver Morosco as actor and stage manager, has joined Carlyle Blackwell's forces at the latter's studios, where he and Mr. Blackwell are directing together. Mr. Blackwell occupies so much of his time actually acting that he believes the acquisition of this competent co-worker an excellent step. He wants to give most of his thought to his acting and the betterment of his photoplays, and he is noted for his devotion to his work. Mr. Blackwell has some big productions lined up. * * * After leading in a contest for the most beautiful woman in Los Angeles, Edna Maison, not liking certain phases of the contest, suddenly withdrew her name. There is little doubt she would have won

hands down, as the Photoplayers were preparing a big surprise at the last moment. Miss Maison was going to present the prize, a diamond ornament, to the Photoplayers' Club to auction off at the ball. She said she was quite content with the advertising value, which had been all she required. * * * Francis Ford has completed The Leopard Lady, another of the much talked of Twin Sisters Double series. Another of the series will be produced shortly, owing to the fact that exhibitors all over the country have demanded more of them. In The Leopard Lady, Grace Cunard wore her costly leopard skin coat which she says nearly bankrupted her. It was made especially for this picture. In between whiles Miss Cunard wrote and produced a "Joker" comedy—a busy couple. * * * The American Film Co. are branching out; the "A" is flying higher. The new plans embrace four and five-reel feature productions, which will be quite a separate concern from the generally understood American releases. This means new players and some big surprises. The studios at Santa Barbara are built on a big scale and have a capacity for much more than at present called upon. President S. S. Hutchinson is busy making preparations for the new program, and divides his time between Santa Barbara, San Francisco and Los Angeles. * * * Bess Meredyth is making arrangements to run some dog kennels, and has already secured a capital site for the purpose. This will be "on the side" of course and will not interfere with her work with the Criterion Features. Bess Meredyth is a lover of dogs and always has half a dozen tumbling about her. She is moreover a mighty good judge of a dog. It is a sight to see her in the summer taking her dip in the ocean with a pack of dogs swimming around her and attracting attention with their barking. * * * The Photoplayers' Club of Los Angeles presents a very animated appearance these days, with the added Biograph and the Reliance and other Mutual contingents. The membership list has jumped surprisingly and the club ball, which will be held at the Shrine Auditorium on Saturday next, promises to be a very brilliant affair. All this week the members are motoring around town distributing tickets, and at the club o' nights practicing the grand march and other stunts. The whole town is talking about the event, and on Thursday there will be a procession through the city in which the cream of the profession will take part.

Correspondence

PORTLAND, Feb. 2. — Heilig Theatre (Calvin Heilig, mgr.—William Pangle, res. mgr.): The engagement of Little Women came to an end last Saturday night and this theatre will be dark for this week, and commencing next Monday night E. H. Sothorn will open a week's stand. If I Were King is to be featured for his engagement. Baker Theatre (Geo. L. Baker, mgr.—Milton Seaman, bus. mgr.): Another one of Rex Beach's

dramatizations of his stories is offered for this week at this house, The Silver Horde, opening yesterday to capacity business at both performances. The play when sent to Manager Baker did not measure up to what he thought it should, and what did he do? Simply sat down and wrote the fourth act entirely over, and turned out a piece of dramatization that would have done credit to an Augustus Thomas. The play, like nearly all of Beach's stories, deals with life and conditions in the far North, and deals with the salmon trust, and with the efforts of the hero to conquer that octopus and at the same time to win the love of his girl—needless to state he does both. Edwin Woodruff played the leading role in good style and Dorothy Shoemaker was cast as Cherry Malotte, a character that appears in many of Beach's plays. The comedy role falls to the hands of that capable and satisfactory actor, Walter Gilbert. I have yet to see that gentleman fail to make good in any role entrusted to him, and he is truly one of the most capable members of this well-balanced organization. Louis Leon Hall plays a character role this week, and he as well as Thomas Walsh, Mary Edgett Baker and Loretta Wells all add to an enjoyable performance—but after everything is said and done, hats off to George L. Baker as a playwright. Next week, A Country Boy. Lyric Theatre (Keating and Flood, mgrs.): Keating and Flood Musical Comedy Company offer Variety Isle for this week. It is full of catchy numbers and the dances are the latest in the terpsichorean line. Business is good and the company and players are giving satisfaction. Orpheum Theatre (F. Coffinberry, mgr.): Announcement is made that the bills opening at this theatre hereafter will commence their engagement on Sunday afternoon instead of Monday. This is caused by the closing of the Spokane house. For this week the acts are George Danciel and Company in The Knight of the Air, as the feature act, and the others appearing include Anna Lehr and Company; Chick Sale; Louis Hardt; Phillips and White; Marie Bishop; and Pantzer Duo. Empress Theatre (H. W. Picrong, mgr.): A Day at the Circus is the headliner, and the balance of the acts for this week are Richard Milloy and Company; Katherine Klare; Joe Whitehead; Sylvester; and Baryon and Lovera. Pantages Theatre (John Johnson, mgr.): The feature act for this week is Little Hip and Napoleon; the other acts are the Sylfonos; Peggy McLellen; and Three Jahns. The new Broadway Theatre is going ahead rapidly. When completed it will be the largest theatre in this city. Excavating is now progressing and the foundation will soon be laid.

TACOMA, Jan. 31.—The Blindness of Virtue, booked at the Tacoma Theatre for January 24th, was canceled, likewise the May Irwin performance for January 28th, on account of the star's illness. On January 26th, Robert Mantell was greeted by a crowded house, giving The Merchant of Venice. The audience was highly pleased and the performance most gratifying, as Mr. Mantell gave a highly finished performance. The cast was fair, Fritz Liebler, Guy Dindsley, John Burke, Edward Lewers and Alma Kruger being among those most noteworthy. The staging was ade-

quate. Little Women comes to the Tacoma on Feb. 12th for five performances, followed by Edward Sothorn on Feb. 23rd, in If I Were King. Melbourne Theatre will present Sea Wolf in seven films, running all next week. The Keating and Flood Company, No. 1, are scoring a success at the Princess Theatre this week with one of the best productions they have offered us. College Days has many hits, the Hawaiian quartette and the Hawaiian dancer, although not new to us, gain much favor. Miss Deloy scored a personal success and a distinct addition was Jack Westerman, comedian. Others of the company were the Romig Twins, Harry Cleveland, Harry Bowen, Allyn Lewis. Lillian Griffiths has joined the company as character woman. Next week, dark. Manager Donellan of the Empress Theatre will select Friday nights as amateur night, giving our local amateurs a chance to have a try out. All next week after the daily matinees Barton and Jackson will give free lessons in tango dancing. Empress bill: One of the big hits on the week's bill was the clever little mule in A Day at the Circus. Dogs and monkeys completed the equipment, all quite adept. Joe Whitehead was back with his comical imitations. Other friends returning were George Mackey and Richard Milloy in The Fighter and the Boss. Katherine Klare is always pleasing with her songs. Barton and Lovera were a hit with their dancing specialty. Sylvester was a fair trickster. Pantages bill: About the best trained monkey ever exhibited in Tacoma is Napoleon, on the bill at this house this week. Sharing honors with him was Little Hip, the elephant who received his training in this town. The Sylfonos pleased with their xylophone selections. The Three Johns proved to be good head balancers. Walter Leroy and Emily Lytton had a well-acted sketch, A Horse on Hogan, and a little skit by Rice and Franklyn was clever but marred by suggestiveness. A. H.

ALBANY, Week of Feb. 1.—Bligh (Bligh Amusement Co.): First half: Sunday and Monday the Siberian pictures to good business. Road show, The Rosary, 3, to fair business; good show and fair company. 4-5, The Jolly Entertainers. Clever aggregation of twenty-four orphans from the DeMoines, Wash., Orphan Home, playing in band and giving comedy sketches; decided hit, good houses. Friday and Saturday, Baby Elva, singing and dancing, clever little performer and made a hit. Coming: Arizona, 8, in six parts; 9-11, The Frank Rich Company Number Two; 12-14, The A. B. Basco Musical Comedy Company; Mutt and Jeff in Panama, Feb. 21. Albany Opera House (H. R. Schultz, mgr.): Edison Talking Pictures, 1-2, to good business. Rolfe (Geo. Rolfe, mgr.): First half: The Hughes Sisters in a musical act made a big hit. Butler and Lyons in cowboy stunts, fair. Pictures. Last half: The Two Edwards in novelty shooting acts—one of the best acts that has ever played here. Good business for the week. Coming: 15-16, Quo Vadis in eight parts. Armory: Coast Artillery Band to big business, Feb. 7.

Henrietta Crossman will include this city in her tour this season.

Vaudeville

The Orpheum

A bright and shining bill is attracting and receiving much praise from large audiences here this week. Goleman's Animal Circus is a treat and an unusual act. Willa Holt Wakefield, grown somewhat stout, gives her pianologue, which arouses only mild enthusiasm. Dr. Carl Herman has an elaborate electrical act, which develops much comedy. It has been a long time since anything of the kind has been offered, and it is welcome. Gertrude Barnes is an exceedingly clever performer, a soubrette of charm and resource, but she needs better material. Demarest and Chabot, two good looking young fellows, who play the 'cello, violin and piano, please exceedingly. W. H. Murphy, assisted by Blanche Nichols, Lillian Palmer, Geo. Rogers, Frank Vennum, Spader Johnson and Geo. Myers, has the funniest bit of travesty seen here in many moons. Murphy is a past master of the art of producing comedy, and his support is well selected. The act is one long spasm of mirth. Eddie Leonard, in white face, and Mable Russell, are certainly two great favorites and receive encore after encore. Leonard is undoubtedly the most graceful dancer on our stage and Miss Russell is a clever soubrette, although I am going to suggest that her gowning could be improved. Maxine Bros. and Bobby, a dog, have a good athletic act that brings a fine bill to a fitting wind up.

The Empress

The Country Store is attracting the attention of the patrons of the local Sullivan & Considine house this week. Numbered tickets are given away, and the winning numbers are announced from the stage. Some folks have had many good laughs handed to them, and many received valuable gifts. Crossman's Six Banjophiends are the headliners—a sextette of vocal and instrumentalists who do some artistic work. Lola S. Paulisch, the girl with the violin, is the musical director for this clever act. Belle Gordon is the world's champion lady bag puncher; Burke and Harrison offer songs and patter, with a kid impersonation by Miss Harrison; Leonard and Louie, in clever capers of high caliber; Luigi Dell Oro, novel musical performer, playing the accordion with his hands and the harmonica with his feet, and views from the motion picture world complete a good bill.

The Pantages

Vice, the headliner at Pantages this week, has been packing them in at every performance. Presented by Woodward and McCulllan and written by Wm. J. Jesse, it is based on the newspaper reports of the Vice Commission of the State of Illinois. Fannie Warren, who plays the part of the Madam, displays great versatility in her work. She is considered one of the cleverest women in the profession. Ruth Gibson, a talented young woman, made her first appearance Sunday and was an instant hit in one of the characters. Harold Holland, as the president of the vice commission, does excellent work. George Stanley makes three distinct changes in the act and does them all admirably. Indeed it

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may be said that Stanley is one of the big hits of the show. Other numbers of the bill are David Pfirrmann, Pietro Sosso, Charles Adams, Fred Wilson, Cash Darrell, Gwendoline Williams, Renee Reavis and Florence Darling. Ed. Armstrong and his Baby Dolls are back again. Ethel Davis is the feature in the Candy Ship, a real musical tabloid. The cast includes Bessie Hill, Lou Davis, Billie North, Charles Byrnes, Ed. Armstrong, Bobbie Dean, Daisy Taylor, Bert Faust, Ruth Jordan, Grace Henderson, Marie Gordon, Grace Boyd and Dot Sayers. Bob Albright, the male Melba, received generous applause for his excellent singing. Dunbar and Turner, in Fourteen Minutes Recess from a Daffy Factory; Julia Redmond & Co., presenting a stimulating comedy, The Critic and the Girl; Reed's Acrobatic Bull Dogs, wonderfully trained animals, and comedy motion pictures complete this fine program. The week's business has been the largest in the history of the house.

The Majestic

Jules Mendel's musical comedy company present the musical burlesque, A Social Whirl, for the first half of the week. Llewellyn, the tramp singer, and an interesting series of motion pictures make up the bill. Mendel & Co., presenting The Dope Fien 1; H. Harris, singing and talking and good motion pictures, complete the program for the last half. Every Monday and Friday nights the Roly Poly Girls will put on something special; sometimes boxing, sometimes posing, at which they are particularly good. Always on Friday night the girls will put on their singing numbers. Roly Poly Girls are: Rosie Cohn, Edna Elliot, Ruth Henry, Dot Wilson, Dolly Brown, Edith Franklin, Blackie Dayton, Flossie Wilson, Evelyn King and Ethel Virgil.

The Republic

A good program is offered the patrons of this family theatre for the week beginning Sunday, Feb. 8. Collier and De Walde, the skating act beautiful; Bonnie Leonard, Australian comedienne; Pathe Weekly of current events; Almont and Dumont, high-class musical act; Dan Krueger, featuring Remick's latest song hits; Johnson and Wells, Southern entertainers (by special request), and King and Thornton Co. in their comedy sketch, All a Mistake, complete the bill for the first half. For the last half: Shepp's Dog and Pony Circus; Newport Quartette, harmony singers; Agnes Burr, comedienne; Vernon, ventriloquist, and King and Thornton Co. in another of their clever dramatic sketches, The Ruling Power, make up the program.

The Princess

High-class vaudeville is the policy of this family theatre. This week for the first half we have: Lynch and Waters, presenting the operetta A Gypsy Romance; Bell and Bell,

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singing, talking, dancing and novelty ventriloquism, featuring the Lady Ventriloquist, who is going big; Charles Lee Calder and Company, presenting vaudeville's merriest farce, False Pretenses. The cast includes Charles Lee Calder, Fannie C. Ferris and Phil Hicks. George Hall, singing and talking monologist; Uline and Rose, comedy singing, talking, change artists; and The Bellefontes, European novelty acrobats, introducing Tobin, the Trickster—these make up the bill. The second half shows: Two Specks; Fly, singing and dancing oddity; Baroff and Wilbert, acrobatic comedians; Fred Alyn and Company, presenting a comedy of errors, Love's Young Dream; Diana Leteur, Gypsy violinist; and Lefever and St. John in Flirtation a la Carte.

The Wigwam

Monte Carter and his Dancing Chicks are packing them in at the Wigwam this week. Carter and Company are presenting Izzy's Vacation and it is one of the funniest of all the Izzy series. Other good acts on the bill are The Lowe Trio, musical act; Tops, Topsy and Spot, comedy novelty, featuring Spot, the mind-reading and writing dog; return engagement of the popular trio, Harry Fox, the Mission boy, Aubrey Carr, late leading man of the James Post Company and Edith Burton, a Mission girl, in the Pictorial Song Review; and a first-run photoplay. For the second half: Carter and Company will present another good laugh in Lovesick Izzy. Herbert Medley, baritone, in illustrated songs; Cycling Crane, the wonder of the age, who works in one and does some marvelous riding; and an extra special added attraction, one of the highest-salaried musical acts ever shown here, Diamond and Beatrice.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of February 15, 1914.

EMPRESS, San Francisco—Barton and Lovera, Katherine Klare, Richard Milloy & Co. (The Fighter and the Boss), Joe Whitehead, Sylvester, A Day at the Circus. EMPRESS, Los Angeles—Williams and Warner, Frostick, Hume and Thomas, Maurice Freeman & Co., Chas. C. Drew & Co., Big Jim. EMPRESS, Salt Lake (Feb. 18)—Herman and Shirley, Jas. McDonald, Orville Reeder, Whyte, Pelzer and Whyte, Three Yocarrys, Diving Nymphs. EMPRESS, Sacramento—Luigi Dell'Oro, Burke and Harrison, Walsh, Lynch & Co., Leonard and Louie, Six Banjophiends. EMPRESS, San Diego—Price and Price,

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Three Musketeers, Mr. and Mrs. Perkins Fisher, Dave Ferguson, Archie Goodall. EMPRESS, Denver.—Morandini Trio, Arthur Geary, Prince Floro, Mary Dorr, Night in a Police Station, Wilson and Rich. EMPRESS, Kansas City—Willisch, Mond and Salle, D'Arcy and Williams, A Night at the Baths, Lew Wells, Katie Sandwina & Co.

Millionaire Backing Paris Vaudeville House

PARIS, Jan. 30.—It is reported today that Frank Jay Gould is backing a new vaudeville house about to be built near the opera house. The amount to be expended is not disclosed, but will be nearly \$500,000, it is said. The house will be managed by Alfred Butt of the Palace Theatre, London, and will be periodically devoted to musical comedies.

Sailings for Australia

Sailed on the Ventura, Feb. 10: Mr. and Mrs. Weston, Mr. and Mrs. Miles, Mr. and Mrs. Sol. Berns, Alie and Herman Hanlon, Tom Dean, Mr. and Mrs. Charles La Stella and Luccan La Stella, Jimmy Rose, Jimmy Cunningham, Mr. and Mrs. Frank Uray, Mr. and Mrs. Livermore, Mrs. Chub Sullivan and the Three Gibbons.

Julia Gray and Ed. Dowell are playing Western States time and are in Los Angeles this week.

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Vaudeville Notes

Ground was formally broken Thursday for the New York State pavilion, Mabel Russell, now playing the Orpheum, turning the first shovelful of earth.

Mrs. ETHEL EBERSTEIN, mahoutette for four circus elephants and a singer who outsings a brass band, was granted a divorce this week by Judge Troutt from Moses C. Eberstein, owner of two theatres in Savannah. Her attorney, J. G. Reisner, said he sent her a picture of a child by an affinity.

Miss Mary Osburn, daughter of Frederick W. Osburn, a wealthy Los Angeles contractor, became the bride of Emil Kehrlein, a Fresno moving picture manager, Thursday, Feb. 5, at St. Mary's Cathedral. Mr. and Mrs. Osburn came from Los Angeles to attend the marriage ceremony.

Sullivan and Considine have made plans to invade Texas soon. Options on theatres and theatre sites have been secured in six towns in the Lone Star State, among them being Dallas, Fort Worth, Houston, San Antonio and Galveston. The Texas territory is now controlled by the Interstate Circuit.

P. O'Malley Jennings and Edna Dorman offer a singing and talking specialty that has been received well along the road. Jennings is a typical English chappie, formerly associated with Ed. Wynn on the big time. Miss Dorman is a captivating young lady, full of ginger. They will make their appearance at the Empress in the near future.

Brown and Blyer, recently with Mr.

Zeigfeld's Follies of 1913, will offer a bit of cut up that should be a big hit. They will make their bow to the Empress patrons shortly.

Tim McMahon and Edyth Chapelle present a comedy offering that has left a gale of laughter in its wake along the Empress circuit, called Why Hubby Missed the Train.

Dick Mack, late of the Old Fire Veterans' Company, will join Lord & Meek's musical comedy company as principal comedian in a few weeks.

Dick Mack will rejoin Lord and Meek Company at San Luis Obispo, as principal comedian for their musical comedy company next week. This is Dick's third engagement with Lord and Meek. Frank Becker is musical director with the company.

Twenty-five thousand mourners from New York's Ghetto turned out for the funeral of Zigmund Mogulesko, familiarly known among the Yiddish as an actor and comedian, Friday, a week ago. The crowd which followed a procession led by the Hebrew Actors' Club was so unwieldly that police reserves were called out to keep order. In accordance with the dead actor's wish, the mourners sang in Yiddish comic songs which he had written himself and made popular among the Hebrews of the East Side.

James H. Wiley, a vaudeville actor, secured a decree of divorce in Judge Sturtevant's court this week on his testimony that his wife, Nevada, had deserted him. Wiley leaves for Australia in a few days. Wiley testified that he left New York a little over a year ago to keep an engagement in

Chas. King—Virginia Thornton

IN VAUDEVILLE

Pantages Time

Will R. Abram—Agnes Johns

Producing Stock Sketches

Western States Vaudeville Association Time in San Francisco

Charlie Reilly

(Singing Irish Light Comedian)

Presenting The Bells of Shandon, Pantages Time.

Max Steinle Mattie Hyde

Comedian

Characters

Keating and Flood Company

MAN VERSUS MOTOR

Davis Gledhill Company

SENSATIONAL MOTORCYCLE ACT

OPEN TIME

Care DRAMATIC REVIEW

Frank Harrington

Leading Man

With James Post in Vaudeville

Chicago, and that when he reached the Majestic Theatre in that city he found letters from his wife advising him that it was "all off;" that she didn't care to see him any more and that it was "not worth while wasting valuable ink and paper writing to him."

Don James and Allen Dale have joined the Jules Mendel musical comedy company.

Keating & Flood tried out Tacoma with musical comedy, but two weeks convinced them there was nothing doing.

Max Steinle is being featured by Keating & Flood at their Lyric Theatre in Portland, Ore., in a series of musical comedies.

Gus Leonard is spending a few weeks at his home in Sacramento. Last week Gus bought an automobile and is having all kinds of fun with his new toy.

VELMA MANN

Ingune—At Liberty

2935½ Grove Street, Berkeley.

GEO. W. STANLEY

Baritone and Leads

Not just nerve, but wardrobe and ability.

A BACHELOR'S HONEY-MOON—San Luis Obispo, Feb. 14; Santa Maria, 15; Lompoc, 16; Santa Barbara, 17; Ventura, 18; Oxnard, 19.

THE WHITE SLAVE TRAFFIC—Rodeo, Feb. 14; Port Costa, 15; Walnut Creek, 16; Byron, 17; Lathrop, 18.

JAMES POST CO.—Vallejo, Feb. 25 and week.

RUPERT DRUM

With Chas. King and Virginia Thornton in Australia

HARRY MARSHALL

Scenic Artist

Ed Redmond Co., Grand Theatre, Sacramento. Permanent address: P. O. Box, 1321, Res. Avalon, Santa Catalina Island.

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Care of Dramatic Review

WILLIAM H. CONNORS

Light Comedian

King & Willard Co.; in vaudeville

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EDDY AND POWELL STREETS, S. F.

Performers' Dates Ahead

NICK VARGA (The Newsboy Caruso)—Des Moines, Feb. 15; Duluth, 22; Minneapolis, March 1; Omaha, 8; Sioux City, 15; Winnipeg, 22; Regina-Calgary-Edmonton, 29; Vancouver, April 12; Seattle, 19; Portland, 26; San Francisco, May 10; Oakland, 17; Los Angeles, 24.

CHARLES KING, actor and scenic artist, has joined the Lou Jacobs musical comedy company in Phoenix. Claude Morton and Pearl Jardiniere are also new members of the Jacobs company.

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 SPECIALS—1 lb. Powder, 35c.; C. Cream, 40c. lb.
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PLAYS

James Dillon

Management Bailey and Mitchell

Seattle Theatre

Charles E. Gunn

Leads

Orpheum Stock—Cincinnati

Maude Leone

Co-Star

Del Lawrence, Vancouver

Florence Young

Leads

Care DRAMATIC REVIEW

Eddie MitchellBusiness Representative James Post's Musical Comedy Co.—Honolulu
Post's Grand Theatre, Sacramento, Presenting Ed Redmond Co.**Josephine Dillon**

Leading Woman

A Bachelor's Honeymoon

HARRY LANCASTER and JESSIE MILLERLight Comedy With the Western Amusement Co. Leads
Care DRAMATIC REVIEW**Verne Layton**

Leading Man

Invites Offers

Care DRAMATIC REVIEW

Howard Nugent—Margaret Nugent

Second solid year with Virginia Brissac, now at Majestic Theatre, Melbourne, Australia, management Pacific Amusement Co. Home address, La Jolla, Cal.

LELAND A. MOWRYHeavies
Savoy Stock, San Francisco**A. G. HALSALL**General Business
At Liberty; care DRAMATIC REVIEW**ALLAN ALDEN**Treasurer and Press Agent
Kirby Theatre, Stockton**GEORGIA KNOWLTON**Playing Madame Sherry
Madame Sherry Co.; En Tour**FLORENCE LA MARR**Second Business or Ingenue Leads
At Liberty; care DRAMATIC REVIEW**JAMES NEWMAN**Stage Manager
Redmond Stock, Sacramento**FRANCES WILLIAMSON**Grande Dames and Characters
At Liberty after Jan. 1, 1914.
Care of DRAMATIC REVIEW**WILLIAM MENZEL**Business Manager or Advance Agent
Address DRAMATIC REVIEW, San Francisco**HARRY J. LELAND**Stage Director and Comedian
Ed. Redmond Stock, Sacramento**COL. D. P. STONER**Advance Agent or Manager
At Liberty; care DRAMATIC REVIEW**RALPH NIEBLAS**Scenic Artist
Care of DRAMATIC REVIEW**GERTRUDE CHAFFEE**Characters
At Liberty—Care DRAMATIC REVIEW**JACK DOUD**Howard Foster Stock
New Westminster, B. C.**JACK FRASER**With Ed. Redmond Stock
Sacramento, Cal.**ELLA HOUGHTON**Ingenue
Care of DRAMATIC REVIEWJAY HANNA may join the Essanay
Film Co. at Niles next week.**Live News of Live Wires in Vaudeville**

Ella Howard, formerly character woman with Jas. Post Company, left Tuesday night to join Louis Jacobs' Company at Phoenix, Ariz.

Dell Harris, the musical comedy producer, will open at the Liberty Theatre, Broadway this city, on Sunday, February 15th. The engagement is for eight weeks. A company of seventeen people will supply the wants of the North Beach section.

Ethel Davis, with her company of Baby Dolls, has been approached by managers of three different houses in this city offering her contracts for musical comedy, which she will likely accept. Ethel is a big favorite in this city.

Lou Davis, no relation to Ethel, not even brother, is a member of the Baby Dolls Company now playing at Pantages this week. Lou is going along alright.

Bert Roxie left the first of this week to join a medicine show in the northern part of the State, which is playing halls until the weather becomes warmer.

Matt Burton will assume general management of Brown's Theatre (formerly the Peninsula Theatre), situated at Templeton Avenue and Mission Road, on Monday, February 16th. The house has a seating capacity of 800 and will be devoted to vaudeville and moving pictures. Extensive alterations will be made in the stage and dressing rooms, and the house will be renovated and made strictly up-to-date. The booking will be independent.

Harry Bernard opened at the Garrick Theatre, Stockton, playing to capacity houses three shows on Sunday last. The engagement is for four weeks, with two bills per week. Success to Harry and Jerry.

The Coast Costume Company are supplying the Spaulding Musical Comedy Company, Honolulu, the Monte Carter Company, at the Wigwam, the Eddie Gilbert Company at the Lyceum, The Hippodrome, this city, and the Majestic Theatre, Fresno, with costumes for all their

productions—also Dell Harris Company at the Liberty Theatre on Broadway. Hilda Seymour is a very busy manageress.

The Mendel Company closes tonight at the Majestic Theatre and opens tomorrow at the Princess Theatre, Fresno, minus Jules Mendel and wife. They came here for ten weeks and stayed two. Lack of class in the offerings presented was the cause of the early closing.

Eddie Gilbert is producing some very clever musical comedies at the Lyceum Theatre. Watch this young man ascend the ladder of fame. Eddie is there with the goods.

Pearl Vivian, the clever Fresno soubrette, is working in Eddie Gilbert's productions at the Lyceum. Welcome to our city, Pearl.

Ed Armstrong, the musical comedy king, arrived at Pantages Theatre last Sunday after a long absence and is putting on the best tabloid musical comedy of his career, and Ed is some producer. Pantages Oakland gets him the coming week, and Oakland always does turn out for the Armstrong brand.

Rosie Ellsmere, the singing and dancing soubrette, has joined the Monte Carter Company at the Wigwam Theatre. Monte believes in the Mission girls, and the Mission, and Joe Bauer and Jimmy Cooke.

Geo. Ford, who left this city when the American Theatre closed, is one of the principals with Joe Howard's Burlesque Company in the East and is doing well.

Interior managers should not book unknown people in their theatres, if they have any doubts in regards to companies writing for dates if they will kindly write the Editor of the Dramatic Review, this paper will furnish full information in regards to ability and standing of performers and company, thereby saving the managers a big expense and helping real performers. The Dramatic Review free employment bureau will furnish managers with actors free of charge.

MINA GLEASON

Ye Liberty Stock, Oakland

CHARLES LE GUNNECSCENIC ARTIST—AT LIBERTY
Permanent Address, 3697 21st Street, San Francisco. Phone Mission 7613**FRED KNIGHT**Characters
At Liberty, care DRAMATIC REVIEW**EDMUND LOWE**

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HOWARD FOSTEROwn Company—Royal Theatre
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72 Eddy Street, San Francisco**EVA LEWIS**Second Business
At Liberty; care DRAMATIC REVIEW**JACK DALY**Stage Manager
The Traffic Co.—En Tour**HUGH O'CONNELL**General Business
At Liberty—Care DRAMATIC REVIEW**CAREY CHANDLER**Business Manager Keating & Flood,
Portland, Ore.**JACK POLLARD**Comedian
Idora Park Opera Co., Oakland**ETHEL McFARLAND**Second Business
Pearl Allen Stock, Canada**Geo. F. Cosby**ATTORNEY AND COUNSELLOR AT LAW
552 Pacific Building, Phone Douglas 5405
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San Francisco, Cal.**ALF. T. LAYNE**

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Howard Foster Stock—New Westminster,
B. C.**D. CLAYTON SMITH**Juveniles
Care DRAMATIC REVIEW.

Roscoe Karns

Redmond Stock, Sacramento

J. Anthony SmytheLeading Juvenile
Ye Liberty Playhouse—Oakland**Broderick O'Farrell**

Leading Man

Langford Myrtle

Orpheum Time

Care of DRAMATIC REVIEW

Albert MorrisonLeading Man
Ye Liberty Playhouse—Oakland**Beth Taylor**Leading Woman
Ed Redmond Stock, Sacramento**Gilmor Brown**Leading Man
At Liberty
Care DRAMATIC REVIEW**E. P. Foot**Musical Director
Morosco Theatre, Los Angeles**Inez Ragan**Second Business
Bailey and Mitchell Stock—Seattle**John L. Kearney**Comedian
Care DRAMATIC REVIEW**Leland S. Murphy**

Juvenile

Jean MalloryCharacters and Seconds
At Liberty
Care DRAMATIC REVIEW**Edwin Willis**Eccentric Characters and Juveniles
At Liberty—Care DRAMATIC REVIEW**Jay Hanna**Juvenile
At Liberty
Care of DRAMATIC REVIEW**Dorothy Davis Allen**Presenting Own Play—The Redemption
Pantages Time

DRAMATIC DIRECTOR, AT LIBERTY

Sedley Brown

1415 Catalina Street, Los Angeles

John C. Livingstone

Care DRAMATIC REVIEW

Jean KirbySecond Business
Care DRAMATIC REVIEW**Justina Wayne**Second Leads
Elitch's Gardens—Denver. For the Summer.**Lovell Alice Taylor**Leading Woman
Hotel Oakland
Oakland, Cal.**Nana Bryant**Leads
The Traffic
Management Bailey & Mitchell**GEORGE D.
MacQuarrie**Leading Man
Bought and Paid for**HELEN D.
MacKellar**Leading Woman
Management of Wm. A. Brady**Paul Harvey—Merle Stanton**Leads
Characters and Grande Dames
Ed Redmond Stock—Sacramento**Pauline Hillenbrand**

Leads

Marta Golden

Ye Liberty Stock—Oakland

G. Lester PaulBailey and Mitchell Stock
Seattle, Wash.**Hugh Metcalfe**

Ed Redmond Stock

Correspondence

PORTLAND, Feb. 9. Heilig Theatre (Calvin Heilig, mgr., William Pangle, res. mgr.): After a week during which there have been no regular attractions at this theatre, and while this house was occupied by the local Moose Lodge for two nights with their minstrels, this theatre reopened for a week's engagement of E. H. Sothern, in repertoire, consisting of *If I Were King*, *Hamlet*, *Merchant of Venice*, and *Taming of the Shrew*. During the week that the house was not occupied Manager Heilig has entirely renovated and retinted his house, and it is one of Portland's prettiest play houses. The Armory was the scene of the concert given by the Irish tenor, John McCormick, yesterday afternoon, which was witnessed by one of the largest audiences that has greeted any of the stars appearing here in concert. Baker Theatre (George L. Baker, mgr., Milton Seaman, res. mgr.): Edgar Selwyn's pastoral play, *The Country Boy*, was produced at this theatre yesterday and kept two large audiences in good humor throughout. The leading role was played by Edward Woodruff, and he was capable in the part. The hit of the performance, however, was Walter Gilbert in the comedy role of a ticket speculator, and he was ably seconded by Louis Leon Hall, cast as a reporter. Dorothy Shoemaker and Mary Edgett Baker played the roles of the two girls respectively aiming to win the country boy. Next week: *The Thief*. Lyric Theatre (Keating & Flood, mgrs.): This week's bill is entitled *Setting the Pace*, it opens today for the week's bill. Billy Onslow and Max Steine are found as the chief fun-makers, and the usual spry chorus is often in view and scoring a success. Orpheum Theatre (Frank Coffinberry, mgr.): Last week's bill and the one that will occupy the boards this week were combined for one day only, yesterday, at this theatre, the new bills opening hereafter on Sunday, allowed this to be done. The result was fourteen vaudeville acts for one price and the other result was S. R. O. This week's bill is headed by Bessie Clayton and the other acts offered include Argenteo Tango Octette; Hans Roberts and Company; Francis Dooley; Sylvie Loyal and Her Pierrot; Martinetti and Sylvester; Helen Gannon; and Cherrato Brothers. Empress Theatre (H. W. Pierong, mgr.): The Adas Family is the feature act and the others offered include John R. Gordon and Company; Four Ladella Comiques; American Comedy Four; and Nestor and Delberg. Pantages Theatre (John Johnson, mgr.): The vaudeville sketch, *Twenty Minutes in Chinatown* is the headline act. Other acts include Ueno Troupe; Lillian Watson; Monohan; Dryer and Dryer; and Millard, Kennedy and Curtis.

TACOMA, Feb. 7.—The Princess Theatre has closed temporarily. It is rumored that it will shortly reopen with a stock company. Tacoma Theatre remains dark until 12th, when *Little Women* comes for five performances. Empress Theatre: The Adas Family Septette are the best thing in the acrobatic line seen

here for some time: Ned Nestor is the laugh-getter in his act with Delberg, and the Ladella Comiques contribute their share of fun to the program. An amusing playlet, well played, was *What Would You Do?* by Gordon and Simms, assisted by Leleth Belmont and Gertrude Graham. Excellent tango dancing was done by Montague Barton and Belle Jackson. Next week: Burke and McDonald in an Irish sketch; Earl Gideller and his dog; Rich and Lenore; Charles B. Lawler and daughters, singing act; Bert Leslie. Pantages Theatre: Oriental acts were the big features at this house. *Twenty Minutes in Chinatown*, well acted by Raymond Whitaker and Company, was capably played, and the splendidly staged act of the Ueno Japanese Troupe was a neat exhibition of balancing. Billy and Laura Dreyer were seen to advantage in a good dancing act. Monohan, the skater, was back and still delivers the goods. Lillian Watson was pleasing in song, and Millard, Kennedy and Christie amused with their fun-making, besides contributing some really good singing. February 9th: Rhoda Royal's Horses; Hal Davis in a comedy sketch; Four Brazilian Tango Dancers; Murray K. Hill, monologist; Brighton Quartette; Melnotte La-Nole Troupe of Acrobats. The Melbourne has been packed all week with crowds interested in seeing *The Sea Wolf*. It was displayed in seven reels.

A. H.

SALEM, Week of Feb. 1.—Grand Opera House (Salem Amusement and Holding Co.): Dark. Ye Liberty (Salem Amusement and Holding Co.): Famous Players Pictures to good business. Wexford (Salem Amusement and Holding Co.): The Colonial Players in stock to big business. They closed Saturday night and left immediately for Medford where they will play a five weeks' or more engagement at the Paige Theatre; they will then return here. Remodeling the entire house. Globe: Feature pictures and The Hughes Sisters in one of the best musical acts ever seen here; business good. Bligh (Bligh Amusement Co.): The Jolly Entertainers played here the first half to big business. Clever performers, and managers securing them are sure in luck. Last half: Refined vaudeville acts and exclusive Mutula program.

SACRAMENTO, Feb. 9.—Grand: Sherlock Holmes, the eminent detective, the chief character in *The Sign of the Four*, is paying a visit to Sacramento and is meeting with a cordial reception at the Grand. Paul Harvey is an admirable Holmes and Hugh Metcalf makes very real the role of Jones, Scotland Yard inspector. Roscoe is not so happily cast as Dr. Watson, the army surgeon. Harry Leland is seen as Major Sholto and Bert Chapman plays Small, the escaped convict. Merle Stanton doubles the parts of Mrs. Smith and Mrs. Hudson. Mary Connelly is seen as Bessie. Leslie Virden graced the cast as Mrs. Sholto, and Beth Taylor is effective as Mary Watson, the orphan. Director Harry Leland has given the piece an admirable stage setting, and business is of the turn-away variety. Next week, *Raffles*. Empress: The bill is offered by Frostick, Hume and Thomas, in a singing and talking act; Maurice Freeman & Co. in Tony and

CORT Leading Theatre. Ellis and Market
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Beginning Sunday Night. Matinees Wednesday and Saturday
First San Francisco Appearance

ARTHUR HAMMERSTEIN Presents EMMA TRENTINI

In the Comedy Triumph

THE FIREFLY

Book and Lyrics by Otto Hauerbach. Music by Rudolf Friml.
(Her Farewell Appearance in Comic Opera)

Direct from a record-breaking season of 26 weeks at the New York Casino

WITH THE BEST SINGING CAST IN AMERICA, Including
Oscar Figman, Craig Campbell, Marion Lee, Melville Stewart,
Grace Hansen, Vera Derosa, Rosemarie Blain, William Wolff,
Betty Barnell, John Hines.

Augmented Orchestra of 25. Ensemble of 60

Night and Saturday Matinee Prices, 50c to \$2.00

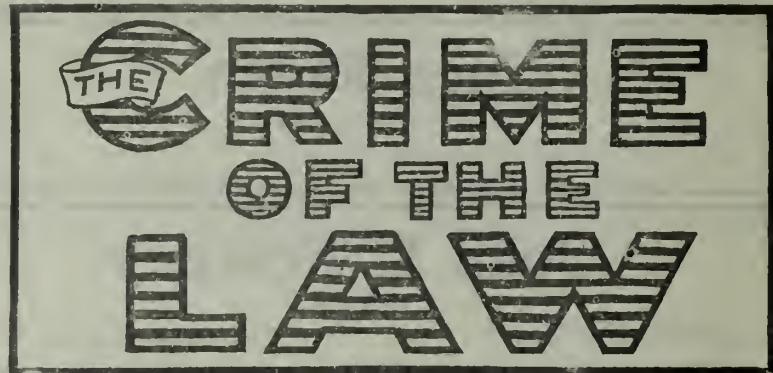
Note: Rosemarie Blain will play the leading role at the Wednesday matinee. Special Prices, 25c to \$1.00.

Coming to the SAVOY

Beginning Sunday, February 22nd

Oliver Bailey

Presents the Season's Dramatic Triumph



By RACHAEL MARSHALL, author of *THE TRAFFIC*

A STARTLING REVELATION OF PRISON
LIFE. A BIG DRAMA WITH A BIG THEME.
A PLAY THAT IS MAKING THE WORLD
THINK.

Nights, 25c to \$1.00. Matinees Sunday, Wednesday and Saturday

Matinee prices, 25c to 50c.

SEATS NOW ON SALE

the Stork; Chas. C. Drew, in the song and patter comedy, Mr. Flynn from Lynn; Big Jim, the bear, who is the hit of the show. Clunie-Orpheum: Frank Keenan in the sketch, *Vindication*; Smith and Cook, Four Perez, Edna Showalter, McCormick and Irving, Cummings and Gladys, Nelson and Nelson. Charles E. Hoffman of this city, an amusement and concession manager, has received an offer

from the Wm. Younger Amusement Co. to become second advance man for the concern. Hoffman has until March 2 to decide.

WILLIAM RAYMOND is a member of the Wexford Theatre Stock of Salem, Ore.

The JIMMY DILLONS, who are now located in Seattle, expect a visit from the stork in about four weeks.

ALL THE THEATRICAL NEWS

The San Francisco
DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, February 21, 1914

No. 5—Vol. XXX—New Series



Guy
Hitner

DRAMATIC

VAUDEVILLE

Midwinter Gambol

The Midwinter Gambol of the Lambs was held Feb. 1, at the club house in New York and the invitations announcing the affair read as follows:

The best of fellowship; the best in art, is symbolized by tragedy and folly; The bending page portrays those loyal lambs.

Who make this offering thro' me, the Collie. EDWARD H. ROBINS.

Overture, William Tell, Rossini; Charles A. Prince, conductor.

The Problem, a dramatic episode by Charles J. Ross (suggested by Hale Hamilton). Cast: Edward Greyling, William B. Mack; John Mosley, Paul Everton. Scene, business office of John Mosley. Time, 5 p. m. Direction of Tom Wise.

The Theo. Bendix Quartette: Michel Bernstein, Arthur Bernstein, Jacques Shore, Theo. Bendix Quartet—Group of Irish songs, arranged by Bendix: The Cruiskeen Lawn, The Pretty Girl Milking Her Cow, The Low Back'd Car. Cello solo—Romanza, Theo. Bendix—Arthur Bernstein. Violin solo—Serenade, Pierre—Michel Bernstein.

Julian Eltinge, first public presentation of the crinoline girl.

Harry H. McClaskey, in selected songs.

The White Light, by John Willard. Players: Frank Homo, M. D., Frank Reicher; John Flemming, M. D., Geo. Backus; Jane, Effingham Pinto; Billy Temple, Richie Ling. The study in Homo's house in the West Seventies, New York City, about seven in the evening. Staged by the author.

Intermission. What ho, my hearty! let's go below, a bit of a party, then on with the show.

Entr'acte, In the Night, Gilbert.

The Stray Kid, by Edwin Milton Royle; the conflict between the laws of society and the laws of nature is the tragedy of civilization. Cast: Warren Vanderhoff, George Nash; Jack Norman, Douglas Fairbanks; Jimmy Waters, Arthur Lewis; Jordan, A. G. Andrews; Waiter, H. A. La Motte; Violette Percy, Ernest Glen-dinning. Scene, sitting room of suite, Bellevue—Stratford, Philadelphia. Staged by Edward Connelly.

Oscar Seagle, baritone. a—Drinking song (Hamlet), Thomas; b—Let Miss Lindy Pass, Winthrop Rogers; c—Smugglers' song, Marshall Kernochan. Accompanied by Victor Harris.

The First Night, by Allen Fawcett. Cast: Henri D'Alois, Robt. Peyton Carter; Claire D'Alois, Effingham Pinto. An apartment in a Paris hotel.

The Singing Society, a musical spasm. Words by Robt. H. Burnside; music by Gustave Kerker. Doctor William Bailey, a dentist, Neal McCay; Silas Dilberry, his butler, Taylor Holmes; Jane Joyce, his housemaid, John Slavin. Members of the Singing Society: Jim Brown, a plumber, Jas. Stanley; Matilda Brown, his wife, Edwin Hoff; Jed Philbs, a florist, John Willard; Mary Philbs, his wife, Glenn Hall; Sammy Hicks, a blacksmith, Frank Croxton; Lottie Hicks, his wife, Charles Hopper; William Binks, a grocer, Louis Strauss; Susan Binks, his wife, Clarence G. Prouty; Joe Smithers, a bunco-steerer, Jos. Miron; Henry Dibbs, a patient, Gus Weinburg; Ebenezer Dawson, a postman, Sam Coit; Jasper Knott, a tired business man, Frank Reicher; Peter



Klaw & Erlanger present *The Little Cafe*, the current musical comedy success of the New York season, now playing at New Amsterdam Theatre, New York City

Knutt, another tired business man, William Danforth; John Jones, an attendant, Thomas McGrath; Bill Smith, an attendant, Max Lang Meyers. Scene, reception room in Doctor Bailey's country house, near White Plains. Time, evening; period, present day. Under the personal direction of Frank Smithson.

General stage managers, Allen Fawcett and Robert Schable.

And now "May good digestion wait on appetite and health on both." EDWARD H. ROBINS, Collie.

Sued for Alimony

NEW YORK, Feb. 10.—Clark H. Abbott, as executor under the will of Mrs. Miriam Merwin Faversham, began proceedings in the Supreme Court to collect \$2250 alimony due at the time of her death from her former husband, Wm. Faversham, who was divorced by her in 1902 and then married Julie Opp, the actress. Abbott contends that the unpaid alimony is an asset of the estate and should be paid.

Princess Theatre, Tacoma, in Trouble

The assets of the Princess Theatre, Tacoma, was sold by the receiver on Feb. 18, upon application made by The Ackerman-Quigley Printing Co., one of the creditors of the concern.

Frank Elliott Has Been Specially Engaged

Frank Elliott, the distinguished English actor, who was brought to this country by Chas. Frohman to play

the leading role opposite to Blanche Bates in the latter's highly successful play of last season, *The Witness for the Defense*, and whose ability was commented upon in the columns of this paper, has been specially engaged by Belasco & Mayer of the Alcazar Theatre to create the leading male role, opposite to Mrs. Douglas Crane, in the forthcoming production of Louise Closser Hale's new play, *Her Soul and Her Body*.

Portland Player Eliminates Offensive Character in Play

PORTLAND, Feb. 11.—Lieut. R. R. Smith, naval recruiting officer here, today forced the elimination from the sketch, *Twenty Minutes in Chinatown*, at a local vaudeville theatre of a characterization of an enlisted man in the United States Navy which made him out to be a drunken roisterer. After his attention had been called to it, Smith went to see the act and then wrote to Mayor Albee a letter of strong protest against its continuance. "The portrayal of a bluejacket as a drunken carouser constitutes a slander against every enlisted man in the navy," wrote Smith, "and is wholly unjust, inasmuch as the personnel of the United States Navy consist of clear-minded, decent, upright young Americans." So impressed was Mayor Albee with the protest that he went personally to the theatre and had the objectionable characterization eliminated.

Maeterlinck's delightful fantasy, *The Blue Bird*, is again on its way to the Cort, where it will be an early attraction.

Business on the Coast

A visiting showman, writing of conditions, says: "Business has been very bad: Hollister, \$119.50; Monterey, \$90.75; and Palo Alto the worst of the season, in fact, the worst house I ever rang up to since I have been in show business, \$25.00 gross. Can you beat it, and then they wonder at crime. We have a splendid sale here in Salinas tonight, and I really think we are going to do some "real" business. Mark Hanna is sure a regular fellow, one of the best I have met since I have been in the State. Monterey proved to be a lemon, not a thing done for the show by the management."

The Treasurer Took the Count

A swarthy young man appeared at the box-office and demanded:

"Who is this guy you got singing next Sunday?"

"Well, there are six soloists and twelve hundred choristers; which do you refer to?" asked the house treasurer.

"This guy you're billing so strong, Messiah!"

And the treasurer straightened out cold and stiff and took the full count.

Bessie Abbott in Robin Hood

The next attraction at the Columbia Theatre will be the De Koven Opera Company presenting Bessie Abbott in the magnificent revival of *Robin Hood*. A company of sixty and a special orchestra will make the attraction noteworthy. The engagement opens on Monday night, February 23rd.

Spotlights

Margaret Illington will soon return to the Cort in *Within the Law*, the Bayard Veiller drama that had such a record-breaking fortnight recently.

Al Jolson will be at the Cort soon at the head of a big cast presenting the *Winter Garden* success, *The Honeymoon Express*. This musical play is said to be the most spectacular of the *Winter Garden* productions, and is crowded with novelties, including a realistic race between an auto and a train.

Bessie Abbott, who heads the De Koven Opera Company in *Robin Hood* next week at the Columbia Theatre, is making her first appearance here since the night of the fire in April, 1906. On that night the bill was Carmen with Miss Abbott as Michela, Olive Fremstad in the title role, Caruso as Don Jose, and Scotti as Escamillo.

Chauncey Alcott, Robert Hilliard and Richard Bennett are among the male stars scheduled for early appearances at the Columbia Theatre. They will appear, respectively, in the following successes: *Shameen Dhu*, *The Argyle Case* and *Damaged Goods*.

Luisa Tetravini will give her first concert for the season in this city on the afternoon of March 5, and at a matinee and night, March 7. Her Eastern successes have been remarkable recently and, Feb. 1, she, with Titta Ruffo, the baritone, broke the record of the New York Hippodrome in its income for one performance, the two artists bringing \$11,200.

Dates Ahead

ADELE—San Diego, Feb. 22; Santa Ana, 23; Riverside, 24; Pasadena, 25; Pomona, 26; Redlands, 27; San Bernardino, 28.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

FINE FEATHERS (H. H. Frazee, mgr.)—Boston, March 1-14; Salem, 16; Concord, 17; Augusta, 18; Lewiston, 19; Portland, 20-21; Worcester, 23; Springfield, 24; Waterbury, 25; New London, 26; Lowell, 27; Newport, 28; Hartford, 30-31.

JAMES POST CO.—Vallejo, Feb. 25 and week.

JULIAN ELTINGE (A. H. Woods, mgr.)—Baltimore, Feb. 23-28.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Bellingham, Feb. 21; Calgary, 23-25; Edmonton, 26-28; Saskatoon, March 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

MUTT AND JEFF IN PANAMA (Chas. A. Williams, mgr., Wm. Garren, bus. mgr.)—Albany, Feb. 21; Salem, 23; Oregon City, 24; Vancouver, 25; Portland, 26-28; Astoria, March 1; South Bend, 2; Centralia, 3; Aberdeen, 4; Elma, 5; Olympia, 6; Tacoma, 7; Seattle, 8, and week.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

SANFORD DODGE — Hallock, Minn., Feb. 21; Warren, 23; Thief River Falls, 25; Red Lake Falls, 28.

THAT PRINTER OF UDELL'S (Gaskill and Macvitty, Inc.)—Morris, Feb. 21; Fergus Falls, 22; Wahpeton, 24; Ortonville, 25; Montevideo, 26; Milbank, 27; Aberdeen, 28.

THE DIVORCE QUESTION (Rowland & Clifford, props.; Fred Douglas, mgr.)—Cincinnati, Feb. 16-21; Louisville, 23-28; New Orleans, March 1-7; Atlanta, 9-14; Nashville, 16-21; Louisville, 23-28; St. Louis, 30-April 4; open, 6-11; Chicago, 13-27.

THE HAM TREE—(John Cort)—Mike Manton ahead—Salem, Feb. 21; Portland, 22-25; Aberdeen, 26; Tacoma, 27; Everett, 28; Seattle, March 1-4.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Madison, Feb. 21; Fremont, 23; Wahoo, 24; Schuyler, 25; Kearney, 26; Grand Island, 28; Aurora, 29.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Toronto, Feb. 23-28.

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Columbia, Feb. 21; Clarksville, 23; Hopkinsville, 24; Princeton, 25; Paducah, 26; Madisonville, 27; Evansville, 28.

TRENTINI in The Firefly—Portland, Ore., March 2, week; Seattle, Wash., 9; Victoria, B. C., 16-17; Vancouver, 18-19; Tverett, Wash., 20; Tacoma, 21.

WITHIN THE LAW (English Co.)—A. H. Woods, mgr.—London, England, indefinite.

WITHIN THE LAW (Eastern Co.)—American Play Co., mgrs.—Cedar Rapids, Feb. 21-22; Des Moines, 23-25; Ft. Dodge, 26.

WITHIN THE LAW (Jane Cowl Co.)—American Play Co., mgrs.—Boston, Feb. 16, indefinite.

WITHIN THE LAW (Helen Ware Co.)—American Play Co., mgrs.—Pittsburg, Feb. 16-28.

WITHIN THE LAW (Special Co.)—American Play Co., mgrs.—Atlantic City, Feb. 26-28.

WITHIN THE LAW (Southern Co.)—American Play Co., mgrs.—Pine Bluff, Feb. 23; Hot Springs, 24; Little Rock, 25; Fort Smith, 26; Fayetteville, 27; Muskogee, 28.

WITHIN THE LAW (Central Co.)—American Play Co., mgrs.—Alton, Feb. 21-22; Jefferson City, 23; Columbia, 24; Fulton, 25; Louisiana, 26.

Personal Mention

SHIP FRIEDMAN has joined the staff of A. H. Woods, and is in advance of Julian Eltinge in The Crinoline Girl.

THE RETIREMENT from the stage of George M. Cohan took place when Broadway Jones closed recently. However, the retirement will not be as absolute as was expected, for Mr. Cohan says that he may appear in New York again in one of his own plays if he writes a part which suits him. Mr. and Mrs. Cohan are receiving many congratulations upon the birth of their child, George M. Cohan, Jr.

HARRY J. CURTAZ, the well known local composer, has composed all of the incidental music for the forthcoming production, for the first time on any stage, of Louise Closser Hale's sensational play, Her Soul and Her Body, in which Mrs. Douglas Crane will make her local professional debut as an actress. Mr. Curtaz has written some really beautiful suites for the new play and the management of the Alcazar Theatre consider themselves very fortunate in securing his compositions.

LOUISE CLOSSER HALE, the brilliant authoress of Her Soul and Her Body, which will be the medium for the first local dramatic performance of Mrs. Douglas Crane, "the little daughter of the dance,"—said appearance to be made at the Alcazar Theatre on Monday afternoon (Washington's Birthday), February 23rd—arrived in San Francisco last week to assist stage director Butler with the rehearsals of her new play and to be present at the premiere of the same. Mrs. Hale's last appearance in this city was in the role of "actress," she having appeared with Henry Miller in one of the leading roles in The Rainbow.

MRS. NANCE FABIA WILLIAMS, known on the stage as Nance Gwyn, filed suit in the Supreme Court of New York, Feb. 9, for divorce from Chas. Romney Williams of London. The two were married in Paterson, N. J., Feb. 23, 1911, and plaintiff alleges that her husband abandoned her April 17 of the same year. She charges misconduct in London, Paris and New York. Mrs. Williams has been married four times and is not yet 27 years old. Her first two husbands died and the third, Thomas Caffrey, was divorced. Miss Gwyn said today that if she gets a decree she expects to wed again. "A Hindoo soothsayer in Hongkong once told me I would have seven husbands," she said. "Anyhow, I don't feel that I know man thoroughly yet."



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LAURETTE TAYLOR

in **PEG O' MY HEART**

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

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PEG O' MY HEART D—Northern.
PEG O' MY HEART E—Middle West.
THE BIRD OF PARADISE by Richard Walton Tully.
THE TIK TOK MAN OF OZ by L. Frank Baum and Louis Gottschalk.

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The Morosco Theatre
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E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

THEODORE BROMLEY, for forty years a theatrical manager, died February 4th, in New York, of pleuro-pneumonia. Bromley was at one time business manager for Edwin Booth and Lawrence Barrett.

AFTER AN absence of seven months, Howard Hickman will return to the fold in the cast of Her Soul and Her Body, which is to be the vehicle for Mrs. Douglas Crane's first local appearance as a dramatic actress.

FRANK ELIOTT, the English actor who will play the leading male role with Mrs. Douglas Crane in Her Soul and Her Body at the Alcazar, was last seen here with Blanche Bates in The Witness for the Defense.

IN THE hope that a return to the stage will help her to forget memories of the day last April when her two children were drowned in an auto-

mobile accident, Isadora Duncan, the classic dancer, is preparing to reappear in public. She says her grief is so overwhelming that she can no longer bear up under a self-imposed idleness and will now devote all her attention to her dancing. Following the drowning of her children in the Seine when her automobile plunged off the roadway, Miss Duncan seemed in danger of losing her mind, her friends said. They watched her night and day, and she was constantly under the care of a physician. Finally she went to the Balkan battlefields to help attend to the dying and wounded, and when she returned to Paris she announced that she had found much consolation in her ministrations.

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8 Dancing Dolls 8

MUSIC, DIRECTION OF CLAUDE MORTON—IN THEIR OWN HOME

SAVOY THEATRE**Phoenix, Arizona**

The Difficulty in the Way of Securing Recognition for New Plays

Israel Zangwill, author of *The Melting Pot*, has come out with a roast of the London managers. It seems he has been trying for many, many months to get one of the local producers to put on his play, but in vain. In an interview he has the following to say on the subject:

"The drama is an art, run on commercial lines by bad business men. You frighten a London manager if you take him an original play. He wants a play similar to something some one else has got. He sends or goes over to look at plays in Paris and other places by foreign writers, yet he doesn't seem to think of even looking at a play by an English writer. Nothing apparently will persuade him that, as he is always asking for plays, it is his business to look up people who write plays. Yet, if you go to him he talks to you as a sort of applicant. It is a scandal from a commercial point of view."

It was always thus. All the big fortunes have been made in the show business by new plays, but, gentle reader, did you ever try to get a new play produced? Let the writer assure you it is an experience. And yet Oliver Morosco has made a fortune from them and Oliver Bailey, he of the Seattle field, is in a fair way to do the same thing. Both have tried new plays and have reaped a golden harvest.

Correspondence

PORTLAND, Feb. 16.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.): The Quaker Girl has lost none of its charm which delighted Portland audiences last year, and the cast headed by Victor Morley, and including Harry Macdonough, Dixie Girard, Connie Mack, Phil J. Moore and Bernice McCabe, compares favorably with the one seen last year. Victor Morley and Bernice McCabe head the cast, and Morley is as delightful as ever. Bernice McCabe is an agile dancer and delights with several solo dances. There is a delightful chorus of pretty girls and the stage settings are elegant. The last act showing the grand ball is one of the most spectacular scenes that has ever been seen here. The Quaker Girl closes Tuesday night and will be followed by Robin Hood, with Bessie Abbott in the title part, which will be the attraction for the rest of the week. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bns. mgr.): The Thief, which is familiar—by reputation at least—to every playgoer in the land, is the current offering. Dorothy Shoemaker is Marie Voysin, the young married woman, who, being filled with the dread that she is losing her husband's love and admiration because she cannot afford to dress and appear to advantage, steals money from her friends to buy clothes. When the money is missed a detective is engaged, and the son of the friends is suspected. The boy is wildly infatuated with Marie and she induces him

to plead guilty to save her. Her husband discovers the truth, and the scene in the second act where he accuses her, one of the most intensely dramatic ever written, gives Miss Shoemaker opportunity to display her emotional powers, which she does to advantage, the audience weeping with her and then laughing with her. Louis Leon Hall is the husband, and as usual, gives a clean-cut characterization. Edwin Woodruff is the son, which he plays to perfection. The Thief, as presented by the Baker Players, should play to capacity houses, and judging from the opening attendance, doubtlessly will. Next: Our Wives. Lyric Theatre (Keating & Flood, mgrs.): The Matinee Girl, a musical melange, with John Spain, the 1911 Pendleton Round-up champion, as an added attraction, is the current offering. Orpheum Theatre (Frank Coffinberry, mgr.): Marie Lloyd, the famous English comedienne; Eva Taylor and Company; Foster and Lovett; Hockney Company; Binns, Binns and Binns; Alcide Capitaine; and Billy Rodgers. Empress Theatre (H. W. Pierong, mgr.): Bert Leslie; Lawlor and Daughters; Burke and McDonald; Rich and Lenore; and Girdeller's Dogs. Pantages Theatre (John Johnson, mgr.): Rhoda Royal and her High-school Horses; Brighton Quartet; Melnotte-La Nole Troupe; Stockton's Busy Day, with Hal Davis and Company; Murray K. Hall; four Portland society girls in the Tango. Ralph Pincus, of the Columbia, Portola and Wigwam theatres, is in the city in the interest of the Inside of the White Slave Traffic pictures.

SEATTLE, Feb. 11.—Little Women at the Moore, and May Irwin at the Metropolitan, both played to good business the entire week. Josef Hofmann appears at the Moore tonight, in piano recital. E. H. Sothern begins his engagement week 16th. Bessie Abbott and a strong supporting company in Robin Hood, is meeting with much favor at the Metropolitan. George Frothingham appears in his original role of Friar Tuck. The production is elaborate. Orpheum: Marie Lloyd was detained by the immigration officials at Vancouver, B. C., and did not reach Seattle until late Monday night, making her first appearance at the matinee Tuesday. Her reception was cordial. It is estimated that Miss Lloyd was required to give bond in the sum of \$4,000 in connection with her promise that she would leave after finishing her engagements in this country. At the performances Monday, Manager Reiter explained Miss Lloyd's absence, and "filled in" with an interesting fourteen-minute monologue, and got lots of applause. Alcide Capitaine, Billy Rogers, Foster and Lovett, Binns and Binns, Eva Taylor and Company, and the Hockney Company of unicyclists and equilibrists, complete the bill. The Empress has Maxwell's Seven Dancing Girls; Hazel Berke; Kiernan, Walters and Kiernan; Blanchard and Warren; Patrick, Francisco and Warren. At the Pantages, In Laughland, a strong musical comedy act by Bothwell Browne, with an attractive female chorus, is the headliner. Others are: Leon Rogee; Lora; Frank Smith; Elliott and Mullen. This week's bill at the Tivoli is In Gay Parce, in which the Keating & Flood Company appear to advantage. Brewster's Millions is the offering at the Seattle, with Three Weeks to follow, 16th. Alexander Pantages was present at the opening of his new theatre at Winnipeg on Monday last. The new Pantage is a handsome structure, with a seating capacity of 2,000. The Keating & Flood Company, headed by Harry Cleveland and Myrtle Deloy, starting next week, will appear every Sunday night at the Metropolitan, at Bellingham, Wash., and the remaining six nights of the week at the Avenue Theatre in Vancouver, B. C.

G. D. WOOD.

MEDFORD, Feb. 12.—The Colonial Stock closed in Salem February 7th and opened in Medford on the 8th at the Paige Theatre. Marion Adams is a new member of the company. Wm. Raymond, who is doing big parts with the company, scored

heavily Monday night in The Peace Makers in the leading role. Mildred Kirby (Mrs. Fred Harrington) met with a painful accident last week in Salem. The company were rehearsing in the Opera House and Mrs. Harrington started to look for a chair. She pushed open a door, thinking there was a dressing room there. It was, however, a very steep flight of steps leading to the furnace room. She fell the entire distance, breaking the bone just below the wrist. She is improving rapidly, however, and is in hopes of having her arm out of the splints in a couple of weeks.

HONOLULU, Feb. 7.—Wednesday night ushered in the Spaulding Musical Comedy Company at the Bijou, Tiger Island being the play used. Crowded houses witnessed both shows. Everything went big from curtain to curtain. The chorus is a beautiful one. George Spaulding and Eddie Murray, as Dutch sailors, were hilariously successful. James Guilfoyle won recognition for good work. Paisley Noon made a big hit in the Apache dance. The De Von Sisters in the "Syncopated Boogie-Boo," proved to be a clever team. W.

PHOENIX, Feb. 12.—Lou Jacobs has engaged several new people for his musical comedy stock. The new comedian is Jake Clifford. Bob Magreer is scenic artist and character man. Elsie Howard, character comedienne; Claude Morton, musical director; Del Estes, ingenue; and the Vaughan Sisters, a team of end girls, who are not only stunners, but cracking good dancers, are other new ones. Business is excellent. Jacobs has the finest house in town and is doing a great business. The opposition are featuring Kelly and Rowe.

SUISUN, Feb. 17.—Anderson Concert Company showed here February 13th, managed by the woman that had the rotation stock company out. The show was poor and the people laughed at it. The performers came on the stage with their street clothes on. The boy soprano was the real thing and has a fine voice. H.

LARAMIE, Feb. 11.—Opera House (H. E. Root, mgr.): Little Lost Sister last night to good house. JOHN WATT.

THIS SPACE IS PAID FOR BY
THE ONLY VENTRILOQUAL ACT
now playing on Bert Levey Circuit.

Los Angeles Correspondence in Brief this Week—Too Much Storm

BURBANK THEATRE: Pretty Mrs. Smith with Kitty Gordon in the title role sees the third week pass. It looks as though this piece would have a long run.

MASON OPERA HOUSE: Manager Will Wyatt is giving his patrons one of the most delightful of offerings in Adele. Splendid music, splendid company, fine business.

MOROSCO THEATRE: Bickel and Watson finish their run here this week in *How Do You Do?* and then take to the road. Col. Tom North, who in San Francisco keeps his pulse on the show game for George Kleine, has booked two of Kleine's big film shows to follow for two weeks.

LITTLE THEATRE: John Blackwood is offering this week James Montgomery's new comedy, *Come Home Smith*. Mr. Montgomery has evolved a comedy on new and decidedly original lines. It has a flavor of the optimistic Christian Science

philosophy in its foundation, but superstructure and adornments are comedy of a clever sort. "Demand what you want of the world, then work for it and you will receive it" is the idea that *Come Home Smith* contains, and in proving his theory Mr. Montgomery has provided a play which should achieve great success.

MAJESTIC THEATRE: Margaret Illington is held over for another week in *Within the Law*.

ORPHEUM: The following bill of quality is drawing large houses: Maurice and Florence Walton, ball room dancers; Edna Showalter, the girl with the golden voice; Bert Fitzgibbon, original Daffy Dill; Frank Keenan and Company in *Vindication*; Albert Von Tilzer and Dorothy Nord; Smith Cook and Brandon, millionaires; Martin Johnson, travelogues; and the last week of Nance O'Neil in *The Jewess*.

OAKLAND, Feb. 16.—At Ye Liberty, Herbert Bashford's *The Woman He Married* is drawing better than the usual attendance, and, as the construction is unusually good and the climaxes stirring, the play leaves an impression that is pleasing and lasting. This is Miss Fleming's farewell week, and as Mrs. Jack Harding, the wife, she has a character that is suited to her attainments and she receives a hearty reception at every performance, a sure attest to her great ability and popularity. Albert Morrison as Jules Marston showed skill and cleverness, and the Jack Harding of J. Anthony Smythe was an exceptionally fine piece of acting. Frank Darien, Max Waizman and Mrs. Mina Gleason were resourceful at all times and gave adequate support. The Littlest Rebel will follow and then the return of Isabelle Fletcher in *Kindling*. McIntyre and Heath with their old favorite standby, *The Ham Tree*, are convulsing large-sized audiences at the Macdonough; in fact the place has been packed at every performance. It is simply a riot of fun from start to finish, and a bevy of pretty girls, gorgeously gowned, help to keep every one in a happy frame of mind. Rock and Fulton in *The Candy Shop*, 22-28. Manager Ebey of the Orpheum is offering his patrons a bill that for talent and versatility will compare favorably with any that we have had for some time. Dr. Carl Herman, the electrical wizard, has an act that is entertaining and mystifying in the extreme. Leonard and Russell have a singing and dancing act that takes exceptionally well, and the balance of a strong card is made up as follows: Willa Holt Wakefield, Coleman's European Novelty, Demarest and Chabot, Four Perez, Conly and Webb. The Candy Ship, a musical extravaganza, is the Pantages headliner and easily deserves the title. This is one of Ed Armstrong's best offerings. Others who contribute their share of entertaining are Bob Albright; Reed's Bull Terriers; Julia Redmond and Company; Diamond and Beatrice; and Dunbar and Turner. At the Columbia, Dillon and King have a brand new offering, *The Tango Craze*. Fine work is done by Ivan Miller, Vilma

Stech, Honora Hamilton and Vera Vaughn. LOUIS SCHEELINE.

SACRAMENTO, Feb. 19.—Clunie: The Candy Shop was a big hit, opening Wednesday and billed to stay throughout Saturday. Orpheum-Clunie: Murphy and Nichols, Walter Lawrence and Frances Cameron, Claud and Fanny Usher, Paul Conchas, Lucie Valmont and Jack Ryenen, Pantzer Duo and Julia Stuart. Empress: Walsh-Lynch Co., Burke and Harrison, Leonard and Louie, Crossman's Banjophiends, Del Oro. Grand: Ed. Redmond is offering Raffles, and the usual big business maintains. Paul Harvey is a magnificent Raffles, and Hugh Metcalfe, Roscoe Karns, Beth Taylor, Leslie Virden and Merle Stanton do splendid work. Next week is Redmond's last week at this theatre. Niobe will be the bill. Manager Alex. Kaiser of the Empress Theatre has been notified by the Musicians' Union of this city that the Empress orchestra will walk out on strike next Sunday. The notification followed Kaiser's refusal to grant a demand that seven men be used in the orchestra for matinee as well as night performances, and for an increase of wages for the men. The demand was for a raise of \$10 per week for the leader, making his wages \$45 per week. The other players in the orchestra now receive \$30 per week and they want \$35. Kaiser, acting upon instructions from his superiors, refused to meet the demands and the official notice of strike was made. Manager Kaiser made the following statement last night: "Our people considered the demands unjust and I was instructed by my superiors not to pay the wages demanded, nor to place seven men in the orchestra for the matinee performance. I can assure Empress patrons that they will see the full performance just the same next Sunday, even though the strike of my musicians has been declared. I regret that the stage hands and the motion picture operator will walk out also, their affiliation with the musicians making it compulsory." Asked about his plans for the future or if he would fight the

union, and by what methods, Manager Kaiser declined to make a statement on the subject. The men who are to strike are under the leadership of Geo. B. Franz, and are members of Local 50 of the International Alliance Theatrical Stagehand Employees. It is said that the demands of the men have been indorsed by the main body to which they belong and by the Federated Trades Council of this city.

STOCKTON, Feb. 19.—Yosemite Theatre: Last Saturday, Sunday and Monday, large audiences turned out for the Candy Shop. Orpheum-Yosemite: Beginning Wednesday Frank Keenan and Company in *Vindication*; Nelson and Nelson, comedians on stilts; Smith, Cook and Marie Brandon in *The Millionaires*; McCormack and Irving in *Between Decks*; Four Perez, equilibrists; Cummings and Gladys, comedians; and Edna Showalter. Motion pictures conclude the bill. Garrick Theatre: Harry Bernard's Musical Comedy Company still hold forth.

FRESNO, Feb. 17.—Theatre Fresno: Voigt vaudeville is here this week, headed by Ethel Barnes with her two Teddy Bears. The Apollo Trio, gymnasts; Warren Woodson, imitator; The Club Trio, singers; King, Thornton and Company in *When Love is Young*; and moving pictures complete a very attractive bill. Empire Theatre: This week the following pleasing bill is offered: The Wilhat Troupe; Le Ferre and St. John, comedians; Pearl Rosenthal, ragtime singer; Uline and Rose; and Dave Gardner, comedian. Princess Theatre: The Century Musical Comedy Company are giving *Alfie*. Chicken this week. Jules Mendel and Al Franks are the principal funsmiths. Majestic Theatre: The Elite Musical Comedy Company are holding forth here this week, headed by Fred Weiss, Hebrew comedian. Cohen at the Bughouse is the title of the offering.

SAN DIEGO, Feb. 17.—Spreckels Theatre: Dark this week. Savoy Theatre: Pantages vaudeville this week with the following attractions: Walter Teny and his Six Fiji Girls; The Riding Costellos; Newsboys' Sextet; Lyons and Cullom; Roland Carter and Company in *The Jolly Jailbird's Vacation*; Allegro, violinist; and motion pictures. Gaiety Theatre: Lew Dunbar and Sol Carter lead the fun this week in *The Matchmaker*. Every Friday night is the chorus girls' contest.

SEATTLE, Feb. 18.—Moore: E. H. Sothorn opened a week's engagement, 16, in *If I Were King*. Hamlet will be presented Saturday night. It is a distinct disappointment to Seattle theatregoers and Shakespeare lovers that Miss Marlowe does not accompany Mr. Sothorn, and that the original program, which included several Shakespeare plays, could not be offered. The house will be dark week of 22. Metropolitan: The Quaker Girl, with Victor Morley and Bernice McCabe, four nights starting 19. Seattle: Bailey & Mitchell players offer *Three Weeks* 16 and 22. Florence Bell appears in the role of the queen. Notable support is given by Dwight Mead as Paul, and James Dillon and Guy Usher as Capt. Grigsby and the King of Sardinia. St. Elmo is in preparation. Orpheum: Henry Woodruff, in a delightful sketch, A

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Regular Business Man, headlines. Ray Samuels scored in her Southern songs. Nina Barbour, James F. Kelly and Emma Pollock, in *Ginger Snaps*; Collins and Hart in burlesque strong-arm feats; *Welcome and Welcome*; Grace Carlisle and Jules Romer in musical sketch. The moving pictures show local scenes of interest. Ray Samuels came direct from the East to take the place of James Thornton, who was taken ill at Vancouver, going on at the evening performance Sunday. Caine and Odom, in a neat musical act, filled in acceptably at the matinee. Empress: The Rossow Midgents feature this week's bill, proving particularly popular with the juvenile patrons. Others are Robert E. O'Connor & Co. in a pleasing sketch, *The Stick-Up Man*; Murray Bennett, Caine and Odom, Spencer Ward and Dennis Bros. Pantages: The Priestess of Kamar heads a strong bill; the dancing and singing of a number of pretty girls in a spectacular Oriental stage setting is most effective. Edwin Keough and Helen Nelson have a novelty in their new playlet, styled *Ambition*. The Spanish Goldinos in rug spinning and feats of strength; E. J. Moore, the gabby trickster, has a lot of talk and some new tricks; Weston and Leon, piano and song impersonations. Tivoli: In *The End of the World*, Ed. S. Allen displays his ability as a Hebrew delineator, and the entire company are strong in support. The chorus ensemble work features this week's performance. As an added attraction, Manager Keating has arranged an athletic contest among the chorus girls, which includes boxing and wrestling. Grand: Marion and Deane, Farley and Prescott, and Clark and La Vere.

The White Slave Traffic Company is doing a surprisingly good business in the valley towns, and in every place they play requests have been made for return dates. The company is composed of Frank Wilson, Allen Alden, Virginia Graham, Hugh O'Connell, Edwin Willis, Dorothy Carroll. Mr. Alden has the comedy roles, and is a screaming success. Hugh O'Connell plays the lead in a convincing manner, and Dorothy Carroll is extremely clever in the soubrette role. Virginia Graham plays the female lead with ability, and Ed Willis shows his ability as a character man. Frank Wilson presents his part cleverly. Jimmy Bradford, who is a clever advertising agent, is ahead of the show.

Dates Ahead

NASHVILLE STUDENTS—Riverside, Feb. 19-21; Santa Ana, 23, week; Pasadena, March 2, week; Brawley, 9; El Centro, 10; Holtville, 11; Calexico, 12; Imperial, 13; Yuma,

Correspondence

NEW YORK, Feb. 15.—William Faversham carried his ambitions as an actor of Shakespeare a degree further when at the Lyric Theatre last week he presented Othello, which, after long years of disuse, had already been seen once this winter. Johnston Forbes-Robertson acted it recently at the Shubert Theatre, and James K. Hackett announces that he will soon appear as the Moor. Mr. Faversham selected Iago for his role, however, and in this respect, departed from the usual custom of actors. Edwin Booth played both of the important roles with equal frequency, although he was probably most admired as Iago. The majority of his contemporaries and those actors dating from the era in which tragedy flowered in our theatre, often acted both parts, although they usually selected Othello and not Iago. Mr. Faversham, a picture of alluring falsity, graceful in movement and picturesque in dress, was inevitably modern in his delivery of the text. Edwin Booth was always colloquial in his reading of this part. There must, however, have been a time when the grand manner asserted itself, and the actor chose the lyric mood for the delivery of some of the lines that the role contains. Mr. Faversham's illustrative pantomime was abundant and always eloquently expressive. His success in the role was unquestioned. R. D. MacLean's Othello has been seen here before. It is a powerful performance of the role, conventional in outline, intelligent and artistic. Mr. Faversham was fortunate in finding an associate capable of adding such distinction to the performance. Pedro de Cordoba, a spirited and picturesque Cassio, superior to all his recent predecessors; Arthur Elliot and George Somnes were some of the actors who deserve credit for the excellent performance of the play. Cecila Loftus, as Desdemona, was a pale heroine who spoke her lines without incisiveness. Constance Collier was a flaming figure as Emilia. She supplied a vivid point of color in the action. * * * A triple bill consisting of one German and one Italian opera sung in English, and a set of dances, was the offering at the Century Opera House last week, beginning as usual on Tuesday evening. The respective operas were Engelbert Humperdinck's Hansel und Gretel, and Pietro Mascagni's Cavalleria Rusticana. The dances, as arranged by Luigi Albertini, composed what was called "An International Ballet." It was a foregone conclusion that this generously arranged combination of three such popular attractions would make strong appeal to the public and bring together a large assemblage inclined at the outset to show much interest. That these conditions prevailed at the performance was evident, as the audience was unusually large in size and evinced a genuine pleasure and appreciation during the proceedings. The chief feature for enjoyment in the entertainment was, without doubt, the groups of national dances which came between the two operas. These dances, which had been seen several times this season in conjunction with Hansel und Gretel at matinee performances given by the Century Opera Company, included those of Russian, Spanish, Dutch and Hungarian types. There were also

among others a Slavic dance, in which Albertina Rasch and Edmund Makalif appeared, and an Italian one danced by the latter and Jeanne Cartier. Humperdinck's fairy opera, Hansel und Gretel, was given its first evening performance at this house. Gladys Chandler and Mary Carson were again the babes in the woods, as before at the matinee performances, and they impersonated their parts with much spirit. Mascagni's little tragedy of one act served as a somewhat startling contrast to the terpsichorean divertimento that had gone immediately before it. There was a new soprano heard in the person of Bertha Shalek, who appeared in the cast as Santuzza on the opening night. Morgan Kingston sang Turiddu, Florence Coughlan was Lola, Thomas Chalmers the Alfio and Kathleen Howard the Lucia. Mr. Scendrel conducted. Orville Harrold sang Turiddu later in the week with great success. * * * Julian Eltinge opened his season last Monday night in Atlantic City at the Apollo Theatre in The Crinoline Girl, described on the program as a melodramatic mystery farce. The piece is by Otto Hauerbach, with lyrics by Mr. Eltinge. Mr. Eltinge appears in a legitimate comedy role in which it is necessary that he change to a woman's garb four times. In Mr. Eltinge's support were Herbert Corthell, Chas. Morrison, Herbert McKenzie, James C. Spottswood, Joseph S. Marba, Walter Horton, Herbert Cushman, Edna Whistler, Helen Luttrell, Maidel Turner and Augusta Scott. * * * Jim's Wedding with Grace George in the title role, was produced in Wilmington, Del., last Monday evening, by William A. Brady. Jim is a woman, Jemima Manson. The play, which is by Forrest Halsey and Oline Porter, is essentially a comedy, although there are many serious moments in the action. The cast included, besides Miss George, Howard Estabrook, Clinton Preston, Rex McDougall, Edward Nannery, Forrest Seabury, Beverly Sitgreaves, Josephine Lovett, Maud Hosford, Jean Shelby, Caroline Kenyon, Camilla Crume. * * * Louise was sung last Tuesday night at the Metropolitan Opera House by the Chicago Grand Opera Company, in which Mary Garden continues. Her impersonation was what it has always been, a hard, dominant, unfeeling child of the outer boulevards, on whom little sympathy can be wasted. This is not the Louise of the poet, and yet it is a Louise whom few will forget, when in the last act the wild delirium of Paris seizes upon her; the Paris so terribly expressed in that waltz. The Julien of Charles Dalmores is an old friend. Time brings its changes, but M. Dalmores is always the fine artist. Hector Dufrenne's Father is also an old friend. His is a pathetic yet impelling characterization, an ouvrier to the life, and his voice is resonant. Mme. Berat's Mother, while it effaced no memories, was also a vital figure, and the small parts were uniformly well done. Mr. Campanini's understanding of the score was long ago well proved. It was proved again to a

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Metropolitan audience. Louise itself remains one of the few important operatic works which have come of late years out of France. The Paris that it glorifies is not the Paris of Manon; far less is it the Paris that is the brain of the Latin world, a city of savants and of scholars; but it is a Paris that is none the less true and real and universal. Louise may well bring cause for reflection, but to many it brings unthinking delight. * * * The management of the 44th Street Theatre has announced that the last performance of The Girl on the Film will take place on Saturday night, February 21, and that the next attraction, opening with the matinee on Washington's Birthday, February 23, which is celebrated on this day, will be The Midnight Girl. This is the piece which was seen at the Adolph Phillip Theatre, in 57th Street. It is from the French of Paul Herve and Jean Briquet, the authors of Adele. It is in three acts, with scenes laid in a salon at Chantilly, France, and Honeymoon Hall, a hotel for newly married couples only, in the Pyrenees. Margaret Romaine, as the Midnight Girl, makes her debut in musical comedy. She is a sister of Hazel Dawn, and for some years has been singing principal soprano parts at the Opera Comique, Paris. * * * Blanche Bates appeared last week at the Palace Theatre. It was this same stage that Sarah Bernhardt consecrated to the everlasting respect of her colleagues; so appearances there could never possess the smirch that vaudeville is sometimes supposed to impart. It seems, however, that only the most youthful actresses are supposed to lose in prestige by selecting such places for the divulgence of their talents. Certainly Mme. Bernhardt will not lose a jot of her fame, and Ethel Barrymore was welcomed back to the regular stage with greater cordiality than ever by her admirers. Miss Bates will probably add to the already large number of theatregoers who enjoy her talents, still more to delight in her art. She appeared in J. M. Barrie's little tragedy, Half an Hour, that had been played by Grace George. Miss Bates is too skilful an actress not to make an impression in this vivid little slice of life. She played the role of

the distraught wife whose infidelity has been prevented by the sudden death of her lover with poignant force in its later scenes. * * * Un Ballo in Maschera will be Monday night's bill at the Metropolitan Opera House, and Monna Vanna, book by Maurice Maeterlinck, music by Henri Fevrier, will be sung for the first time in New York Tuesday by the Philadelphia - Chicago Opera Company. The cast includes Miss Garden, Muratore, Marcoux, Huberdeau, Warnery, Contesso, Defrere and Nicolay. Mr. Campanini will conduct. * * * H. H. Frazee announces the production of a new farce, A Pair of Sixes, by Edward Peple, author of The Prince Chap and The Littlest Rebel. The piece is to have its out-of-town premiere in Hartford tomorrow night. The two principal roles will be played by Arthur Aylesworth and Ann Murdock. Others in the cast will include Ernest Cossart, Robert Kelly, Marguerite Chaffee, Willis Reed, Maude Eburne, Carrie Clarke, John Merritt, Thomas E. Jackson, W. F. Canfield and Frank Gerbrach.

ALBANY, Week of Feb. 8.—Bligh (Bligh Amusement Co.): First half: Return engagement of the Frank Rich Company number two to good business for three nights. Chorus girl's contest Wednesday night won by Lillian Fairchild; pictures. Last half: The B. Basco Musical Comedy Company played a return engagement here to capacity business—clever company; pictures. Coming: The Frank M. Brown Musical Comedy Company for three nights next week; Mutt and Jeff in Panama, 21. Rolfe (Geo. Rolfe, mgr.): First half: James Mack, clever banjo soloist, to good business—fair act; pictures. Last half: Licensed pictures to good business. Coming: 15-16, Quo Vadis.

GAVIN D. HIGG.

MEDFORD, Week of Feb. 8.—Paige Theatre (Bob Gordon, mgr.): Opening Sunday for an indefinite engagement the Colonial Players showed to capacity business for the week. Star (People's Amusement Co.—Del Burkhardt, res. mgr.): Feature pictures and vaudeville to good business. It: Exclusive pictures to good business. Isis: Nickeson's Road Show to good business.

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SOUTHERN PACIFIC

The Exposition Line—1915

Correspondence

SALEM, Week of Feb. 8.—Bligh (Bligh Amusement Co.): First half: High-class vaudeville acts and exclusive Mutual program. Last half: The Frank Rich Company number two to big business; Mutual program. Coming: Starting Sunday, the 15th, for four nights, the B. Basco Musical Comedy Company. Grand Opera House (Salem Amusement & Holding Co.): Dark. Early attractions: The Ham Tree, 21; Mutt and Jeff in Panama, 22. Ye Liberty (Salem Amusement & Holding Co.): Famous Players Company pictures first half; Quo Vadis last half—good business. Wexford (Salem Amusement & Holding Co.): First half: The Marvelous De Loy Company for three nights to big business. Last half: Pictures to good business. Globe: Feature pictures and good music; good business.

DUNSMUIR, Jan. 31.—Auditorium Theatre opened January 26th with The Rosary, under the new management of Gardner and Lee. The show pleased a very good house. The work of Thornton Baston as Bruce Wilton, Clarence A. Sterling as Fath-

er Kelly, and Jean Wardley as Vera, was very good. The roster of the Auditorium is as follows: Gardner and Lee, lessees and managers; W. Lee, treasurer and business manager; J. C. Gardner, leader of orchestra; George Wahl will hold the stage end of the concern. Following shows are booked: The Wolf, Feb. 1; Lady Kilties Band, Feb. 5; Mutt and Jeff, Feb. 15; Byron's Troubadours, Feb. 24; Jolly Entertainers, March 1.

GEORGE WAHL.

CARSON CITY, Nev.—Grand Theatre (W. S. Ballard, mgr.)—The Rose Maiden, a tuneful cantata, was sung Feb. 6 by the glee clubs of the Nevada State University. Roseblossom was represented by Mrs. M. H. Wagner, who has a clear soprano voice of a most pleasing quality. Miss Ruth Miller, also possessing a fine soprano voice, was the gardener's daughter. Mr. S. P. Fergusson's tenor was heard to advantage in the character of Spring; the forester was enacted by Mr. Louis Rose, and the members of the girls' glee club were the elves. The chorus was admirably conducted by Professor Haseman and all numbers were sung faultlessly. Mr. Thomas Walker won the first encore of the

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evening by his rendition of Alas! the Hand is Thine, and receiving deafening applause later with The Sleep of Even. Members of the chorus were: Sopranos—Mrs. Wagner, Misses Miller, Rushby, Walker, La Tourette, Goodrich, Herz, Hazlet, Taylor, Perry, Mrs. Turner and Mrs. Kennedy; altos—Misses White, Coon, Bartholomew, Williams, Damm, Sameth, Laden, Neasham, Lemmon, Herz, Bird, Price, La Tourette, Marzen, Hofer, Mahan and Young; tenors—Messrs. Walker, Rose Clark, Kennedy, Johnson, Crowley, Scott, Layman, Elliott, Enos, Melarkey; basses—Messrs. Ferris McKinlay, Jones, Fergusson, Ross, Rivett, Mills, Wylie, Organ, Webster, Glass, Harvey, Engle, McCreery, Feemster and McQuiston; accompanists—Miss Maude Denny and Mr. Ernest Corris. Director, Dr. Charles Haseman. The double accompaniment by Miss Denny and Mr. Corris upon two pianos was a feature of the evening's performance. K. T. Lemay presented the Kleine picture of the Last Days of Pompeii, Feb. 8, to a crowded house, the admission being 25, 35 and 50 cents. In viewing the throng one could not help but wonder just how many people were in church that evening. Manager Ballard is making earnest efforts to secure dramatic attractions, and it is hoped that he will succeed as the Carsonites are hungry for a taste of the legitimate—not barnstorming companies but something worth while. Jean Hague, a clever little actress, niece of Mrs. J. A. Yerington of this city, has accepted a position with Pantages, and she left last week to begin the engagement.

A. H. M.

STOCKTON, Feb. 9.—Yosemite Theatre: Adele comes the 13th. Yosemite-Orpheum: The regular two-day Orpheum bill consists of Frank Keenan; Nelson and Nelson; Smith, Cook and Marie Brandon; Four Perez and Edna Showalter. Garrick: Harry Bernard is making a real hit with his musical comedy show. The first half of the week he is offering McCabe in Paris. Bernard himself, Virginia Ware, prima donna; George Slocum, Dutch comedian; and Chas. Parrott, with Ellen Godsey are doing splendid work.

LARAMIE, Feb. 4.—Opera House (H. E. Root, mgr.)—A packed house witnessed Madame Sherry last night, and everyone expressed their appreciation. Little Lost Sister, Feb. 10.

PORTLAND, Feb. 11.—Fire in a building occupied by the Majestic Theatre, a moving-picture house, at Park and Washington streets, this afternoon caused damage estimated at \$5000. The theatre was filled with patrons when the fire broke out, but ushers calmed the crowd and marched it out in an orderly manner. The interior of the theatre was not damaged.

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Noted Singer Under Knife

Putnam Griswold, the well-known bass of the Metropolitan Opera Company, formerly of Oakland, Cal., was operated upon for appendicitis on February 10th at Miss Alston's Sanatorium by Dr. W. H. Wylie, of No. 72 West Fifty-second Street, New York. Dr. Wylie said after the operation, that Mr. Griswold's condition was serious, but he was then resting easily. Mr. Griswold was taken ill suddenly on Monday evening. He had sung at the Metropolitan at the concert on Sunday night, and then felt in perfect health. His place in Siegfried was taken by Carl Braun, who sang the part of Der Wanderer for the first time. He was to have sailed for Europe that week.

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CHAS. H. FARRELL, Editor

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Guy Hittner

Twice in one year it has fallen to the lot of Guy Hittner to show to San Francisco theatregoers a new characterization in a successful play. In *The Traffic* Mr. Hittner was in the original cast of the play and was brought to San Francisco to play the part of the political boss. In the newest dramatic sensation, *The Crime of the Law*, which Oliver Bailey will offer tomorrow, Mr. Hittner created the part of the Governor, and he gives an excellent, intelligent characterization. Mr. Hittner is a man of long experience in the acting game, and for the past two years has been playing leads for the Bailey & Mitchell stock in Seattle, and has won for himself a place in the affections of the people of that city. He is a big, fine looking man, and in such roles as Wallingford, Horrigan in *The Man of the Hour*, Tom Platt in *Salvation Nell*, and in other characters of similar dominating characteristics, he has found the sphere for his best work. In *The Crime of the Law*, Mr. Hittner gives a well-poised, consistent and commanding portrayal.

Chain of Stock Houses

The Bishop Company of Oakland, headed by Harry Bishop, has at last started on its long-promised plan to erect a chain of stock houses on the Coast. The company expects to build houses in San Francisco, Sacramento, Fresno, Los Angeles and San Diego. A Sacramento paper, in a recent issue, carried the following story: "Tentative plans have been laid by Bishop & Company, lessees of the Ye Liberty Theatre of Oakland, for the erection of a six-story building in Sacramento, a portion of which will be used to house a new show house. This building will be erected on J Street, between Fourth and Sixth streets, on a site yet to be selected, for the extent of the site, 160x160 feet, makes it difficult to secure in that portion of town. H. M. Merrill, representative of the theatre owners, has been in town twice during the last two months, and so far have the plans progressed that a definite outline of the building can be given. It will be six stories in height, with stores on the J Street ground frontage, and a lodging house with 150 rooms above. In the rear will be the theatre, one of the largest and most artistic of Sacramento. Bishop & Company are a wealthy firm, and have submitted a statement to some of the local capitalists, which gives every evidence that the company will finance the building with Oakland capital. According to the announced plan, Bishop & Company will give Sacramento a new stock com-



Bushnell, Foto.

F. J. Kirk

Here is a new photograph of F. J. Kirk, for years one of Wm. A. Brady's able lieutenants. Mr. Kirk is this season ahead of Adele and is renewing old friendships here.

pany. This will be possible from the string of show houses which will be in operation on this Coast. The different companies will be used in rotation."

Jim Post Makes Theatregoers of Vallejo People

Jim Post seems to be giving the theatregoers of Vallejo just what they were hungry for, according to Ross Gertridge, who is Bert Levey's manager at the Republic in that city. Post has been changing the bill every day, and the "standing room only" sign has been in use every night since the opening. At the close of this week the company will lay off and get in condition for the long season at the Grand, Sacramento.

The Pantages

Twenty Minutes in Chinatown, revised and more sensational than ever, is the headliner on the new bill opening on Sunday. The story of the piece deals with the strife between the local tong societies, and is one of the most gripping tales that has been produced in vaudeville. Raymond Whit-slave girl which starts the war of the tongs. There are fifteen principals in the cast, with a liberal sprinkling of comedy. The big scene of the playlet is introduced when the sailors from the U. S. Buttercup clean up the gang of highbinders with a baseball bat. George Sontag, the noted California bandit, who was mixed up in the famous raids of the Evans-Sontag gang, will be the added feature with the show. Sontag is now a reformed citizen in every respect, and his talk, which consists of an illustrated lecture, entitled *The Folly of a Life of Crime*, has been endorsed by prison officials all over the country. Another big special is the Uyeno Troupe of Japs, with eight nimble-footed brown gymnasts in a whirlwind exhibition of daring acrobatics. Lillian Watson, a strikingly beautiful actress, will warble a bevy of the

aker takes the leading role of Moy San, who abducts the pretty Chinese showing of gowns. Millard Kennedy and Christie are singers, conversationists and eccentric dancers.

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Milestones will leave a most delightful memory behind it, and it is gratifying to note that business has been of such a nature to prove that San Francisco can generally be depended upon to respond to any meritorious attraction. The company is an exceedingly clever one, with a couple of exceptions, and the performance furnishes a rare delight.

Cort Theatre

Emma Trentini, sparkling, scintillating, effervescent as champagne, is the attraction at the Cort this week and next, an attraction that should prove a powerful magnet in drawing the crowds. This is the temperamental Emma's first visit to the Coast, and she brings with her *The Firefly*, a good company, and one, nay, two, artists, for William Wolff, in his own way, is almost as fine as Oscar Figman, who long ago found his way into our hearts with his polished methods and crisp, crackling humor. *The Firefly*, to tell the strict truth, isn't so much. It is one of those made-to-order comedies, fitted like a glove to Trentini's personality, but lacking punch on its own account. There is a thread of plot, padded out for two acts with plenty of pretty, somewhat reminiscent music, some real comedy and a very little dancing. Pity it is that one cannot expect more than one or two *Merry Widows* and *Chocolate Soldiers* to a generation. Most of the lyrics are written to exploit Trentini's beautiful rich voice, so full of color and passion, a genuine grand opera voice, brilliant, wide of range and wonderfully trained. A little tinge of hardness, that one sometimes feels in her acting as well, and perhaps outside of stageland, a quality more brilliant than sweet and sympathetic, is the only flaw—and that is not always noticeable. The comedy, after Trentini's rollicking, mercurial interpretation of the principal role, is in the hands of our friend, Oscar, who realizes all the comic possibilities, and then some, of Jenkins, the private secretary. He is the refinement of polite caricature that goes the limit without ever descending to burlesque; even his clothes are only a possible exaggeration of the correct thing. His get-up for the tropics—President Wilson to the life; goggles, striped coat, short, tight trousers and carefully parted hair—is a scream. His beatific smile of appreciation when he recovers from an awkward and wonderfully managed stumble to find a large basket of flowers on his arm, is the last word in artistic creation, and his duet with Bessie Barnell, something which, by the way, recalls *The Chocolate Soldier's* famous letter song, is one of the gems of the play. Bessie Barnell is a bright little Suzette, with a good voice and a good figure. Besides her work with Figman, with John Hines she does the only real dance of the evening, a sort of modified and embellished and glorified tango, full of grace and skill. As Pietro, the valet, Hines shows himself to be a nimble as well as clever low comedian. S. Sobelson is almost too realistic as the brutal Italian father; Craig Campbell is a young, slim juvenile, with a fair

voice; Melville Stewart is a distinguished, middle-aged actor who stands out in a colorless role. The Geraldine Vandare of Grace Hanson is handsome and beautifully gowned, with possibilities of style in work as well as carriage. The part of the chaperon is well taken by Marion Lee, who makes much out of little; Vera Derosa, as Sybil Vandare, has a sweet, reliable voice, and Kitty Mahoney, as the little ragamuffin who lends his clothes to the *Firefly*, is a sympathetic figure. Herr Franz, the choir-master, is played with a serious tenderness by the aforesaid William Wolff, who models his conception on *The Music Master*, and catches its inner glow. His voice is an unusually fine, ringing bass, and *Beautiful Ship of Toyland*, with its booming male chorus, is a great hit. If my memory does not play me tricks, the song takes after the *Nine Tailors* solo and chorus in *Robin Hood*—but of that later. Emma Trentini is to be congratulated upon the artistic sense that surrounds her with good people. *Naughty Marietta* is a prettier play, and offers perhaps as much in the way of opportunity to the star as the present vehicle, but we must not quarrel with our good fortune, for we have Trentini herself, and that is more than most shows can boast.

Alcazar Theatre

Those who have braved the inclement weather of this week to see Andrew Mack and the Alcazar company in *The Brave Soger Boy* have been amply repaid. Andrew Mack, as Lieutenant Adair, gave his usual finished performance, and sang some songs satisfactorily. V. T. Henderson as Captain Thorndyke, the villain, was good, and got all that was possible out of his part. Edward McCormack, as Captain Fitzgerald, had a small part that pleased, and J. Frank Burke, as Col. Bassett, made all that was possible out of his part. Kernan Cripps, as Gustavus Van Narhon, kept his German accent without a slip, and was exceptionally good. Margot Merrian was a decided hit as Helen Fitzgerald, and displayed a talent that was surprising in one so young. Her stage presence was remarkable and she read her lines in a manner that many an older member of the profession could copy without detriment to themselves. If she keeps that simplicity of manner she displayed this week she has a bright future before her. Louise Brownell also is to be commended on her portrayal of her small part as Mrs. Bassett, which was one of the best pieces of work she had done for some time. Annie Mack Berlein as Mrs. O'Hooligan got many laughs as her share of the entertainment, and was exceptionally good. Little Ruth Ormsby as Millicent Bassett was excellent and pleased every minute she was on the stage. Burt Wesner made the most of his Chinese character and got many laughs, and W. J. Townshend as Barton Quimby was good. Ralph Bell as Billings made the most of his bit. Little Francesca Avila as Montmorency Bassett spoke her lines like a veteran and delighted the audience. Elmer Adams, and Kinney Calley as Thomas and Richard, boys of the neighborhood, added to the fun.



Scene from the third act of the *Crime of the Law*, at the Savoy Theatre

Gaiety Theatre

The Gaiety resumed its place among our leading theatres Thursday night, when *The Merry Gambol*, with Marie Dressler, fully recovered, appeared in her diverting performance. A large house was present and the piece is in for a run.

Savoy Theatre

The four weeks' run of *The Soul of the White Slave Traffic* will end tonight. The pictures are wonderful examples of photography and intensely interesting. The new Oliver D. Bailey sensation, *The Crime of the Law*, written by Rachael Marshall, will open tomorrow.

Maggie Francis Leavey Passes Away

Maggie Francis Leavey, a lovable member of the profession, identified with Coast theatricals, many Eastern companies and the various vaudeville circuits of the United States for the past thirty-five years, succumbed to an attack of heart failure last Wednesday, at the age of 63 years. Mrs. Leavey leaves a husband, Ed Leavey, and a daughter, Mertine, a young woman with all of her mother's great talents. Mrs. Leavey was loved by everybody who knew her and her

death is a distinct loss to the profession. The interment was held at Sacramento yesterday.

New Stock for San Diego

Roy Van Fossen will start rehearsals for a stock company in San Diego, February 22nd.

The Traffic Still a Great Success in Chicago

Nana Bryant, the wonderfully clever leading woman who went from the Coast to Chicago with *The Traffic*, achieving a triumph for her finished emotional work, writes to enquire how everything is in dear old San Francisco. Continuing, Miss Bryant says: "Chicago has been good to us, but there is no place like the Coast. We expect to celebrate our 200th performance pretty soon." The exceptional success of *The Traffic* in Chicago caused the management to send another Eastern show out, which is meeting with success. Bessie Sankey is playing Miss Bryant's part with the road shows.

Wagenhals and Kemper have contracted to produce Willard Mack's new play, *So Much For So Much*. Jack Webster has secured one of Mack's sketches, entitled *The Man Who Slipped It to Sweeney*.

Columbia Theatre

Robin Hood, the best comic opera America has produced, will be sung at the Columbia Theatre for two weeks, beginning Monday, February 23rd. The story of this popular and artistic success is based upon the old English tale of Robin Hood and his merry band of outlaws, a story used by Sir Walter Scott in his famous novel of Ivanhoe. It is a pleasure to announce that this masterpiece, which demands the finest vocal talent, will be sung in the coming production by artists of the first class. Foremost among them is Bessie Abbott, a dramatic soprano from the Grand Opera, Paris, and Metropolitan, New York. Miss Abbott will sing the role of Maid Marian. The title role will be sung by Ralph Brainard, whose splendid tenor voice will be a revelation. Frair Tuck will be played by George Frothingham, who has played that part more than 5,000 times. Henriette Wakefield will be the Alan-a-dale. James Stevens, a fine baritone, will be the Little John, and Jerome Daly, as Will Scarlet, will sing the famous Armorer's Song. The chorus is especially fine vocally. The De Koven Opera Company, which is under the direction of Daniel V. Arthur, is elaborately staged and costumed. The performance here is sure to be a social and musical event.

Cort Theatre

There remains but one week of the engagement of Emma Trentini in *The Firefly*. "The little devil of the opera" has won her way into the heart of music-loving San Francisco. As a matter of fact, she was safely entrenched there five minutes after she had made her appearance on the Cort stage last Sunday night. This much-heralded little person with the big voice in every way lived up to advance expectations. Arthur Hammerstein has given *The Firefly* a notable production and a cast which includes many local favorites. Supporting Trentini are Oscar Figman, William Wolff, Melville Stewart, John Hines, Grace Hanson, Betty Barnell, Craig Campbell, Vera de Rosa, and Marion Lee. Harry Lauder comes to the Cort on Monday, March 2.

Alcazar Theatre

Next week, opening at the Monday matinee, the Alcazar Theatre will offer an attraction of more than ordinary interest in the first appearance in this city in a dramatic role of Mrs. Douglas Crane, "the little daughter of the dance." Mrs. Crane will be seen in the leading role of Missy, the dancer, in Louise Closser Hale's dramatization of her own sensational and brilliant novel, *Her Soul and Her Body*, which recently appeared in one of the Eastern magazines. Little Missy Robinson, the leading character, is a young New England girl, who goes to Boston and enters a school of expression. She yearns to be a great dancer, a feat she accomplishes gracefully. Also she meets and falls in love with a wealthy young man about town, one Van Wyck Ruyn. In the conflict that follows, the girl's inner soul is laid bare. No better choice for the role of Missy could have been made than Mrs. Crane. Whoever plays it must be a wonderful dancer as well

as a brilliant actress. The Alcazar management has found this happy combination in "the little daughter of the dance." That no stone may be left unturned to assure a perfect production and performance, Mrs. Hale herself, has come to San Francisco and has been in close consultation with Fred J. Butler, the Alcazar's stage director, on the manuscript and rehearsals of the play. Frank Elliott, the well-known English actor, who was last seen here as leading man with Blanche Bates under Charles Frohman's management, will play the leading male role of Van Wyck Ruyn; Howard Hickman will play the charming part of the old dancing master, and Katheryn Icily has been especially engaged for the role of Theodora Crane. Louise Brownell will be seen as Jennie Daly; Adele Belgarde will come back to the fold as Mrs. Short, the boarding-house landlady; A. Burt Wesner has the role of Jimmy Baxter; Kernan Cripps will be McCollm, the manager; and Edmond S. Lowe, Augustus Fox. During the course of the play, Mrs. Crane will introduce three dances of a nature totally at variance with the style of dancing local people associate her with. These dances are all of the inspirational school and will include the big feature dance, *The Moth and the Flame*, danced to the Canzonetta of Ambrosio; *Love's Awakening*, to the accompaniment of the *Scene Sancee*, from the ballet music of *La Source*, by Delibes; and an inspirational dance, done to the *Minute Waltz*, by Chopin. There is a wonderful musical setting for the play, all of the suites having been composed by the well-known local artist, Harry J. Curtaz, especially for this production.

Gaiety Theatre

The return of Marie Dressler in *The Merry Gambol* was effected last Thursday night to the complete satisfaction of everybody in the pretty playhouse, and nearly "everybody" was there. After so many disappointments the interest in the Dressler engagement might have been expected to have waned or lapsed, but the contrary proved to be the case, and the ovation that was given to the splendid comedienne by the great audience must have warmed her heart with the assurance that she had hosts of friends in San Francisco who rejoiced in the evidences of her complete recovery. That her recuperation was complete was evidenced in the vigor and verve of her presentation of the role of the hearty, amiable and wholly lovable Mrs. Radcliffe. Her travesties and burlesques, her songs, such as *A Great Big Girl Like Me*, and her screamingly funny grand opera burlesque, were given with all the animation and abandon that have characterized Miss Dressler's performances in the past and have won her the unique place she has achieved at the head of America's comediennesses. The rest and the rehearsals that the company have indulged during Miss Dressler's illness were apparent in the freshness of the singing and the effectiveness of the dancing.

Savoy Theatre

Traffic in Souls, the sensational photo drama, will be shown for the last

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times at the Savoy Theatre today, and beginning with the Sunday matinee there will be presented at the "playhouse beautiful," for the first time in San Francisco, what comes heralded as the season's biggest dramatic success, *The Crime of the Law*, a new play by Rachael Marshall, remembered here as the author of *The Traffic*, which was given to the world last summer from the Savoy Theatre, to go to Chicago for a run which is still progressing. *The Crime of the Law* tells the story of a young man who is thrown into the hands of the police through the theft of money belonging to his employers, stolen for the purpose of paying his mother's doctor bills. The youth is the product of an unthinking, careless element of society, his morals perfect, but his outlook upon life warped by his reception at the hands of those who should have been his friends. From a youth who shrinks at the thought of crime, the boy is transformed, by the dungeon in the state prison, into a criminal demon, a confirmed prey upon society, with not only his moral perceptions destroyed, but his very soul shriveled. In one of the acts, the entire interior of a state prison is reproduced upon the stage—death house, dungeons, straight jacket rooms and the dank corridors. In this act there is an expose of conditions that has never been attempted before by a dramatist. Through the other three acts there winds a tender, frivolous love story, tender in its sentiment, with, all the while, the atmosphere of tragedy hanging over those whose lives have been influenced by the modern method of doling out justice to those who violate the laws. The company chosen to present *The Crime of the Law* is made up of excellent players, and there will be a special matinee on Monday, Washington's Birthday, in addition to the regular matinees of Wednesday and Saturday.

The Orpheum

Bessie Clayton "the queen of dance," who has returned to America after three years of sensation abroad, will appear next week in a series of dances of her own creation, assisted by a company of carefully selected European dancers. Francis Dooley, the popular song writer and composer, assisted by Corinne Sayles, a dainty and clever comedienne, will present, under the title of *That's Silly*, a melange of fun and song. Hans Robert, now making his first vaudeville tour, for several years starred in the name part in the famous play *Checkers*. He will present a comedy by Edgar Allan Woolf, entitled *A Daddy by Express*. Sylvia Loyal and her Pierrot will introduce a dog training, juggling and tight-wire act which has as its finale seventy

trained pigeons. Clark Martinetti and Joe Sylvester, pantomimists and comedians, known as "the boys with the chairs," will provide an acrobatic novelty. Next week will be the last of Chick Sales; Louis Hardt and George Danerel and Company in the sparkling Viennese operetta, *The Knight of the Air*.

The Empress

Headlining the bill will be an act that furnishes many thrills. The Adas Family, seven gymnasts, will make their first appearance in America, after three years of triumph at the famous London and Paris hippodromes. Five women and two men comprise this aggregation. John R. Gordon and Company will present one of the biggest screams in a rattling comedy, *What Would You Do?* Supporting Mr. Gordon are Elliott J. Simms, Lelith Belmont and Gertrude Graham. The Four Ladella Comiques will contribute a comedy knock-about acrobatic act that is as thrilling as it is funny. The American Comedy Four have voices that harmonize excellently and are of unusual quality. Ned Nestor and Bess Delberg offer a bit of musical comedy, called *In Love*, that is replete with clever dances, bright comedy and new songs. Rouble Simms, an eccentric cartoonist, draws funny pictures, tells jokes and sings in a way that wins him much popular approval. The Essanceescope pictures, both educational and comedy, will complete the bill.

Catholics Put "O. K." on Twelve Plays

NEW YORK, Feb. 8.—The first bulletin of the Catholic Theatre movement, an organization founded by Cardinal Farley, with the object of selecting and recommending clean and wholesome plays, was distributed today to Catholics in all churches within the Archdiocese of New York. As a first offering the committee appointed to do the selecting has placed its approval upon twelve plays, but others will be added from time to time in subsequent bulletins. The list of plays contained in today's bulletin are as follows: *Bunt Pulls the Strings*, *Disraeli*, *Liberty Hall*, *Little Women*, *Milestones*, *Officer 666*, *Peg o' My Heart*, *Pomander Walk*, *Poor Little Rich Girl*, *Rebecca of Sunnybrook Farm*, *The Governor's Lady*, *The Things that Count*.

Harry Lauder, accompanied by his burr, his kilts and his crooked stick, will make his second bow to a San Francisco audience at the Cort Theatre on Monday afternoon, March 2. Contracts restrict the local engagement to six nights, but matinees will be given daily.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Piquant Louise Glaum has joined Harry Edward's company at the Universal and is playing opposite Universal Ike. Miss Glaum is admirably fitted for this position. She was leading woman in the Nestor Comedy Company for a long time. Miss Glaum never descends to vulgarity and is always pleasing. * * * Robert T. Thornby is not going to open a school for motion picture acting as reported; the rumor got around owing to a conversation in which he advocated such a school. * * * Harry Matthews, the producer, has received flattering notes of commendation for the photo plays he took at the Miller's ranch at Bliss, Oklahoma, and for Warner's Features, and Pat Powers says they are a revelation in Western features. * * * At a charity concert held last week in Los Angeles, two of the artists failed to show up and the organizer of the affair made an appeal from the stage for volunteers. A strikingly handsome brunette walked quietly to the platform, spoke a few words to the accompanist, and sang to a hushed audience—she found it hard to get away after her first selection. The young lady was Edna Maison, who is the possessor of a rich voice, and who was once a member of an operatic company. * * * Pauline Bush made a mistake in her dress the other day and a scene had to be retaken (Mem.: They all do it now and again!) Allan Dwan, her director was put out (Mem.: They all are at times!) and when Isidore Bernstein, the general manager, happened along, Dwan called out to him: "Go and call her down—go on." The G. M. looked at Miss Bush a moment and then at Dwan. "I can't do it," he said, and walked away laughing. * * * Louise Glaum made a clever suggestion to Director Harry Edwards, and one which will be utilized in the Universal Ike pictures. At the start of each photo play a book will appear, and, as the leaves are turned, the faces of the principals will be shown. The subtitles or leaders throughout the plays, will be in chapters to keep up the book idea. Miss Glaum is full of original ideas and humor. * * * Wilfred Lucas, the well-known Biograph actor, who is now directing and taking leads under the "Criterion" brand, gave a truly marvelous performance in *The Outlaw*. It so happened that he had put another actor into the lead, owing to having sustained a severe injury to his shoulder in a previous play. It also so happened that the actor who took the part of the heavy, a most important part, fell off the water wagon with the play half way through. Mr. Lucas jumped in and made up the part in such a way that, with the mannerisms and figure of the offender copied exactly, nobody will be able to tell the difference. It is the talk of the studios. Janie MacPherson and Bess Meredyth gave two excellent performances in this, the latter playing a difficult part delightfully. * * * Burton King is turning out some attractive plays in his "Usona" brand at Glendale. He has just completed a domestic drama, *The Making of Bob Mason's Wife*, in two reels, with Virginia Girtley, Robyn Adair and

Ed. Brady in the cast, and is starting on a very strong two-reel story by D. F. Whitcomb, entitled *The Gamblers*. * * * Marshall Neilan is having lots of fun with a one-reel burlesque, *The Girl and the Gondola*, and Johnny Brennan, Ruth Roland and Laura Oakley in medieval costumes are comical and uncomfortable. "I hesitate to sit down in these tights" is Brennon's wail, whilst Laura Oakley's "dunce" hat is as bad as the modern Eiffel Tower atrocities. * * * Bess Meredyth is certainly one of the most versatile of our younger screen actresses. Young in years, but not in experience. During the last few months she has played a number of ingenue parts in dramas, several Western girls, a fisher girl, Italian, slavey, more than one adventuress and society girls galore. At present she is taking the part of the young mother in *The Duchess of Padua* under Arthur Maude's direction. * * * In *Heart's and Flowers*, Edith Bostwick, of the Victor Company, gave a splendid character study of a country girl. She lost her identity entirely and the gum-chewing, strong-minded sister of a young fellow disappointed in love was a masterly piece of work, natural and not overdrawn. The change from Samson's wife to this girl is a remarkable contrast, the one full of dignity, the other loose-jointed and careless. * * * Lule Warrenton, the clever character woman at the Universal, injured her ankle last week but pluckily held to her work. She is delighted at the prospect of a trip to the Hawaiian Islands in the near future under the direction of Henry McCrae. Her son, Gilbert Warrenton, by the way, is earning his spurs as a camera man. * * * Adele Lane, having played in a couple of comedies, is now starting on a part after her own heart in a pathetic photo play entitled *Two Girls*. * * * Pauline Bush made a pathetic study of an Italian girl in Allan Dwan's present production, which comprises an "all Italian" cast. It is a story of New York slum life principally, and the strong melodramatic story is made stronger by good character studies. Miss Bush is featured in this story. A feature of the photo play is the plain sets, for Allan Dwan does not believe in a lot of fittings or furniture which will hamper the action of the play. He is as keen about this as Miss Bush is about the art of expression. * * * J. Farrell Macdonald of the Victor Company is going to produce an interesting two-reeler, entitled *Sealed Orders*, the scenario of which was written by Jas. Dayton from Eugene Manlove Rhode's story which appeared in *The Saturday Evening Post* some time back. The characters in this virile photo play will be sustained by J. Warren Kerrigan, Cleo Madison, William Worthington, Edith Bostwick, and George Periolat. The story is virtually an expose of the white slavery and gambling methods of a small border town. * * * Francis Ford, of the "Gold Seal" brand, has completed his photo play *The Leopard Lady*, and it is regarded as the best of the "Twin Sisters Double" series. Owing to the style of the plays re-

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cently put on so successfully by Francis Ford and Grace Cunard, he has been dubbed the "Man of Mystery," and she is called "The Lady Raffles." The titles have stuck, to these two

clever peoples' amusement. Francis Ford is preparing another one of the series, *The Mystery of the White Car*, by Grace Cunard, which will furnish some very novel surprises.

Live News of Live Wires in Vaudeville

Rose Tiffany and her company will offer a dramatic playlet, called *Cheating the Devil*. In her support will be found the author of the piece, Earl McClellan.

Gladys Wilbur, a charming vocalist, will be seen at the Empress shortly.

Spisell Brothers and Mack have at least an odd name. By the same token they are said to present an odd sketch full of laughter and hilarity, called *The New Chef*, with a German comedian in the leading role.

Ed and John Smith, a pair of fancy dancers, will be seen at the Empress in the near future.

A fleeting glimpse of beauty, a flash of comedy and a vivacity and a memory of clever songs, are but a part of the gingery Bessie Browning, a little singing comedienne, who will be one of the features at the Empress shortly.

Lola Norris, the biggest favorite of the James Post Company, will play an

engagement at the Majestic Theatre next week.

Margarite Favar and Dancing Girls, also Abram and Johns in a new sketch and the Australian character comedienne, Bonnie Leonard, are booked to furnish the big acts at the Majestic next week.

It is more than probable that Verne Layton will join the Landers Stevens Company at the Republic.

Nell Stewart, who will be remembered as leading woman with the Dick Wilbur Company, and later as a cabaret singer in this and other cities on the Coast, was operated upon at the California Hospital in Los Angeles, last Tuesday. Hers is a very serious case and she may not survive the operation.

Annie Adams, mother of Maude Adams, Stanley Jonasson and Ray Hanna are rehearsing a sketch which will soon be seen in local vaudeville.

Saharet, Stage Star, to Wed Her Dance Partner

CINCINNATI, Feb. 6.—Clarice von Frantzius, 34 years old, known on the stage as Saharet, who is appearing at a Cincinnati theatre this week, will be married tomorrow to her dancing partner, Jose Florido Garcia, 28. Saharet recently was divorced from Fritz von Frantzius, a Chicago broker, after having lived with him for four and a half days.

jumped right into it and are getting a name established. We will play Levey time following Fisher, and following that would like to get Australian time. We have a good offer from Hurlig and Seamon for burlesque for next season, but we would like a trip to Australia if we could land it. Yours sincerely, BRYCE HOWATSON.

Our new billing. Bryce Howatson, that English chap; Daisy Swaybelle, the California girl, presenting *Fifteen Minutes of Mirth*.

Personal Mention

EDITH ALLING, eldest daughter of Noyes E. Alling, millionaire owner of a chain of rubber stores throughout the East, has gained permission to return to the stage after two years of persistent persuasion to break down the opposition of her parents. Although previously a star in the Blue Mouse and with James T. Powers in *In Havana*, she left the footlights at the earnest solicitation of her father.

LEO COOPER gave a most interesting and instructive talk on the modern one-act play before the Willing Workers' Club at the Bush Street Temple, on last Tuesday. On Thursday afternoon, Mr. Cooper, by special invitation of the students and faculty of the State Normal School, lectured upon and read *The Merchant of Venice*. Many of the high school teachers from Berkeley, Oakland and Alameda attended.

Howatson and Swaybelle Write

Seattle, Feb. 4.

Greetings! At last we are on our way home, and we will be indeed glad to get back home, for we have had a hard season's work. We are ready for a little rest. We went through Arizona, Texas and straight east. Played 15 weeks for the United and then went into Chicago, and have just finished Webster time, closing in Miles City, Mont., and are on our fifth week for Fisher, and expect to be in 'Frisco in about five weeks. We realize the change of times and the passing of the "drama," and are playing a singing and talking comedy act in one, and if we do say it ourselves, are going big everywhere. We have been held over for the full week three times in the last two months. We hated to give up dramatic work, but we realize the money is in vaudeville, so we

Vaudeville

The Orpheum

"Two men on the stage, to say nothing of the dog," viz. Maxine Brothers and Bobby, holdovers from last week, open the new bill at the Orpheum. Their athletic act is pleasing and the comedy dog makes quite a hit. The best thing Sidney W. Phillips does, with the assistance of Willie White at the piano, is a baseball song, which is well worked up. Anna Lehr and Company, consisting of Jack S. Sulzer, Edwin Wallace and Frank R. Montgomery, present a dramatic little playlet, entitled Little California. Chick Sale gives some very realistic impersonations of rural types. His county school entertainment delighted the audience, the delineation of the professor, and also the town constable, who didn't know what to do with his mouthful of tobacco when suddenly called upon for a speech, being especially good. Gertrude Barnes appears again this week with some new songs and startling new gowns. Her kid number, I'll Never Do That No more, is very effective. George Damerel, the dashing Prince Danilo of Merry Widow fame, is well received in the Viennese operetta, The Knights of the Air. Charles Wright, the plump comedian, Myrtle Vail and Leola Lucey, make a fine trio and do some good work. Leo Carrillo is a wonderful mimic and his Chinese and Italian dialect stories are great. He also had a stock of brand-new jokes on the subject of aviation, which he put over successfully in his own clever, magnetic way. Louis Hardt, who in evening dress appears very pale and frail, does a strong-man act in which he belies his appearance, when he allows six big men to stand on him while he is stretched across two chairs. His act closes the very attractive bill.

The Empress

A good program is attracting the patrons of the local Empress this week. Sylvester, the talkative trickster, is a great laugh-maker. Lily Irvine is making her first appearance in vaudeville, presenting novelty electric art poses Katherine Klare, the Irish thrush, sings well. Barton and Lovera present a little idea of their own in songs and patter; Roland West presents Richard Molloy and Company in a sketch, entitled The Fighter and the Boss. The cast includes George Mackey and Richard Milloy. The musical comedy favorite, Joe Whitehead, hands the audience many laughs, and A Day at the Circus, a wonderful trained animal show for the kiddies, including the world's wisest mule, the somersault dog, and many novel features, excite great interest as an extra added attraction. Sid Grauman presented twelve of the unemployed men, who, with untrained voice, sang a medley of old songs very acceptably and were generously applauded. Manager Sid Grauman also presents his latest effort, Life in the Underworld, a dramatic playlet exposing the white slave traffic, and is undoubtedly meant to teach a moral lesson. It is the story of a young girl who supports her blind mother by singing on the streets, and becomes the prey of the white slaver.

MARGARET ILES

Playing Orpheum Time, presenting the comedy satire, THE SOUL SAVERS, by Anita Loos

The cast includes: Eugenie Foss, Betty Gerki, Helen Reece, Clara Mackey, Charles Bennett, Frank Roberts and Fred Knight, the latter playing the lead and giving a clever performance. The bill is a strong one and is drawing big business.

The Pantages

Vice still continues to be the headliner in its second week. Fannie Warren is as popular as ever in the leading female part. Ruth Gibson is making good; Renee Reaves, as the tough girl, is excellent; Guy Woodward, the producer, is playing the part of the plain clothes man this week, and his ability is without question. Professor A. Anderson presents the elephant, Little Hip, and Napoleon the Great, the most wonderful chimpanzee in the world. This clever animal does every thing but talk. The Three Marvelous Johns, are sensational novelty gymnasts; Rice and Franklin in a scintillating comedietta, Won by Ten; The Sylfanos, America's most popular xylophonists; Walter Le Roy and Emily Lytton, farcical comedy, A Horse on Hogan; and comedy motion pictures round out this good bill.

The Majestic

After a long run of musical comedy, the Majestic has changed its policy to high-class vaudeville. Beginning Sunday, February 15th, George Murphy, the Yankee talkative juggler; Hayes and R'lves, singing and dancing duo; Vernon, the ventriloquial wonder; Rose Lee Ivy, singing and character comedienne; Edna Reese and Company in the beautiful dramatic playlet, The Song of Spring; and Duke Johnson and Mae Wells, entertainers from the sunny South, make up a good program for the first half. The last half: Agnes Burr, singing comedienne; The Lone Star Trio, comedians and vocalists; Allah Leah, the Russian concert violinist, in a repertoire of classical solos, assisted by Marie Greville at the piano; Madam Lloyd, operatic soprano (retained by special request); and Will Abram and Agnes Johns Company present the dramatic playlet, The Price. These clever and popular people have returned after an absence of several months, and are receiving a royal welcome. They have assisting them, Maurice Chick and Will R. Abrams. First-run motion pictures complete this fine program.

The Princess

The new Princess is offering its patrons excellent vaudeville this week. For the first half: Gordon Berry, baritone; Westley and Francis, refined entertainers; Hazel Dean, toe dancer and change artist; Cole, Russell and Davis, with a bit of comical nonsense, entitled Waiters Wanted; and the Imperial Japanese Troupe, acrobats de luxe, make up the program. For the second half: Chipola Twins and Bear, singing and dancing novelty; Will Pearson, Chinese impersonator;

Morse and Clark, musical entertainers; Veollette and Old, presenting Isis, a mystic ventriloquial novelty; Ed Tolliver, monologist; and Totito and Company, equilibrists and comedy ladder novelty, with motion pictures, complete the program.

The Republic

Si Simpson's Country Store is one of the attractions at the Republic this week. Some of the patrons have received very substantial presents, while others have had many good laughs. Someone received a real tar baby. The Lloyds, comedy acrobats; Wellesly and Moore; photo play; The Seven Accordionists from Little Italy; and Art Boden and Company, in Arizona Days, an extra series of motion pictures, complete the bill for the first sending The Waltz d'Amour; Franco, flexible gymnast; Laura Bennett, character change artist; R. E. Goss, presenting The Waltz D'Amour; Franco, the man of a hundred faces; and Landers Stevens, the well-known dramatic actor, appearing with Georgie Cooper and a cast of twenty people in a dramatic play, entitled Lead, Kindly Light. George Clancy, playing the part of the drunken street bum, does some fine work, and Harry Garrity as the Salvation Army captain handles his part cleverly.

The Wigwam

Monte Carter and his Dancing Chicks are still packing them in at the Wigwam. For the first half they are presenting Izzy the Smuggler, and it is one long laugh. Besides the good laughs, the musical numbers are excellent. Walter Spencer with chorus by the Dancing Chicks, sings The Little Church Around the Corner. Dee Loretta, prima donna, and chorus, sing Underneath the Family Tree, and George Archer, soloist, sings one of the latest song hits, A Chain of Memories. Blanche Trelease, one of the newest members of the company, and chorus, sing the Pony Express. Other good acts on the bill are Booth and Howard, black and tan comedians, introducing their boxing Roosters. Will R. Pearson, Chinese impersonator, presenting A Midnight in Chinatown; and Broom, the up-side-down acrobat, round out a good bill. The second half: Monte Carter and Company in another one of the Izzy series; The Metropolitan Four, guitar, mandolin and high-class singing entertainers; Imperial Japanese Troupe, acrobats de luxe; Polly and Pearson, European comedy novelty act, In Surprises; and two first-run movies complete the program.

The Lincoln

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Sundays only, with first-run movies every day in the week, will be the new policy. A good program for Sunday was School Days, a comedy playlet; Shipmates' Quartet, harmony singers; Laura Bennett, character artist; Bollini Brothers; and Hazel Edwards, illustrated singer. The house is doing a good business.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of February 22, 1914.

EMPRESS, San Francisco—Four Ladella Comiques; Nestor and Delberg; John R. Gordon and Company; American Comedy Four; Adas Family. EMPRESS, Sacramento—Barton and Lovera; Katherine Klare; Richard Milloy (The Fighter and the Boss); Joe Whitehead; Sylvester; A Day at the Circus. EMPRESS, Los Angeles—Luigi Dell' Oro; Burke and Harrison; Walsh-Lynch and Company; Leonard and Louie; Six Banjophiends. EMPRESS, Salt Lake—Price and Price; Three Musketeers; Mr. and Mrs. Perkins Fisher; Dave Ferguson; Archie Goodall. EMPRESS, Denver—Aldro and Mitchell; Ernest Dupille; The Canoe Girls; Bernard and Lloyd; Merian's Dogs; Phasma. EMPRESS, Ogden—Williams and Warner; Frostick, Hume and Thomas; Maurice Freeman and Company; Chas. C. Drew and Company; Big Jim. EMPRESS, Kansas City—Morandini Trio; Arthur Geary; Prince Floro; Mary Dorr; Night in a Police Station; Wilson and Rich.

ETHEL TUCKER and her company are playing in Anacortes.

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Vaudeville Notes

Evelyn Nesbit Thaw, who appeared in Charlotte, N. C., in a theatrical performance, was unable to secure hotel accommodations, though application was made for a room for her at several first-class hotels and one second-class house. Mrs. Thaw spent the night in a sleeping car in the railroad yards.

Marie Lloyd, the English comedienne, whose adventures since she landed on American soil some weeks ago, have kept her name in print most of the time, figured February 15th in Portland, Oregon, at the Orpheum Theatre, in a fresh incident out of the ordinary. She stopped in one of her songs to scold the orchestra. They tried again, and Miss Lloyd stopped her singing and walked off the stage in a huff. After a brief wait, she returned, and was hissed, whereupon she became hysterical, and the remainder of her act was foregone. Later her manager said Miss Lloyd was suffering from nervous strain, but would be all right the next day.

Seldom has a vaudeville offering been able to get together such a clever company as that which is seen in Vice at Pantages Theatre. Fanny Warren and Renee Reaves are two exceptionally clever and magnetic women and George Stanley, Harold Holland, Pietro Sosso, and Guy Woodward are a quartet of clever and seasoned actors. Mr. Woodward will go on tour with the act in the capacity of actor and manager.

Correspondence

SALT LAKE CITY, Feb. 17.—Manager George D. Pyper at the Salt Lake Theatre gave theatregoers a treat last week in the motiographs of Scott's Expedition to the South Pole. The clearness of the photography and the projection were excellent, and with such an able lecturer as Charles B. Hanford explaining the various features in connection with the exhibition, even the most critical were highly entertained. This week, another big attraction is being offered in Kismet, in which Otis Skinner is being starred by K. & E. The engagement is for the entire week and if the business that greeted the opening performance, when automobiles were stretched for blocks on each side of the street, is a criterion, the week will see a goodly sum of money leave town with the troupe. The Utah Theatre is offering the Mack-Rambeau Stock Company with all the favorites in In Missouri, and doing a good business. The Heir to the Hurrah on deck. Garrick Theatre is dark again. Orpheum bill double headlined, Fred Lindsay, the Australian stock whip expert, and Lillian Herlein, the songstress, sharing honors in that position. Others: Bryan, Sumner and Company in the sketch, A College Proposition; Lew Hawkins, the minstrel; Muller and Stanley; Five Sullys; and Ioleen Sisters. Empress bill headlined by Maxwell's Canoe Girls, with Nina Collins and Bert Gardner featured, the former in song numbers, and the latter in dancing.

Chas. King—Virginia Thornton

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Haaber. The Princess is offering Sam Loeb at the head of a musical comedy company in King Ko Ko, a show built for laughing purposes only, last night's audience showing their appreciation by long and continuous rounds of roof-raising applause. Not only is the comedy in the hands of Mr. Loeb and Will Wagg clean and well put over, but the singing numbers and the dancing work of the chorus is doing much to make the attraction a success. Special costuming and a neat set add materially also. Jerry Valentine, business manager for Knute Knutson, that is touring the State in Ole Olson and kindred plays, is spending a few days in the city.

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EVA LEWIS

Second Business

At Liberty; care DRAMATIC REVIEW

HUGH O'CONNELL

General Business

At Liberty—Care Dramatic Review

CAREY CHANDLERBusiness Manager Keating & Flood,
Portland, Ore.**Spotlights**

An unusually interesting young American actor is T. W. Gibson, who recently achieved a personal success in the much discussed production of *Cowards in Chicago*. Although Mr. Gibson played in this, he expresses grave doubts as to the wisdom of producing such plays in the name of the drama. "It is becoming a common occurrence," observes Mr. Gibson, "for the stage to be used to promote some special hobby or propaganda, which has no place on the boards. It may be an unfair assumption, but so great has been the abuse along these lines that the true friend of the theatre, both those who work in it and those who work for it, shudder with apprehension when they read press copy announcing that a play has been indorsed by the clergy."

Bertha Mann, the new leading woman with *Blanche Ring*, celebrated her return "home," which is New York, by giving a "home supper" to a small battalion of professionals. "Domesticity is not generally credited to actresses when the lay mind thinks of these members of the mimic world," declares Miss Mann. "The bright lights, lobster suppers after the play, hotel ease and laziness induced by having servants always at beck and call, are parts of the vision of actresses off the stage. Yet the reverse obtains in the majority of cases. Hotels are abhorred and a bit of home life, home cooking and home comfort, come to these women of the stage as a blessing. Ninety-nine actresses out of every hundred crave home comforts, but the exigencies of the profession will not allow it," she says, "for it isn't often we find engagements in plays that have runs long enough to allow us to take an apartment or live anywhere but at the most convenient hotel." Miss Mann will do her share, however, to make Miss Ring's New York engagement a protracted one.

"The repertory idea seems to have received a successful impetus in the States this season," observes the *London Telegraph* in a cablegram from Chicago. "The company is largely English, among them being Mona Limerick, Dallas Anderson, Whitford Kane, Walter Hampden, Maude Leslie and Frances Waring." As a matter of fact Walter Hampden was born in America and acted in England, while Dallas Anderson was born in England and has acted almost exclusively in the United States. Mr. Anderson probably could not recall when last he appeared in London. His

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brilliant career was earned in the United States with many of our best artists, and he was, in consequence, an especially valuable member of the Chicago company.

Mrs. Douglas Crane will introduce three new and highly original dances in her new play, *Her Soul and Her Body*, which is to be produced at the Alcazar Theatre immediately following the close of the Andrew Mack season. These are *The Moth and the Flame*, a dance called *Inspiration and Love's Awakening*. Admirers of the little dancer will find these creations very much different from the usual ballroom dances in which they have been used to seeing her.

That braw, bright chiel o' wit, humor and song, Harry Lauder, will soon be upon us. With his kilts and his crooked stick, his dislocated R's and his smiles, he will shortly sally forth on the Cort Theatre stage. And he will charm us with *It's Nice to Get Up in the Mornin'*, *But Nicer to Lie in Bed*, *Ta! Ta! My Bonnie Maggie*, *Darlin'*, *Roamin' in the Gloamin'*, new songs unheard as yet by American audiences. He has also promised that his repertoire will include at least a few of the old favorites, the songs that helped make Harry Lauder truly a "household name" in this country.

Al Jolson in *The Honeymoon Express*, the tremendous Winter Garden success, is due for early appearance at the Cort.

The editor of one of the prominent musical journals in New York has raised a commotion among American students in Germany by his allegation of flagrant immorality among the teachers of that country, and the dangers that beset young girls who are studying there. The question has again been raised whether it is necessary for American pupils to study abroad in order to perfect themselves for an artistic career. It is a fact that many well-known American singers have gained their entire experience in this country, and it is also a fact that many of the prominent American music teachers are now teaching in Germany. This seems to offer proof that it is not necessary to go abroad to study. Elizabeth Sherman Clark, one of the most prominent American singers, a former member of the Metropolitan Opera Company, and herself a student under the celebrated Jean de Reszke in Paris, declares that it is not necessary, and in this she is supported by other celebrated American singers. Miss Clark, who has sung throughout the United States, and whose romantic marriage to Edward Fielding, of *Madame Nazimova's* company, last summer, furnished the press with an interesting story, has established a studio in New York where she will prepare American pupils. If the tide of departures among music pupils is to be stemmed at all, it must be by the active co-operation of such eminently fitted teachers as Miss Clark, and if the agitation now stirring two continents does nothing more, it will at least bring to the notice of American music pupils the great number of distinguished teachers now in this country.

Henrietta Crossman's latest success, *The Tongues of Men*, is said to be one of the very best plays in which the talented actress has appeared in many years. The announcement of Miss Crossman's coming engagement at the Columbia Theatre is an exceedingly

Roscoe Karns

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Ye Liberty Playhouse—Oakland**Broderick O'Farrell**

Leading Man

Langford Myrtle

Orpheum Time

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Albert MorrisonLeading Man
Ye Liberty Playhouse—Oakland**Beth Taylor**Leading Woman
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Morosco Theatre, Los Angeles**Inez Ragan**Second Business
Bailey and Mitchell Stock—Seattle**John L. Kearney**Comedian
Care DRAMATIC REVIEW**Leland S. Murphy**

Juvenile

Verne LaytonLeading Man
Invites Offers
Care DRAMATIC REVIEW**Edwin Willis**Eccentric Characters and Juveniles
White Slave Traffic Company—on Tour**Jay Hanna**Juvenile
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Leading Woman
Bought and Paid for Management of Wm. A. Brady**Paul Harvey—Merle Stanton**Leads
Characters and Grande Dames
Ed Redmond Stock—Sacramento**Pauline Hillenbrand**

Leads

Marta Golden

Ye Liberty Stock—Oakland

G. Lester PaulBailey and Mitchell Stock
Seattle, Wash.**Hugh Metcalfe**

Ed Redmond Stock



Sam Meyers

Mr. Meyers was out here some years ago, but to all intents and purposes, he is a stranger to these parts. Mr. Meyers is a well-known Eastern showman and many friends here are making his stay pleasant. He is ahead of Trentini, in Arthur Hammerstein's Firefly.

Leahy Sees a Dark Plot

PHILADELPHIA, Feb. 7.—That Cleofonte Campanini, director of the Chicago Opera Company, is plotting to "crush" Mme. Tetrassini and force her back under his management, was charged tonight by the opera singer's manager, W. H. Leahy of San Francisco. To back up his assertion, Leahy referred to the engagement of the Metropolitan Opera Company of New York, which will present Tosca with an "all star cast" here next Tuesday night, the same evening that Tetrassini will sing at the Academy of Music. "This engagement," he declared, "was deliberately planned in the hope that such celebrities as Enrico Caruso, Geraldine Farrar, Giulio Rossi and others will have the effect of detracting from Mme. Tetrassini's audience. The plot will fail, however, because Tetrassini has many friends in Philadelphia because of her exquisite vocal art. No matter what Campanini may do, Tetrassini has told me that she will never go back to the Chicago Opera Company while it is under his management."

Tetrassini Declares War

CHICAGO, Feb. 15.—As long as Cleofonte Campanini is director of the Chicago Grand Opera Company, Mme. Luisa Tetrassini will not sing with that organization. Nor will she ever, under any circumstances, sing under his direction. Such was the last word today from the great coloratura soprano. Notwithstanding Mme. Campanini is a sister of Mme. Tetrassini, it became apparent that a bitter feud exists between the latter and the general manager of the Chicago Grand Opera Company. "I will not sing for Campanini," said Mme. Tetrassini. "She will not sing with the Chicago Grand Opera Company as long as he is director," added

George Bazelli, her husband. The feud started recently in Philadelphia.

CHICAGO, Feb. 15.—A warning that the ticket sale has been stopped, and that reservations may be withdrawn was issued today by William H. Leahy, proprietor of a theatre in San Francisco, where the Chicago Grand Opera Company plans to play. Leahy said unless the managers of the company agreed to some of his demands he would urge subscribers to withdraw their reservations. His complaint is that he believes the management of the company has made reservations for only 190 persons for the Western trip, 70 fewer than he expected. He thinks this means a large portion of the company may be left behind. Leahy specifically attacked Cleofonte Campanini, director of the company. "Mr. Campanini has put himself out to inconvenience me, just to cost me money," said Leahy. "I can present affidavits he has promised to cause me loss if possible."

Chicago Manager Denies

That the Chicago Grand Opera Company will make its Western tour with a full complement of stars and players, and that the charges of W. H. Leahy to the contrary are untrue, is the substance of a long message which was received here yesterday by Max Hirsch from the office of Harold McCormick, president of the company in New York City. The message says:

"NEW YORK, February 17, 1914. Max Hirsch, St. Francis Hotel, San Francisco, Cal.: The attention of Mr. Harold McCormick, president of the Chicago Grand Opera Company, has been drawn to the publication of statements purported to have been made by Mr. W. H. Leahy of San Francisco. He states that there is no truth in the assertion of Mr. Leahy that the company's Western tour is to be weakened by the number of 70 or any other number. In fact, the artists, orchestra, ballet and repertoire are, if anything, stronger than on last year's tour. The organization this year will have the following prominent artists of last year: Mary Garden, Carolina White, Jane Osborn Hanna, Minnie Saltzman Stevens, Artistodemo Giorgini, Hector Dufranne and Clarence Whitehall, and, in addition, will have the following distinguished artists: Titta Ruffo, the world's greatest barytone; Julia Clausen, Florence Macbeth, Maggie Teyte, Rosa Raisa, Allen Hineckley, Leon Gamognola, Otta Marak and Amedeo Bassi. There will be, in addition to the operas presented on the last year's tour, several revivals and novelties. The company has undertaken to give its supporters on this tour a more attractive and more varied season than last year, and the directors of the company are confident such will meet the satisfaction of its supporters and patrons. Mr. McCormick states further that Mr. Leahy's assault upon the company and upon its general director, Campanini, are unwarranted and unjustified; that the statements made by him with reference to the company's tour and the reflection cast upon Maestro Campanini are untrue. He declines to comment further with reference to the motive prompting the statements made by Mr. Leahy, as he does not desire to get into personal or business discussion, or controversy with him. B. ULRICH."

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SEATS NOW ON SALE

VANCOUVER, B. C., Feb. 16.—Avenue Theatre: The tabloid musical comedy, The Girl Question, is the attraction here this week, being put on by Keating & Flood with Myrtle Deloy and an excellent company. Pantages Theatre: The headliner this week is Bothwell Browne's Laughland, followed by Leon Rogee, mimic; Lora, the girl with the parrott; Elliott

and Mullen, comedians; Frank Smith, equilibrist; and motion pictures. Columbia Theatre: Heading the bill is Royal Aloha Quartet; Howatson and Swaybelle, comedians; Charlie Goode; Regal and Atenia, acrobats; and moving pictures.

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Pantages Circuit. Direction McLellan and Woodward.

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DRAMATIC

VAUDEVILLE

Helen MacKellar Arouses Arouses Enthusiasm

Last night's performance of George Broadhurst's popular play, *Bought and Paid For*, at the Walnut, was made notable by the distinct superiority of the acting of Helen MacKellar as Virginia Blaine, a role assumed in the production of the piece seen at the Adelphi last season by Julia Dean. When a play is scheduled for the popular-priced houses, after a successful run in first-class theatres, it is customary to supplant the principals by less notable actors. In this case the presence of Miss MacKellar is an obvious improvement. In the scene with her drunken millionaire husband, in which Virginia endeavors vainly to escape his embraces, Miss MacKellar actually succeeded in wringing some emotional appeal from the rather unconvincing lines provided by the playwright. Her audience felt with her the dull anguish of the moment. The gifted actress appears to be quite young, and her name is virtually unknown on the play bills; but if her work in *Bought and Paid For* may be taken as a fair estimate of her capabilities, it is safe to say that she will not long remain in comparative obscurity. Actresses of her magnetic personality and dramatic insight are needed in productions more important.—*Ledger, Philadelphia*.

New Theatre in Phoenix

Arthur Wyman is building a modern fireproof theatre in Phoenix, Ariz., the first of a circuit covering the southwest. The Edwin H. Flagg Scenic Co. have the contract for equipment. The house will probably open about April 20th with vaudeville filling in between road show dates. Stanley Hart will manage the Phoenix theatre of the circuit.

George Kleine Improves the Picture Game

The influence of one man in any art, profession or institution of society has never been so strongly emphasized as in the case of George Kleine, whose name is now potent in the photo drama and moving picture world, and a synonym for wholesome, clean entertainment in every household in America. Less than a year ago he was simply a prosperous merchant in his line, known to very few. Now, everywhere that moving pictures are presented, the name of George Kleine is familiar. Nine months ago he presented the wonderful photo drama, *Quo Vadis*, for the first time in this country. It was a sensational success and has not only earned thousands of dollars, but won thousands of people to the moving picture habit. Since then he has produced *The Last Days of Pompeii*, *Antony and Cleopatra* and *Between Savage and Tiger*, each one of which has been a companion piece to the great *Quo Vadis*. Mr. Kleine has done more than any other individual to lift "moving pictures" from the commonplace level of ordinary amusement to the highest ideal of public entertainment. It has not alone been due to the intrinsic merits of his photo dramas, which represent the highest quality of European manufacture, but also the dignified

manner in which he presented and exploited his attractions. A George Kleine production today commands as much respect and attention in the best theatres of America as any of our foremost plays and stars. It is announced from his offices that he has eight more big photo drama productions to launch this spring, and has concluded arrangements with the European markets whereby he will have an almost unlimited supply for several years to come.

Harry Scott Writes from New York

"I am back from a two-month's trip through the south with the Oregon Round-up films. I brought the films home, all right, also 38 miles in my mileage book, besides a first-class cargo of malaria. Now, in medical books, malaria is quoted a disease, but in certain portions of the south I am satisfied it is a habit and 'I got the habit.' Some people are under the impression that to get malaria it is necessary to associate with a few Jersey mosquitos, but not so, says I. All you need do is go south and a few breaths of the balmy down there will fill your system with genuine malaria to its fullest capacity, and, as each germ doubles, it is only a short time until you have and can count 180 million germs; then it develops into the final stage, 'hookworm,' which leaves you tied to the post with not enough energy to catch a stopped trolley car. For the past ten days, I have been taking quinine at the rate of one grain to each 1,000 germs, but the doctor informs me that in two years I will be able to take the liquor without the quinine and without his instructions. However, I am gradually regaining consciousness, having reached the stage where I remember my name and a few other items of expense. The moving picture business in New York is like the tango craze; the only remedy, evidently, will be laws prohibiting extremes in both. Remember me to the defenders. With best wishes to yourself and the climate."

HARRY M. SCOTT."

Helen Redmond Dead

NEW YORK, Feb. 14.—Helen Redmond, a once noted stage beauty, who scored many notable successes in musical comedy productions, is dead here from pneumonia. She was the wife of Dr. F. J. Kaltver of Philadelphia. Her first great success was in *The Wizard of the Nile*. Later on, Miss Redmond went with Frank Daniels in *The Idol's Eve*, which added to her reputation as a prima donna.

Actors' Strike Called Off

LONDON, Feb. 16.—The actors of the United Kingdom will not go on strike for redress of their alleged grievances—twice-nightly performances and no pay for rehearsals. This has been definitely decided by the mass meetings held under the auspices of the Actors' Association, at which wisdom prevailed and those who cautioned a policy of waiting and protest prevailed over the hot-heads. The theatrical business is not in such flourishing condition that managers could concede very much to the actors without suffering a loss. It would

mean the closing of theatres indefinitely if the Actors Association called a general strike. That our actors have a real grievance because of the twice-nightly policy which is the last resort of desperate provincial managers, everyone is willing to admit, and it is probable that some adjustment will be reached in time. Leading managers are in favor of some compromise with the actors on this question and also on the question of pay for rehearsals. The actors have appointed a committee which will confer with a similar committee of managers in the hope of arriving at some settlement of the differences. It is quite certain that provincial managers will be asked to meet the actors half-way in the matter of making adequate remuneration for twice-nightly performances whenever required. As to rehearsal pay, it is also likely that some scheme will be worked out by which actors will receive some pay, if they are required to rehearse beyond a reasonable period for London productions.

Circus Man's Fortune

WHITE PLAINS, N. Y., Feb. 16.—Mrs. Anne Isabelle Hutchinson of Bridgeport, Conn., today won her suit to set aside the will of her sister, the late Mrs. Ruth Louisa Bailey, widow of James A. Bailey, long associated with P. T. Barnum in his circus business. The will left Mrs. Hutchinson an income of \$10,000 a year, but by setting it aside, she will receive about \$400,000. The estate was valued at about \$4,000,000. The action was brought on the ground that the executors exerted undue influence on Mrs. Bailey, and that she was physically and mentally incompetent to make a will.

Who Wrote Within the Law?

The controversy between George Broadhurst, the well-known playwright, and Bayard Veiller, the former San Franciscan, who has achieved fame in the East, as to who wrote *Within the Law*, continues to rage. In an article, *How I Re-wrote Within the Law*, Broadhurst explains why the original copy, entitled *The Miracle*, was impossible; and in another magazine article Veiller explains how he redeemed the play from its original failure by taking out all Broadhurst's interpolations. It is a known fact that the original Broadhurst rehash of Veiller was a fiasco, but whether the present successful play is a rehash of Broadhurst's or the original Veiller play is a mooted question.—*Oakland Observer*.

Melba Pays \$7,000 for Canceling Contract

CHATTANOOGA, Tenn., Feb. 10.—The claim of the Music Study Club of Birmingham, Ala., against Mme. Melba, the operatic singer, for failure to give a scheduled concert, has been settled, it was announced today. The amount paid was more than \$7,000.

Ride Dudley, a clever New York newspaper man, has written a play for Blanche Walsh. This talented emotional actress promises to abandon vaudeville and return to the dramatic stage.

Ives Finally Located

Arthur Ives is the treasurer of the New Cort Theatre in Boston. As the story goes, Arthur was hiking up Broadway with a letter of introduction to Martin Beck, of the Orpheum Circuit, when he ran into Mr. Cort. Cort asked him what he was doing in New York, and after Arthur told his story Cort said: "Meet me here at 11:45 and take the train for Boston, where you can take over the job as treasurer of my new theatre." When Ives walked in the office of the new Cort Theatre Barney Klawans greeted him and then turned the box office over to him. Klawans was acting as treasurer for the new Cort pending a selection by Manager Cort.—*Seattle Critic*.

ARTHUR IVES IN NEW YORK

Arthur Ives, formerly treasurer of the Seattle Orpheum, whose departure for the East and his subsequent engagement as treasurer of the Cort Theatre in Boston have been noted in *The Critic*, has made another change, and is now assistant treasurer of the Cort Theatre, New York, "spelling" Barney Klawans, another former Seattle treasurer. The reason assigned for Mr. Ives' exchange of position was the fact that he is occasionally able to run over to Philadelphia, where his family are located. The reports concerning the health of Mr. Ives' little boy are most encouraging, for which all of his many friends in Seattle will be glad.—*Seattle Critic*.

Joseph R. Grismer Marries

NEW YORK, Feb. 15.—Announcement of the marriage of Joseph R. Grismer, actor, playwright and theatrical manager, to Olive Harper Thorne, the actress, which took place a week ago, was made today. Grismer's first wife was Phoebe Davies, who was leading woman in *Way Down East*, which he produced with William A. Brady. She died about a year ago. Miss Thorne was wedded before, too. Her first husband was Captain William Armitage Harper, a member of General Merritt's staff in the Philippines.

Howard Foster Tells of the Vin Moore Company

TOPPENISH, Wash., Feb. 17.—Just a line to let you know that you are not forgotten and that we are well and working. My wife and I are with The Vin Moore Company. We will be in Pendleton next week and then to Salem. Moore has a nicely balanced company—Mr. Moore, Miss Murdock, Mr. Van Dyke, A. Shelworth, Billy Moore, Al. Forbes, Hallie Mitchell, my wife, Tom Foster and myself. We are playing to S. R. O. here. I expect to take the trip again this summer that I took last.

MRS. ZELDA SEGUN-WALLACE, at one time a well-known opera and concert singer, died at her home in Indianapolis February 19th. She was 65 years old. Mrs. Segun-Wallace created the title role in *Carmen* in America and acquired fame as the gypsy queen in *The Bohemian Girl*. She was the widow of David Wallace, who was a brother of General Lew Wallace.

Dates Ahead

A BACHELOR'S HONEYMOON—Mojave, Feb. 21; Bishop, 23-24; Goldfield, 26; Tonopah, 27.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

FINE FEATHERS (H. H. Frazee, mgr.)—Boston, March 1-14; Salem, 6; Concord, 17; Augusta, 18; Lewiston, 19; Portland, 20-21; Worcester, 23; Springfield, 24; Waterbury, 25; New London, 26; Lowell, 27; Newport, 28; Hartford, 30-31.

JAMES POST CO.—Vallejo, Feb. 5 and week.

JULIAN ELTINGE CO. in The Triline Girl (A. H. Woods, mgr.)—Philadelphia, March 2-14; New York City, 16, indefinite.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Saskatoon, March 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

MUTT AND JEFF IN PANAMA (Chas. A. Williams, mgr., Wm. Garren, bus. mgr.)—Astoria, March 1; South Bend, 2; Centralia, 3; Aberdeen, 4; Elma, 5; Olympia, 6; Tacoma, 7; Seattle, 8, and week.

NASHVILLE STUDENTS—Pasadena, March 2, week; Brawley, 3; El Centro, 10; Holtville, 11; Calxico, 12; Imperial, 13.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

THE DIVORCE QUESTION (Rowland & Clifford, props.; Fred Douglas, mgr.)—New Orleans, March 1-7; Atlanta, 9-14; Nashville, 16-21; Louisville, 23-28; St. Louis, 30-April 4; open, 6-11; Chicago, 13-27.

THE HAM TREE—(John Cort)—Mike Manton ahead—Everett, Feb. 28; Seattle, March 1-4.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

THOMAS E. SHEA CO. (A. H. Woods, mgr.)—Indianapolis, Ind., March 2-7; Louisville, 8-14; Rochester, 16-21; Toronto, 23-28; Philadelphia, 30-April 4.

TRENTINI in The Firefly—Portland, Ore., March 2, week; Seattle, Wash., 9; Victoria, B. C., 16-17; Vancouver, 18-19; Tverett, Wash., 20; Tacoma, 21.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., Miss Illington Company, (American Play Company, mgrs.)—Phoenix, Ariz., March 2; Tucson, 3; El Paso, 4-5; Albuquerque, 6; Santa Fe, 7; Trinidad, 8; La Junta, 9; Denver, 10-14; Salt Lake City, 16-17; Ogden, 18; Sacramento, 20-21; San Francisco, 22-April 4.

WITHIN THE LAW CO., Miss Ware Company, (American Play Co., mgrs.)—Pittsburg, Penn., March 2-14; Columbus, 16-21; Cincinnati, 22-28; Detroit, 30-April 4.

WITHIN THE LAW CO., Special Company, (American Play Co., mgrs.)—Wilmington, Del., March 2-7; Elizabeth, 9-11; Providence, 16-21; New York 22-28; Brooklyn, 30-April 4.

WITHIN THE LAW CO., Eastern Company, (American Play Co., mgrs.)—Sioux City, Ia., March 2-4; Fort Dodge, 5; Marshalltown, 6; Waterloo, 7; Dubuque, 9; Clinton, 10; La Crosse, 11; Winona, 12; Duluth, 13-14; Superior, 15; Eau Claire, 16; Omaha, 22-28.

WITHIN THE LAW CO., Southern Company, (American Play Co., mgrs.)—Tulsa, Okla., March 1; Bartlesville, 2; Oklahoma City, 3-5; Fort Worth, 6-7; Dallas, 9-12; Waco, 13; Austin, 14; San Antonio, 15-17; Houston, 18-19; Galveston, 20-21; Shreveport, 23; Vicksburg, 24; Greenville, 25; Greenwood, 26; Yazoo City, 27; Jackson, 28; New Orleans, 29-April 4.

WITHIN THE LAW CO., Western Company, (American Play Co., mgrs.)—Daytona, Fla., March 2; Orlando, 3; Barstow, 4; Arcadia, 5; Lakeland, 6; St. Petersburg, 7; Tampa, 9; Cainsville, 10; Brunswick, 11; Waycross, 12; Fitzgerald, 13; Americus, 14.

WITHIN THE LAW CO., Northern Company, (American Play Co., mgrs.)—Peru, Ill., March 1; Sterling, 2; Canton, 4; Hacom, 6; Galesburg, 7; Muscatine, 8; Monmouth, 9; Washington, 10; Centerville, 11; Albia, 12; Grinnell, 13; Iowa Falls, 14; Independence, 16; Manchester, 17; Galena, 18; Buscopol, 19; Stoughton, 21; Watertown, 22; Stevens Point, 23; Grand Rapids, 24; Morrill, 25; Wausau, 26; Menominee, 27; Stillwater, 28; Northfield, 30; Rochester, 31.


WITHIN THE LAW CO., Central Company, (American Play Co., mgrs.)—Macon, Mo., March 2; Kirksville, 3; Trenton, 4; Maryville, 5; Creston, 6; Atlantic, 7; Red Oak, 9; Clarinda, 10; Brockfield, 11; Chillicothe, 12; Clinton, 13; Springfield, 14; Carthage, 18; Pittsburg, 19; Ottawa, 20; Webb City, 21; Parsons, 23; Iola, 24; Coffeyville, 26; Independence, 27; Winfield, 27; Arkansas City, 28; Guthrie, 29; Perry, 30; Pawnee, 31.

Spotlights

James Stevens, the leading baritone in Robin Hood, with Bessie Abbott, was chosen from a hundred applicants to sing the title role in the revival of Rob Roy at the Liberty in New York this fall. Mr. Stevens owes his robust voice and appearance to the fact that he spends most of his time on his ranch near Medford, Oregon.

Those that were disappointed in not being able to secure seats at the Cort during the recent record-breaking run of Within the Law, Margaret Illington's starring vehicle, will welcome the announcement of the return of the attraction to that playhouse soon. Requests for seat reservations that could not be filled were so many that a rearrangement of the route of the organization was made in order that the forthcoming return engagement could be played.

The Edwin H. Flagg Scenic Co. report that they are outfitting an average of three new theatres a week, and that advance orders point to the most active season's business that has ever



LAURETTE TAYLOR

in **PEG O' MY HEART**

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

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teen-year-old chorus girl. Keyes pleaded guilty and asked for probation. This was denied him when it was found that he had a wife and child in New York whom he had abused and neglected.

When Bessie Baker, ingenue of the Kolb and Dill Company, accidentally kicked her slipper in the face of Fred R. Hoff, musical director of the Savoy Theatre, San Francisco, two years ago, at the first rehearsal of the company, a romantic courtship began which ended in the marriage in Sacramento last week of the two well-known theatrical people. Hoff is musical director of The Candy Shop and Mrs. Hoff is cast in the part of Fifi, the dancer.

been experienced in the building of new theatres.

Oliver Morosco's five road companies appearing in J. Hartley Manners' comedy of youth, Peg O' My Heart, continue to attract capacity audiences. This week, company A is the magnet at the Shubert Murat Theatre, Indianapolis, Ind.; company B plays four days in Memphis, Tenn., and the balance of the week in one-night stands in Mississippi; company C is the attraction at the Metropolitan Opera House, St. Paul; company D plays Fort Wayne, Ind., and Springfield and Dayton, Ohio, while company E is seen in some of the one- and two-night stands in Ontario.

Joseph L. Keyes, a variety actor, was sentenced to serve six months in the County Jail in Oakland last Wednesday for a statutory offense, the complaining witness being a seven-

Correspondence

SALT LAKE CITY, Feb. 24.—Otis Skinner in *Kismet*, played the entire week at the Salt Lake Theatre to very good business, his finished performance and the gorgeousness of the settings bringing forth much praise at the hands of local critics. This week *The Blue Bird* and E. H. Sothern share honors. The Utah Theatre is offering Willard Mack, Marjorie Rambeau and the rest of the popular cast in *The Heir to the Hoorah*, the usual finished production satisfying the large crowds attending. The California floods not only raised havoc in the sunny South, but did likewise with the Orpheum bill, the feature, Horace Goldin, who was allotted one full hour's time in the bill, getting tied up, and up to this writing has not reached town, and Manager L. D. Bruckhart was forced to substitution. Kimball and Jones, two local dancers, filled in, but were naturally not strong enough to fill the place of the headliner. Goldin's magic will undoubtedly go on later in the week. Others on the bill: McCord and Shaw, Sharp and Truck, J. Hunter Wilson and Effie Pearson, McCormack and Irving, Nelson and Nelson. Since my last letter, the policy of the Empress has changed slightly, the weekly shows going on Sunday matinee, instead of Wednesday, as has been the order of things since the opening of the house, some years ago. The bill that went on last Wednesday was made up of the Six Diving Nymphs (headliners); The Three Yoscarrys, gymnasts; Herman and Shirley; Orville Reeder; Whyte, Pelzer and Whyte; and James McDonald, and played for but four days, the bill going on Sunday last being headlined by Archie Goodall, the human fly, whose act is a distinct divertissement. He walks upside down inside a huge hoop, to the amazement of the large crowds that are turning out. The Singing Four, a quartet that has been doing cabaret work at the Hotel Utah Grill for the last seven weeks, have been given "added attraction" honors and "stop the show," their selection of songs running along the popular order. Others: Mr. and Mrs. Perkins Fisher in *The Half Way House*; Price and Price, gymnasts; Three Musketeers; and Dave Ferguson. The Keystone laugh-producing picture is getting to be a feature at this house, the present picture, *The Riot*, getting big laughs. Pantages is doing a land-office business, and it certainly looks as though that brand of vaudeville has come to stay, unless the quality of the bills falls down materially. The Eight Berlin Madcaps, ballet and acrobatic dancers, are billed for headline position, and are making good. Manager Newman has re-engaged Peter Taylor and his Eight Jungle Lions, for a return engagement, and the interest manifested in this thriller a week ago is drawing capacity. Others on the bill are: the Aerial LaFayettes, trapeze artists; Rena Arnold; The Alpha Sextet; and Tom Kelley. Sam Loeb and his musical comedy company are now working smoothly together, and

the business is gradually creeping up to more than satisfactory figures. Last week's bill was a laugh-producer and this week's bill of *The Jolly Widow*, carries many bright lines and comedy situations, the chorus numbers are well presented, and the dancing and pretty clothes go a good ways to make the bill a hit. Special mention should be made of the bewildering gowns which Celeste Brooks wears. Manager Joe Goss of the Ogden Orpheum was in town recently and reported a change in policy of his house, the Pantages vaudeville holding forth for the last three days of the week, being succeeded by the S. & C. brand. The change there, together with the Sunday opening at the local Empress, is giving him nine straight days of vaudeville, with three changes, and a goodly sum should be realized, as all three bills are strong ones. Although Harry Lauder has been near Salt Lake on several occasions heretofore on his annual tours, not until Saturday last were we permitted to see and hear him. Wm. Morris presented him and his so-called all-star troupe of international artists for two performances Saturday at Pantages, the regular acts laying off for the day. The house, with better than 1800 seating capacity and at the scale of 50c to \$2.00, was sold out at each performance. The program was made up of a dramatic reciter, a foreign cimbalist, a dog impersonator, a pianist and an English contralto, but their work escaped with bare notice, so anxious were the spectators to see and hear the great Lauder. The 20-piece orchestra fell into the dance time of the Scotch airs, and the first special drop was lowered. The next minute the short, stalky figure in kilts appeared and uproarious applause nearly raised the roof. He sang and told his stories in his inimitable way, another drop was lowered and he again appeared in another costume with another song. Still another followed and then another, and the audience clamored for more. Upon request he also sang an Irish song. The curtain dropped and the audience was dismissed to Scotch strains, brimful of satisfaction at the entertainment offered, and well repaid for their \$2.00 stipend.

R. STELTER.

SEATTLE, Feb. 24.—Moore: Dark week of 22nd. McIntyre and Heath, March 1-4; Mutt and Jeff in Panama, balance of the week. Metropolitan: The engagement of *The Quaker Girl*, with Victor Morley featured and Bernice McCabe in the title part, was extended one day, and two performances given the 23rd. Business was good, and the attraction pleased. During the engagement, Manager McKenzie extended an invitation to the audiences to dance the popular tango in the foyer during intermissions. Music was provided by the company orchestra. The Seattle Philharmonic Orchestra gave a delightful concert, 18th. Madame Sybil Sammis-McDermid was the soloist. Seattle: St. Elmo is the current week's offering of the Bailey Mitchell Company, and is proving deservedly popular. Dwight A. Meade, Marie



Ethel Tole

This young lady of the mature age of thirteen, is a decidedly clever actress. She is lording it over everybody this week at Ye Liberty in Oakland, where she is playing the title part in *The Littlest Rebel*. This is not the first time that little

Miss Tole has scored, for in Mrs. Wiggs of the Cabbage Patch, in *Mary Jane's Pa* and in *Alias Jimmy Valentine*, she has made successful appearances. These portrayals, supplemented by three years in vaudeville, has given Ethel Tole a varied and valuable experience and her future is most promising.

Baker, and Edna Earl carry the leading roles, and there is capable support by the balance of the cast. The stage settings show careful attention to detail, and are a feature. Orpheum: Fritz Scheff headlines, and her vocal selections were well received. Edward Gillette and his monkeys is one of the best animal acts seen here. Others on the bill are Sam Barton, Armstrong and Ford, Cameron and O'Conner, Madge Maitland, and *The Two Taborers*. Tivoli: Ed S. Allen and Company in *The Gay Deceivers*, with John Spain and Company, bucking-horse riders and ropers, as an added attraction. Empress: Kara gives a remarkably clever juggling exhibition. Thomas Ripley, Mrs. Lewis McCord and Eva Bates score in a sketch, entitled *Everybody's Doing It*. Edith Clifford in songs; Mack and Atkinson in a musical act; and Staines Comedy Circus, make up the balance of the bill. Pantages: *The Dittons* (3) feature

the bill with a picturesque riding act. Cecilia Rhoda and George Crampton, operatic playlet, added attraction. Others are Patsy Doyle, Duncan and Holt and Clara Stevens and Company.

LE GRANDE, Feb. 21.—Pictures to only fair house, on account of rain. 22. *The White Slave Traffic* delighted a large audience. Expect to play a return in three weeks.

DINUBA, Feb. 12.—Bijou Theatre: Orpheum Stock under management of Walter Pugh to fair business. In the cast are Loriman Percival, Raymond Hatton, Louis Koch, Francis Roberts and Miss Brigham. 24. *The White Slave Traffic* played to big house on very short billing. One of the best companies seen here. Clever interpretations of the leading roles were presented by Dorothy Carroll, Hugh O'Connell, Virginia Graham, Allan Alden, Edwin Willis and George Brisco. March 4-6, Orpheum Stock Company.

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The Little Theatre of Los Angeles Cuts Its Price in Half and Wants Better Patronage—At the Same Time It Offers a New Play

LOS ANGELES, Feb. 18.—Mrs. Fielding Stilson, daughter of William Winter, the late well-known dramatic critic, has been placed on the faculty of the Egan School, in charge of the children's department. * * * Morgan Wallace has returned from his vacation and is busy with the Rita's Romance rehearsals. * * * Florence Stone made her debut in vaudeville with a condensed version of The Holy City, with Sedly Brown in charge at Bert Levey's Republic. * * * Mollie Carson will leave the How D'Ye Do? Company this week to take her departure for Manila, where waits a bridegroom, said to be rich and handsome. * * * Dancing in the lobby is resumed at the Mason with the engagement of Adele. * * * Lillian Tucker, who has been a member of the Burbank Company for some time, will go East with Kitty Gordon. * * * James Montgomery Smith of Ready Money fame, is in Los Angeles directing rehearsals of his new play, Come Home Smith, which will be produced at the Little Theatre. * * * Dan Bruce, husband of Margo Duffet, was found guilty by the Federal Grand Jury of appropriating the plot of William Hamilton Cline's sketch, Between Trains.

BURBANK: Kitty Gordon is playing the fourth and last week of Pretty Mrs. Smith, because the play is scheduled to open in Boston within a very short time.

LOS ANGELES, Feb. 25.—After May 1st, the Auditorium goes over to the "movies," W. H. Clune leasing the theatre beautiful for ten years and stating that he will make it "the greatest moving picture house in the world." Mr. L. E. Behmyer, who has managed the Auditorium for many years, declares he will soon find other quarters. It has been said that an auditorium may be built to supply the need. * * * The Little Theatre has lowered its price from \$2.00 to \$1.00, and the management states that unless more active support is given the project will have to be considered a failure. * * * Charlotte Tittel, so long on the Coast, is in the city with her husband, Wallace Munroe, who is here representing Tetrassini. * * * Shirley Olympus, press agent and dramatic critic, after trying a hand at the real estate game, has returned to things theatrical, and has gone out ahead of How D'Ye Do? * * * A woman's purse was found on the wharf at Venice, in which cards bearing the name of Irene Vanderbilt, who was with Horace Goldin at the Orpheum recently, were found. In the bag was a silver chain on which was fastened some silver trinkets. No trace of Miss Vanderbilt could be found at the beach, so she is probably somewhere out on the road, mourning the loss of a handbag and some good-luck pieces. * * * Dick Ferris

has bought a sketch from Richard Barry, to be used by Florence Stone in vaudeville. * * * George Mooser has made an offer to Winifred Bryson, of the How D'Ye Do Company, to join Kolb and Dill in A Peck of Pickles, in Chicago. * * * Alice Butler, at one time a popular member of stock, returns to Los Angeles next week with The Blue Bird.

BURBANK: Pretty Mrs. Smith is in the last week of her Los Angeles existence, being now ready for the Boston production. One performance will be given here with Kitty Gordon and the complete Eastern cast.

EMPRESS: After many difficulties, the bill at this house is now filled out for the week. Luigi Del' Oro presents a new and novel musical turn with many instruments handled cleverly. Burke and Harrison have a lot of smart patter and songs, which they present in breezy style. Walsh and Lyons offer a good old-fashioned sketch, filled with the fun of town constables, city chaps and all the rest of the village humor. Leonard and Louis, gymnasts and hand balancers, put over some clever acrobatic turns and accompany them with an amusing line of comedy. Crosman's Six Banjophiends get many encores.

HIPPODROME: Aside from Arizona Days, the new bill offers Bernard and Boothe, banjoists clever enough to arouse enthusiastic response. Huron Blyden and Jane O'Roarke present a capital sketch this week, dealing with the underworld, called The Canoe. Vag, the cartoonist, has entertainment at his finger tips. Benson and Beele sing and dance and are happy. Walter E. Deaves and Company, with their manikins, delight the hearts of the little folks. The Light Opera Four are singing Robin Hood with gusto. A Bit of Auld Ireland is a romantic playlet with Charley Reilly to voice the songs.

LITTLE THEATRE: Come Home Smith is the new comedy by James Montgomery being presented by the entire Little Theatre Company. The story tells of a young man who, when about to be swept under by his "imagined" troubles, meets the girl whose philosophy changes his outlook and brings him hope together with the girl. The tale runs on merrily, and the characters are drawn with a life-like tenseness that make them easily understood and loved. The subject is treated with a zest and spirit that is refreshing, even though the play might move a little faster, and no doubt will after a few more performances. Forrest Winant plays the leading role, Percy Smith, with a naturalness that is always convincing. Elsie Jane Wilson is a delight as The Girl. Ben Johnson is forceful and dominant as the head of the Smith Advertising Company. Ellen Grey Terry con-

veys innocence as the sweet sister of Smith. Lillian Lawrence, as the pessimistic Mrs. Smith, is a joy. Ann Settle portrays the stenographer, making a small part rise in importance. Richard Vivian, Herbert Standing, William Courtleigh, Hardee Kirkland and Andrew Robson fill lesser roles with admirable acting.

MAJESTIC: Harry Lauder, although promised from day to day, has failed to materialize at present writing.

MOROSCO: George Kleine's photo play, Between Savage and Tiger, a series of jungle episodes, is the attraction at this theatre for the week, possibly a little longer, as Marie Dressler in The Merry Gambol is announced for March the 9th.

ORPHEUM: Claude and Fanny Usher have a new sketch, called The Straight Path. Conchas handles artillery in a fashion that may not be military, but is surely startling. Walter Lawrence and Frances Cameron appear in a skit they call In Front of the Stage Door. Frank Parish is a gymnast as well as a musician. Smith and Cook, the "millionaires," remain, as well as Edna Showalter and Frank Keenan and Company.

PANTAGES: An emergency program, made of kindly offers and some new turns, is good entertainment nevertheless. The Boys and Girls of the U. S. A. go through many skilful drills. Max Fischer contributes his querness and cleverness and excellent violin playing. Newhoff and Phelps, a man and a maid, patter through a skit they call In care of General Delivery. Frank Staples and Company appear in The Indemnity, a tense and interesting little drama. Al Abbott sings his clever little character songs again. One again, Pony Moore, Davey and Fifi slip in when wanted, and this time give The Road to Mandalay, a clog dance and a most picturesque Japanese dance.

REPUBLIC: Florence Stone makes her first vaudeville appearance at this house in a one-act version of The Holy City, and is receiving a cordial reception. The support is not all that it should be, but scenically the sketch is perfect. La Vine and La Vine are clever acrobats. Many novelties are included in the turn of Musical Casads. Laurette Boyd gets many hearty laughs with her characterizations. Murielle plays the violin and offers anything from rag to classic. Bob and Elsie Austin sing and dance and make merry.

N. B. WARNER.

OAKLAND, February 26.—The Candy Shop, fresh from its big run in San Francisco, is playing a week's engagement at the Macdonough, with fine results. Rock and Fulton are immensely popular and their turn gets a great hand. The entire company come in for a good share of recognition, and the chorus is at all times pleasing. War plays always seem to strike a popular chord in this city, and Manager Bishop, of Ye Liberty, showed good judgment in his selection for the current week. The Littlest Rebel, played for the first time on any stage

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at popular prices, is the attraction. The play is of the recent Civil War, but neither partiality nor prejudice is shown either side, and the theme is one of simple humanity that appeals strongly to the audience. Albert Morrison made a fine, manly-looking soldier, his Lieut.-Col. Morrison being finished and agreeable. J. Anthony Smythe, as Capt. Cary, the opposing officer, also looked the part and scored heavily. Frank Darien, Herbert Fahy and Walter Whipple formed a group of fine-looking officers. As Virgie, The Littlest Rebel, Ethel Tole carried off the honors. This talented young miss has developed into the cleverest child actress on this Coast and was in a great degree responsible for the success of the play. Kindling, with Isabelle Fletcher in the leading role, next week. A good all around bill is Manager Ebey's offering at The Orpheum, and the attendance is fully up to the normal standard. There is not a weak number on the program and at no time does the interest lag. Gertrude Barnes appears in some fetching gowns and commands considerable attention. W. H. Murphy; Blanche Nicholls and Company; Clara Alexander; Sydney Phillips and Winnie White; Helen Gannon; Maxime Brothers; The Four Perez; and Demarest and Chabot. Vice, a sensational drama of the red-light district, is the prominent feature of the current Pantages bill. It is well acted and instructive, and forms the nucleus of a fine, well-arranged program. Little Hip and Napoleon, Leroy and Lytton, The Sylphons, Rice and Franklin and the Three Jahns. Dillon and King are offering their Columbia patrons a musical sketch, The Patriots, that is replete with mirth and patriotism. Some new songs are well rendered and the scenic effects and costumes are more elaborate than usual. The attendance continues good. Alice Fleming, who has terminated her engagement at Ye Liberty, has departed for her home in Portland, Ore. Mabel Riegelman, of Oakland, one of the prominent members of the Chicago Grand Opera Company, has written her relatives that the company is en tour to the Pacific Coast, and she expects to arrive here in the very near future.

LOUIS SCHEELINE.

Wilbur in Stockton

Dick Wilbur and Mrs. Wilbur, with the Wilbur company, got in from Eureka on Tuesday, after a successful seven weeks' engagement. The company will open at the Kirby Theatre, Stockton tomorrow afternoon, in The Black Flag, and will stay just as long as business holds up.

Correspondence

NEW YORK, Feb. 22.—The Whip returned to the Manhattan Opera House last week after a successful tour, with most of the parts filled by men and women who were seen here before in the melodrama. The large audience was supplied with engrossing entertainment and many thrills, just as have been other audiences in the same theatre. Charles Blackall was the Captain Greville Sartoris, Willard Louis was the Tom Lambert and Lenore Harris the Mrs. D'Aquila. John Halliday was the Earl of Brancaster, and Marie Illington the Honorable Mrs. Beamish. J. H. Barnes was the Marquis of Beverley, and Basil West enacted Lord Clammore. Arthur Murray was the Joe Kelly, and Ten Eyck Clay was the Sir Andrew Beck. * * * Clever lines, helped by May Robson's inimitable character acting, distinguished The Clever Woman, which opened last Monday in the West End Theatre. Crisp dialogue that crackled like a new bill kept the audience on the alert from curtain to curtain. The play deals with the time-honored theme of the scapegrace son who goes counter to his father's wishes in the selection of a bride. After a sufficient period of parental displeasure the Clever Woman, in this case the mother, brings the father around to relent, and the wedding bells faintly chime in the distance as the last curtain falls. With nothing particularly startling in plot, the play is clothed with clever dialogue and witty line that alone make the piece live. The whole interest is centered around the character of the Clever Woman and one cares nothing how the plot turns out. The play is a well-drawn character sketch rather than a comedy. With May Robson in the title role a great deal can be overlooked. Her part marks her return to the character of the country woman who attempts metropolitan society, with which she scored the great success of her career in The Rejuvenation of Aunt Mary. The Clever Woman is another version of Aunt Mary, only more true to life and more lovable. Paul Decker gave a winning interpretation of a spoiled, good-for-nothing son who always turns out to be the hero. Burr Caruth, in the part of the obdurate father, kept well within the limits of the stage tradition of an obstinate, bellowing, bull-necked tyrant. As Mary Lawrence, Ann Macdonald was the sweet heroine. Perhaps the most appreciated character part was that of a country waitress, played by Geraldine Griffith. The Clever Woman is a reincarnation of A Rich Man's Son, seen for a very brief period at the Harris Theatre last season. The emphasis has been swung from the son to the mother, and with May Robson in that part the results are much more satisfactory. * * * Now that Help Wanted, at the Maxine Elliott Theatre, has received approval from large audiences, it is evident the play will settle down for a long run. Its story is told forcefully and charmingly. Lois Meredith, who made her Broadway debut in the leading role, has the distinction of being the youngest leading lady. She is seventeen years old, and her youth and charming personality, as well as her splendid act-

ing, make her interpretation refreshing in the role of the young stenographer. * * * Blanche Ring, in When Claudia Smiles, has taken Broadway audiences by storm. Although this is only the second musical production that has adorned the stage of the Thirty-ninth Street Theatre, if it were certain that future musical productions would contain the same degree of magnetism as Miss Ring and her charming play, it is not likely that the management of the cozy playhouse would frown upon them. Miss Ring never had a better collection of songs than her present repertoire, which are being played, hummed and whistled all over town since Claudia made her initial bow. * * * H. H. Frazee's newest production, A Pair of Sixes, was presented for the first time last week in Parsons Theatre, Hartford, with Arthur Aylesworth, Ann Murdock and Ernest Cossart in the principal parts. The new piece, which is to open in the Longacre Theatre, New York, is an original farce in three acts by Edward Peple, author of The Prince Chap and The Littlest Rebel. * * * Bayard Veiller's Within the Law, declared by many to be the most effective drama of underworld life ever penned, moved into the Bronx last week for a run at the Royal Theatre, Westchester and Bergen avenues. Within the Law came to the Bronx after one of the most successful runs of any similar production, including over 500 successive performances at the Eltinge Theatre, where it was originally produced by William A. Brady, followed later by a lengthy visit to the New Manhattan Opera House. Within the Law deals with the adventures of a young shop girl, unjustly accused of crime by the owner of a great dry goods store, who, after serving a long prison term, comes forth to wreak her vengeance on the man she holds responsible for her fall. She succeeds, however, in following a certain path, as mapped out by a shrewd lawyer, and although she steps out of legal bounds she manages to keep (legally) within the law in her schemes. First, she weds the son of the man responsible for her position in society, and slowly but surely goes on in her plan to gain her revenge. This she accomplishes in a series of startling climaxes, during which a pal kills a police "stool pigeon." The play ends with the confession of the murderer, a former member of her band, to save herself and her husband, who had accepted blame for the murder. The settings are the same as in the original production, and received, as did the various members of the cast, continued applause from the capacity audience. * * * The Rule of Three, an amusing farce comedy by Guy Bolton, a new playwright, was the New Era Broadway Company's offering at the Harris Theatre last Monday, succeeding the musical favorite, Adele. The Rule of Three is lively, entertaining, has a rapid fire battery of real fun and a host of Broadway favorites—Orrin Johnson, Katherine Gray, Will Archie, Mande Granger, Francis Byrne, Anne

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Meredith, George Marsell and the pert and amusing child actress, Vivian Tobin are all in it, and are welcomed by their large following. The Rule of Three is a trio, a trio of husbands. Mrs. "Angie" Dallard Henly Flower is spending a few weeks in a Vermont hotel with her third husband. It is the same hotel in which she and Nos. 1 and 2 in turn passed many happy hours. Then husbands Nos. 1 and 2 arrive, and the fun begins; also there is the ten-year-old daughter of Mrs. Angie and No. 1. No. 2 is beset by a charming young widow, but Mrs. Angie (Katherine Grey) decides that Kitty Allison would make a better wife for him (Orrin Johnson). Mrs. Angie herself is fervently in love with her No. 3, the Major (George Hassell). But their own idyl is threatened. At first it is the Major's jealousy over her intimate talks with her former husband and the interest she really feels in their general welfare. But finally it is a question as to whether the original divorce decree in the case of No. 1 was ever signed by the judge. So no husband knows to whom he belongs, and Mrs. Angie is not at all certain as to whose wife she is. But Mrs. Angie does the best she can to assist fate. By the time word is received that the decree was signed and that she indeed belongs to her beloved Major, she has managed to get No. 2 firmly interested in Kitty, and the tall and fine No. 1 is going to marry Mrs. Fry, a woman of an age more suitable to him. So everything ends happily.

GAVIN D. HIGH.

TACOMA, Feb. 14.—The Princess Theatre, which has been closed for two weeks, has been taken over by Eugene Levy, and will be used as a motion picture house. The films heretofore shown at the Melbourne Theatre at twenty cents, will be shown at this house for ten cents. The new bill opens tomorrow, the first films to be shown being Mrs. Fiske in Tess of the D'Urbervilles. The big event of the week at the Tacoma Theatre was the five performances of Little Women, which did a good business and was altogether pleasing as to acting and staging. Miss Marbury scored a personal success, and Ida St.

Leon, who is a favorite here, was warmly received. Bessie Abbott comes 16th and 17th in Robin Hood, followed on February 23rd by E. H. Sothorn in If I Were King. McIntyre and Heath will be with us in the near future. Friday night was amateur night at the Empress Theatre, and some creditable acts were given, all in the musical line. Clara Butt and Kennerly Rumford, an English baritone, will appear in concert at the Tacoma Theatre next week under the direction of Mrs. Bernice Newell. Empress Theatre: Comedy prevailed at the Empress. Charles Lawlor and daughters contributed a medley of foolishness, Mabel Lawlor being particularly good in character songs. Bert Leslie contributed an amusing quantity of slang, assisted in his act by Frank Ross, Blanche Rice and F. Turner. Earl Girdeller, his auto and his dogs were a hit. Burke and McDonald had a neat Irish skit, and Rich and Lenore were fair in a ragtime act. Coming, February 16th: Tim McMahon and Edythe Chappelle; Rose Tiffany; Sebastian Merrill and his Yip Yaps; The Jessika Troupe; P. O. O'Malley Jennings; Edna Dorman, and Brown and Blyler. Pantages Theatre: Rhoda Royal's handsome horses were much admired. Tango dancing and the old favorite, Texas Tommy dances were admirably done by Allison and Trucco, Ray and Meehan. The Melnotte-La Nole troupe performed some difficult and interesting stunts on wires and tables, and the Brighton Quartet sang well. Murray Hill was back, monologue and all. Hal Davis and a company, including William F. Powell, Gerald Powell, Alan Artz, Veronica Bird and Norman Mendia played in lively manner a comical sketch, Stockton's Busy Day. Next week: College Town, a musical comedy, featuring Zena Keefe; Schroder and Mulbey; Hughes Musical Trio; Mann and Bell in ragtime; Clark and Lewis, comedy singing act. A. H.

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SOUTHERN PACIFIC

The Exposition Line—1915

Correspondence

GRANTS PASS, Feb. 18.—Colo-

ial Players opened at the Lyceum

ith good business, and made quite

hit. They opened in The Traffic

not Bailey & Mitchell's bill, but an

ld play for which the natives seem

"fall for" in these towns. Last

ight, Up in a Balloon; tonight, Sig-

al of Liberty. Last night Mutt and

ff played the Opera House to fair

usiness. At the Bijou, Quo Vadis.

TACOMA, Feb. 21.—Tacoma The-

re: The only road offering of the

reek was the De Koven Opera Com-

any, headed by Bessie Abott, at this

ouse Feb. 16-17 in a splendid revival

f that old favorite, Robin Hood.

acoma audiences were not slow to

oice their appreciation of good op-

ra well sung. Miss Abott who has

een heard here in concert; made a

avorable impression as did Henrietta

Vakefield, whose singing was a joy.

ames Stevens received an ovation,

o pleasing was his singing. Others

vell deserving mention were Helena

Morrill, Tillie Salinger, Phil Bran-

on, Phil Braham, Ralph Brainard

and Jerome Daly, to say nothing of

that favorite of them all, George Frothingham, as Friar Tuck, who was first heard here in this role twenty-four years ago. One of the most ambitious of amateur offerings given here was the Shriner Minstrels, which is closing the week at this house. The affair was given by the Affili Patrol's Band to raise funds to send the band to the annual conclave. Some of the best talent in the city engaged in the entertainment, which was a huge success. E. H. Sothern appears here February 23rd, followed February 27th by McIntyre and Heath in The Ham Tree. February 24th, Madame Clara Butt and Kennerly Rumford in concert. Empress Theatre: Comedy reigned at the Empress with the Yip Yaps as chief favorites and Tim McMahon and Edythe Chappelle running a close second. A neat little melodrama was put on by Earl McLellan, James Mullen and Rose Tiffany. P. O'Malley Jennings and Edna Dorman has a dressy act; Brown and Byler a fair pianologue; and the Four Jessikas a lively tumbling act. Next week, Spissell Brothers and Mack, comedians and acrobats; Warren and Blanchard, musical comedy act; Gladys Wilbut, songstress;

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Scenic Advertising Curtains

Bounding Gordons and Joe Maxwell's Seven Dancing Girls. Pantages Theatre: The Hughes Musical Trio were decidedly entertaining, playing a variety of musical instruments. Clarke and Lewis pleased with songs and dances, and Mann and Bell were a hit as the ragtime maids; Walter Schrode and Lizzie Mulvey got the laughs with a string of nonsense. College Town was a musical offering of merit featuring Zena Keefe, Billie Gaxton and Rudie Cameron. For February 23rd, In Laughland, a Bothwell Browne musical act; Lora, the second Anna Eva Fay; Frank Smith, equilibrist; Elliott and Martin in black-face sketch; Leon Rogee, mimic. A. H.

CARSON CITY, Feb. 21.—Grand Theatre (W. S. Ballard, mgr.): Quo Vadis packed the house to the limit two nights and a matinee last week, K. T. Lemay having the State rights to the film. This was a treat for everybody in this city and the management received the highest praise for giving its patrons the opportunity to see this film. The Wolf came as a refreshing dramatic event (we have so few plays these days) February 27th. The amateur performance of the Butterflies, under the auspices of Custer Relief Corps and for the benefit of the fund for purchasing flags for the battleship Nevada, was a whooping success. A. H. M.

VALLEJO, Feb. 22.—In spite of the almost incessant rains and the fact there are no ships in the Mare Island Yards, a very potent factor to be considered with a musical comedy in Vallejo, the engagement of Jim Post and Honey Girls at Bert Levey's Republic has been an immense success, for with but a single performance the company played to standing room only. R. E. GETRIDGE.

MARYSVILLE, Feb. 19.—A capacity house greeted McIntyre and Heath in the Ham Tree.

SAN BERNARDINO, Feb. 24.—Opera House (Mrs. M. L. Kiplinger, mgr.): How D'Ye Do? was presented to a fair house last night; 26, Within the Law; 28, Adele. On account of the inclement weather last week the Fourth National Orange Show will continue until the last day of the month, and large crowds are expected for the balance of the week. The Temple and Auditorium report good houses for their offerings of vaudeville and moving pictures. J. E. RICH.

Good—Give Us Plenty of New Ones

The success of Her Soul and Her Body at the Alcazar Theatre, with Mrs. Douglas Crane in the leading role of Missy, the dancer, has inspired the

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management to try its luck with another new play. This will be produced at the Alcazar Theatre shortly after the engagement of Herbert Kelcey and Effie Shannon, and from those who have read the manuscript, another brilliant success is the verdict.

Peg O' My Heart, the delightful comedy of youth, will be at the Cort soon. The play, which is by J. Hartley Manners, has been housed at the Cort Theatre, New York, for a year. The production is by Oliver Morosco. Oliver Morosco's Chicago company, presenting Jack Lait's drama, Help Wanted, began the ninth week of its engagement at the Cort Theatre, Chicago, February 15th. Henry Kolker is the featured player in this organization.

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Quick Romance of Louise Hamilton

The engagement of Percival Walker Selby, president of the California Golf Association, to Louise Hamilton, former leading woman with Andrew Mack at the Alcazar Theatre and now playing with the Milestones Company, is announced. Selby is a widower and a resident of Burlingame. He is the father of Mrs. Robin Hayne and of Mrs. Frank Johnson, two young local society matrons. Miss Hamilton appeared here only recently at the Alcazar as leading woman with Andrew Mack and it was during this engagement that Selby met her and the friendship was formed which quickly ripened into another kind of engagement. Miss Hamilton, in speaking of the wedding, said: "I am not going to give up my stage career; that is quite understood. We will not be married until after this tour, which will probably last 20 weeks. Then I shall come out to California and pass the summer here. After that time, my plans are rather indefinite, but I have offers to consider. Mrs. Robin Hayne will give a dinner to celebrate our betrothal this week, and all of Percy's friends are so delighted with our engagement that it makes me feel happier than ever."

"Some Class"

Katherine Lawrence's success at the Alcazar this week is very gratifying to many friends, who have long believed that if she could once get the chance to demonstrate her ability in a part worth while, she could deliver the goods. This week, in Her Soul and Her Body, Miss Lawrence does some very fine work, and a rather startling result, while gratifying, is the attitude of the public as they pass her on the street. While in a candy store this week, Miss Lawrence was stared almost out of countenance by the sales girl, who asked, "Don't I know you?"

Sure, I do—gee, but you're some class!"

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Percy Mackaye; Joseph Lindon Smith, who is associated with Mr. Mackaye not only as a producer, but also as an actor in the Bird Masque; Frederick S. Converse, who has collaborated with Mr. Mackaye in the writing of two operas and in the production of Jeanne d'Arc; and Thomas Wood Stevens, director of the School of Drama at the Carnegie Institute, Pittsburg, have been chosen by the City of St. Louis for the production of the largest drama yet staged in America. The St. Louis drama, which will be given by the city itself, will have in its cast a total of 6,500 actors. The piece will be entitled The Pageant and the Masque of St. Louis. It will be given the last week in May in a natural amphitheatre in the city's big park. To carry out the details of the drama, the city is now engaged in raising by popular subscription a fund of over \$100,000. The cost of the stage alone upon which work has now been commenced, is estimated at \$20,000. The Pageant and Masque is entirely a civic affair for the purpose of celebrating the 150th anniversary of the founding of St. Louis. The historical pageant will be written by Dr. Stevens and will give the history of the city from the time of the first settlers to the Civil War. The material used by Dr. Stevens will then be taken up symbolically by Mr. Mackaye, this being the first time that a poet has been employed to treat on such a scale the history of an American community.

Allan Crosby Writes of Jim Post—Returns to His Sacramento Theatre

Just a line to let you know that the big opening takes place next Sunday at the Grand Theatre, Sacramento. Jim Post will have the strongest aggregation that has ever been presented to a Sacramento audience. Supporting Mr. Post will be the following: Dee Loretta, Clara Howard, Julie Hamilton, Alma Astor, Frank Harrington, Herb Bell, Frank Earle, and the Twelve Honey Girls, namely Mary Logan, Elise Yates, Myrtle Madison, Florence Emerson, Babe Williams, Margaret Pearl, Grace Astor, Bobby Tremain, Julie Sallee, Ruth Le Nore, Lily Walker and Frances Tallyrand. The opening bill will be The Suffragettes, something new in Post repertoire. The usual Honey Girls' Concerto will take place every Friday night and on Tuesday night an exhibition of the tango will be given. Mr. Post will follow the policy adopted in San Francisco, changing the bill on Sundays and Wednesdays, with matinees Wednesday, Saturday and Sunday.

Traffic Closed in Chicago

The Traffic, after a great success

in Chicago at the Howard Theatre, closed last Saturday night. The company is now playing Star and Havlin time and appearing in such week stands as Toledo, Indianapolis, etc.

GAIETY O'FARRELL OPPOSITE ORPHEUM

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Marie Dressler

Continues her gay whirl in

The Merry Gambol

and a splendid company of 70 singers, and comedians

Matinees Thursday, Saturday and Sunday
Evening Prices, 25c, 50c, 75c, \$1.00
Matinees, 25c, 50c, 75c.

Columbia THEATRE

THE LEADING PLAYHOUSE

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Second and Last Week Begins Sunday,
March 1; Matinee Saturday Only

The De Koven Opera Company presents
America's greatest lyric soprano,

BESSIE ABOTT

In De Koven's Masterpiece,

ROBIN HOOD

Company of 60—Orchestra of 25
Prices: Evenings, \$2.00 to 25c; Saturday
Matinees, \$1.50 to 25c

Savoy THEATRE

Overwhelming Success of

The Crime of the Law

A startling revelation of prison life, by
Rachael Marshall, author of The Traffic
A splendid cast of sterling players—perfect
production

Night prices, 25c to \$1; matinees, Wednes-
day, Saturday and Sunday, 25c and 50c

Pantages

Unequaled Vaudeville

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Great and Diversified Vaudeville

HAL DAVIS & CO., BREIGHTON QUARTET, MURRAY K. HILL, BOTHWELL BROWNE'S newest effort, The Masqueraders, with Nate Cole, Erma Russell and Frank Davis in leading roles; RHODA ROYAL'S HORSES, MELNOTTE - LENOLLE TROUPE, THE BULLETIN BABY CONTEST—the greatest baby show on record

The Dramatic Review is informed upon good authority that Harry Bishop has secured the old Y. M. C. A. lot, corner of Ellis and Mason streets, and will proceed to erect a large theatre and hotel building.

CORT LEADING THEATRE

Ellis and Market Sts.

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Last Time Saturday Night, TRENTINI
The Firefly

Beginning Monday Matinee, March 2—Six
Matinees; Six Nights—William Morris
Announces the Sixth Annual America
Tour and First World Tour of

Harry Lauder

With a Company of International Artists
Matinee Prices, 50c to \$1.50; Night
Prices, 50c to \$2

Next—Monday, March 9—The Blue Bird

Alcazar Theatre

O'FARRELL ST., NEAR POWELL

Phone Kearny 2

A Triumph for Star and Play! Freder-
Belasco Presents for the Second an-
Last Week, Commencing Monday, March
2, The Little Daughter of the Dance,

Mrs. Douglas Crane

Supported by Frank Elliott and Howard
Hickman and the Alcazar Players in

Her Soul and Her Body

By Louise Closser Hale

Prices: Nights, 25c to \$1; Mats., 25c to 50c
Matinees Thursday, Saturday and Sunday
To follow: Herbert Kelcey and Effie Shan-
non in Years of Discretion

Orpheum

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Matinee Every Day

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Comedy Songs.

EVA TAYLOR & CO. present After the
Wedding; BINNS, BINNS and BINNS, the
vagabonds in comedy and music; ALCIDE
CAPITAINE, the perfect gymnast; HOCK-
NEY CO., foreign gymnastic unicycle nov-
elty; POSTER and LOVETT, who's who
FRANCIS DOOLEY, assisted by Corinne
Sales; WORLD'S NEWS IN MOTION
PICTURES. Last week, the queen of dance
BESSIE CLAYTON, and her European
Company

Evening prices: 10c, 25c, 50c, 75c. Box
Seats, \$1.00. Matinee prices (except Sun-
days and Holidays): 10c, 25c, 50c.
PHONE DOUGLAS 70

Empress Theatre

Direction Sullivan & Considine

Sid Grauman, Manager

Frank H. Donnellan, Publicity Manager

Sunday, March 1

The king of slang, BERT LESLIE (him-
self), supported by a competent company
in the latest of the Hogan series, Hogan
the Painter; BURKE and McDONALD
CHAS. B. LAWLOR and DAUGHTER
(Mable and Alice), On the Sidewalks of
New York; AUBRIA RICH and TED LEW-
ORE, the bright spots of vaudeville; EARL
GIEDELLER and his canine comedians
GREEN and SAVOY present Si Hawkins
Mistake; FIVE MUSICAL ROBINSONS
popular and classical selections. Other
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Columbia Theatre

After many years' absence, Robin Hood returns to us with its luster undiminished, its melodious charm potent as ever. It bears the test of the modern search-light without flinching—its background is as picturesque, its story as romantic, its music as appealing as when it first won a place for itself. An excellent company comes to interpret it, one that can act as well as sing and which, rumor has it, was selected with the approval of the composer himself. It includes both fine principals and a graceful, well-trained chorus, who sing De Koven's music with an artistic appreciation of its beauty and otherwise prove themselves worthy successors of the illustrious Bostonians. One of the most interesting of its members is George Frothingham, the Friar Tuck of the original company, who still sings the frolicsome friar with the same blithesome humor that time has only made richer and mellow. The headliner of the cast is Bessie Abott, late grand opera star, and last seen here at the time of the earthquake and fire. In appearance, voice and personality she is admirably fitted for Maid Marian, being slight and graceful, gay, sparkling and possessed of a clear, sweet, flexible soprano voice that suggests infinite possibilities. Helena Morrill, who plays Anabel, has another lyric soprano voice of fine quality, which shows off to good advantage in her principal solo, *When a Maiden Weds*. Following tradition, the role of Alan-a-Dale is given to a woman. From all accounts Alan-a-Dale was not only a minstrel outlaw, but one to be reckoned with—a robustly masculine character who would be eminently effective if properly cast for a man, but which becomes silly and unconvincing in the hands of a woman. Jessie Bartlett Davis' phenomenal voice and beautiful figure, added to the necessity for placing her prominently in the cast of Robin Hood, were the reasons for disarranging the role of Alan-a-Dale. But those reasons no longer exist, so why keep up the tradition? The tradition assigning Silvio in *Pagliacci* to a woman was broken by the manager of our own Tivoli Opera Company last season when the role was taken by Montesanto, and wasn't it immeasurably improved? All of which is not to take any of her due credit from Henrietta Wakefield's performance. In appearance and voice she bears comparison with Jessie Bartlett Davis, and her acting follows the tradition of the part. Ralph Brainard is a handsome and pleasing Robin Hood, his tenor voice blending pleasantly with Bessie Abott's and holding its own in the various male choruses. Two prime favorites of old Tivoli days, Tillie Salinger and Phil Branson, are living up to expectation and winning fresh laurels as Dame Durdens and the Sheriff of Nottingham, and Sid Brahman's unusually light fantastic toe adds to the comedy in his artistic conception of the loutish Guy of Gisbourne. Will Scarlet is very effectively acted by Jerome

Daley, whose deep basso is heard to advantage in *Nine Tailors* and *The Armourer's Song*, but the triumph of the evening is achieved by James Stevens, a young actor with a fine stage presence and a full, rich baritone voice, whose wonderful range and power are disclosed to great advantage in his song of *Brown October Ale*. The production is finely staged, costumed with artistic understanding of the color effect and so skilfully managed that it runs without a perceptible hitch.

Cort Theatre

Emma Trentini, in *The Firefly*, is a fascinating little performer, who can sing with skill and who can act with even greater skill and alluring effect. Business during the second week has been good, and the show must be reckoned as one of the best of the season.

Alcazar Theatre

Monday was a memorable day at the Alcazar, marked at once by the premiere of Louise Closser Hale's new play, *Her Soul and Her Body*, and the dramatic debut of little Mrs. Douglas Crane. Mrs. Crane is best known here on the Coast as a society dancer, exponent of all the intricate ball-room steps so in vogue at the present time. THE DRAMATIC REVIEW has always known the artist which refused to be stifled by the banal stuff with which the banal public craved to be fed. Her instinct has always been for art, real creative art which is both true and beautiful, and which contributes to the art life that is our goal. Small wonder, then, that she should be able to step at a moment's notice from one form of art expression to another. Her dramatic work bespeaks the same fine understanding, the same simplicity and direct sincerity, the same graces of mind that make her dancing, even familiar and commonplace, distinctive. She may be lacking in experience; she has not the technical details of acting at her finger's ends; her voice is not yet the fine instrument that responds at the demand of necessity, but she was born with the dramatic instinct—insight, a feeling for truth, a natural gift for expression—that may carry her wherever she has strength to climb. *Her Soul and Her Body*, in spite of its misleading title, is worthy; not a sordid study of sex or social evil such as the stage, as social reformer, has of late been launching at the head of unprotected audiences, but a story with a heart interest and a moral. Mrs. Hale has set herself a difficult and unusual task; she has tried to put in dramatic form the difference between sense and spirit, and to show the birth of a soul in beauty and consciousness. She has taken a slice of life as her theme and interpreted it for us in terms of large humanity and wholesome vision—a slice of real life such as she might easily know, from the borders of stageland, where the throbbing impulse to creation, mistaking dress for gold in its mad, blind reach for expression is so often robbed of its bloom and crushed by the detaining physical hand. Missy, who dances and whose philosophy of life is based upon happiness, can learn of life and happiness only through better experience; but her soul rises Phoenix-like

from the ashes of a dead love. It is again the old story of the strong dominating his environment, but told with tenderness as well as truth, and with much simple and poetic symbolism. Crude in spots, sometimes conventional, even hackneyed, padded with extraneous material that neither furthers the action nor develops character, it grips with its truth and touches the heart; it has the punch and the rest is of little consequence. It is a privilege to stamp such a play with our approval. Mrs. Hale is fortunate in having Mrs. Crane for Missy. The role might have been written for her, and temperamental fitness covers a possible multitude of sins. Mr. Belasco has surrounded the star with a very good company, notably Howard Hickman, who plays Semilini, the old dancing master, with all his accustomed sympathy and charm, and Kernan Kripps, who has never to my mind bettered his work as the impresario; he is spontaneous and manly, above all, magnetic and telling in the climaxes. Katherine Lawrence, who plays the fat girl with a penchant for rolling and an assumed cynicism, is very valuable in the cast. She is a vital figure, with plenty of poise and a broad sense of humor. Louise Brownell, Adele Belgarde and Burt Wesner all have character parts, in which they shine, and Edmond Lowe is especially good as the young man given to imitations. Frank Elliot is Van Wyck Ruyne, with a certain surface polish, but unconvincing. Mrs. Crane's interpretive dancing is, of course, the feature of the play, and here at least she has few rivals. The big dance that closes the third act is exquisitely beautiful, but the *Moth and the Flame* episode is the most poignant dramatic moment in the entire play. It shadows the plot and points the way to the possible unhappy denouement in a way that stirs the depths of one's soul. I notice that Mr. Crane and the brindled bull are still on the job.

Gaiety Theatre

Marie Dressler in *The Merry Gambo* still holds sway, appearing before large audiences nightly. The supporting company, including Charley Mason, Gene Luneska, Alf. Goulding, the Marvelous Millers, are giving clever support, and the chorus, which at first was not in especially good form, has rounded out and is now seen in a most pleasing lot of numbers.

Savoy Theatre

Rachael Marshall has repeated her triumph of *The Traffic in The Crime of the Law*, and the Savoy is having the pleasure of presenting one of the most wonderful plays of the age, and we mean all this—every word of it. *The Crime of the Law* is a startler, like all of the things Rachael Marshall writes, and there are moments when one is too astonished to think coherently, for there are piled up in rapid succession line after line that have all the zip, all the undiluted tang, all the hitherto little social truths that have been concealed from, or rather excluded from public utterance, and when Rachel Marshall gets into full swing her English is a mighty torrent of disclosing truth, and there is very little left to the imagination on all the subjects her pen has touched. Which is to say that *The Crime of the Law* is about the frankest disclosure the

modern stage has had in many a long day, and the best of it, from the standpoint of the author, is that there does not seem to be any way of controverting the facts of her arraignment. The play is presented by Oliver Bailey, who seems to have an especial talent for selecting casts. As in *The Traffic*, the players who are seen in *The Crime of the Law* have been placed with the idea of the best presentation of the various parts, and, generally speaking, no better group of actors could be gotten together for the play. Guy Wittner, who created the part of the Governor in *Seattle*, is seen in the same role here, and his work is smooth, very suggestive of the type of man the author has conceived, and quite effective. Inez Ragan, also from the original cast, is seen portraying the character of the girl with whom the Governor has had a liason in the days when he was not so prominent, and to this part Miss Ragan gives much that is interesting and pleasing from an artistic standpoint. The part itself is that of a young girl who has been led into violating the social conventions by her love for a man who has been kind to her, and, unlike many of her class, she has not gone under but has retained the sweetness and charm of her young womanhood, and when the time comes for her to respond to the love of a young man in the right way, she is fully prepared to work out to a satisfactory conclusion her own salvation. Bringing to the role a long experience in the work, Miss Ragan has the added qualifications of beauty, an ability to wear fine clothes and a charming manner. Barry Norton, who plays the boy around whose character the story of the play revolves, is a most promising actor, and his work is characterized with poise, sincerity, and more than one moment of inspiration. He is a young actor worth keeping in mind. Broderick O'Farrell is cast for the part of the warden, and it is a fortuitous circumstance that this, his first opportunity to show his caliber in this city since the time when he went out from here some ten years ago, should have given him so good a part, and one that would disclose in so large a measure his light comedy ability and the agreeableness of his personality. The warden is a long part, and an important one, for around it centers all the light and sunshine of the play, and the actor was equal to the task of bringing out all the little pleasing subtleties of the character, and his work will stand out with refreshing distinctness in the long line of Coast actors who have contributed so much to the American stage. Leah Hatch was intrusted with the female lead, and the unerring judgment of Mr. Bailey was emphasized in the success achieved by this young lady, who not six months past was playing bits at the Alcazar, but who, with commendable judgment, left and went out on the road for experience in big parts. Miss Hatch had the difficult part of having to be a simple, unaffected young girl, who under the stress of circumstances develops rapidly into an understanding, emotional woman, and the way she worked out the two different natures demonstrated the possession of unusual ability and power. Her immediate future is one to be reckoned with. Of the smaller parts, they were well played by good actors in the persons of Harry Stuart,

Continued on page 13

Columbia Theatre

The engagement of Bessie Abbott in Robin Hood is proving a big financial success. Robin Hood, though produced a score of years ago, is today as inviting, entertaining and delightful a musical work as any in the later day school. Its two weeks' engagement at the Columbia Theatre will come to a conclusion with the performance on Sunday night, March 8th. Matinees are given on Saturdays only. Bessie Abbott was last heard here with the Metropolitan Grand Opera Company on that eventful night, April 16, 1906. As Maid Marian, her success during the past three years has won her the greatest possible recognition. The male member of the cast winning special honors are James Stevens, Jerome Daley, George Frothingham and Ralph Brainard, the latter singing the title role.

Cort Theatre

Harry Lauder, the great Scotch comedian, will be seen for six matinee and night performances, beginning next Monday afternoon. Lauder is on his sixth tour of America. He will sail from San Francisco on the Sonoma March 10th for Australia and will come back to this country after a period of six months, returning East to New York prior to his sailing for England. The company selected to appear with Lauder includes the English dramatic actress, Mona Garrick, in a series of impersonations; Irene Bereseny, the Hungarian gypsy cimbalist; Alfred Latell and Elsa Vokes in A Dog of Fantasy; the English contralto, Ethel Bourne; Erno Rapee, the Hungarian court pianist; and Jack Ark, the Australian athlete, in a unique diablo exhibition. Mr. Lauder's new repertoire will include It's Nice to Get Up in the Mornin', But Nicer to Lie in Bed, Ta Ta, My Bonnie Maggie Darlin', and The Sojer. Among other old favorites, he will render A Wee Deoch and Doris, She's the Lass For Me, She Is My Daisy, Same as His Father Was Before Him, The Kilty Lads, Roamin' in the Gloamin', I Love a Lassie, and The Safest o' the Family. Emma Trentini in The Firefly closes her successful engagement with Saturday night's performance.

Alcazar Theatre

Mrs. Douglas Crane has more than fulfilled the hopes of her sponsor, Frederick Belasco. In the role of Missy, the dancer, in Louise Closser Hale's new play, Her Soul and Her Body, the little dancer has swept even her most ardent admirers off their feet. The new play, too, has proved a sensational success. An elfin-like little creature, she plays her role like a veteran. She is simple and unsophisticated in the scenes demanding the same and naïve and altogether charming in the lighter scenes. Her new dances are exquisite creations of the inspirational school. Frank Elliott, as Van Wyck Ruyne, brings grace and ease of manner and distinction of characterization to his role. The three girls, Jennie Daly, Gracia Newton and Theodora Crane, as played by Louise Brownell, Margot Merriam and Kathryn Lawrence, respectively, are three distinct comedy characterizations. Edmond S. Lowe, as Augustus Fox, is

a shining light, as is also Kernan Cripps in the role of McCullom, the manager. A. Burt Wesner, as Jimmy Baxter, is, as usual, inimitable, and Adele Belgarde, as Mrs. Short, the landlady, gives one her best performances.

Gaiety Theatre

There is a merry show on at the Gaiety, and it will last for four weeks, so the management says. Marie Dressler in The Merry Gambol is heading a splendid company and leading them over the green of the town's broad popularity. As Mrs. Radcliffe, Miss Dressler is eclipsing her own fame as Tillie in Tillie's Nightmare, and the company with which she is surrounded is superb in every particular of voice, ability and beauty. The show girls in their costumes designed by Keeler; the pony ballet in their dances devised by Flora Norris; the singing ensembles, directed with firm baton by Pallma; and the "business" adjusted by Stage Director Ferris Hartman, serve to bring out all of the merit of Addison Burkhardt's witty libretto. The Marvelous Millers offer a dancing speciality in the second act and Charles Mason, with his Saengerbund, has a musical offering that is as harmonious as it is humorous.

Savoy Theatre

The remarkable interest taken in The Crime of the Law, which will begin the second week tomorrow afternoon, seems to indicate that this startling play will continue an uninterrupted run of several weeks. Presenting, as it does, an entirely new theme for stage purposes, this new play has caused more discussion than any that has been seen here for many seasons. Like The Traffic, Rachael Marshall's former play, The Crime of the Law deals with a picture of actual life, a picture seldom seen or even read about by the average person. The story is a startling one. This is the story of a woman who has been thrust down and then lifted again into a nobler life by the man who had made her his plaything. The unfolding of the course of this love presents a striking contrast to the usual methods of society, which is, in itself, a dramatic preaching clothing the moral with a message to the whole of femininity. While the prison scene and the third act of the play are covered with the shadow of jail bars and their consequences, the remainder of the play is softened by the influence of a feminine problem worked out with the aid of an "unblindfolded" Cupid. Matinees will continue to be given Wednesday, Saturday and Sunday.

The Orpheum

Marie Lloyd, of the London music halls, will be the big act for next week. In addition there will be five other new acts. Eva Taylor, a comedienne of talent and popularity, will present, with the assistance of a capable little company, Lawrence Grattan's laughable farce, After the Wedding. Binns, Binns and Binns, "the vagabonds of comedy and music," will exhibit their skill on a variety of instruments. Alcide Capitaine, known in Europe as "the perfect gymnast," a woman of exceptional grace, beauty

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and symmetry, will perform marvelous feats on the swinging trapeze—the most daring being the walking with her head downward along a bar from one trapeze to another. The Hockney Company will present a novel mixture of gymnastic unicycle feats. Foster and Lovett, comedians, will be responsible for a laughing act. There will be only two holdovers, those immense hits, Francis Dooley and Corinne Sales, and the queen of dance, Bessie Clayton and her company of European terpsichoreans.

The Empress

Several artists prominent in the field of vaudeville will adorn the bill of unusual entertaining qualities Sunday afternoon. Bert Leslie, "king of slang," will be the headline attraction. On the Sidewalks of New York is the title of the unique offering of Charles B. Lawlor and his two charming daughters, Mabel and Alice. Charles Burke and Charles MacDonald will be a small sized "riot" in a genuine bit of limerick, My Good Friend. Aubria Rich and Ted Lenore, a duo of singers and dancers, will present a dainty act abounding in bright patter, songs and dances. Harl Girdeller and his canine comedian; Dave Greene and Jennie Savoy in a rural playlet, called Si Hawkins' Mistake; and The Five Musical Robinsons in a musical novelty, and motion pictures complete the bill.

Personal Mention

EVA MYRLE LEWIS is playing with Nance O'Neil in The Jewess, over the Orpheum.

JEAN KIRBY will probably be the new second woman for the Bailey and Mitchell stock in Seattle.

HARRY LANCASTER writes that the Claman Players are doing a splendid business. This week in Corning.

LEW SPAULDING, one of our best agents, has signed to go ahead of Rock and Fulton in The Candy Shop.

NORMAN PHILLIPS will soon be seen in a new Paul Armstrong play to be given its premier in New York.

W. MANN, formerly manager of the Herald Square Theatre in New York, was a DRAMATIC REVIEW caller Tuesday.

HARRY HAYWARDS of San Diego, was a visitor here last week. Mr. Haywards has leased the Isis Theatre in his city, in addition to his control of The Spreckels.

IN THE near future at the Columbia Theatre, San Francisco will have an opportunity to see the popular star, Henrietta Crosman in her latest success, The Tongues of Men.

FOLLOWING the two weeks of Her Soul and Her Body at the Alcazar, will come Herbert Kecey and Effie Shannon for four weeks, opening in

The Years of Discretion, and then Willard Mack and Marjorie Rambeau will be seen for the rest of the spring and summer.

MRS. DOUGLAS CRANE has fore-sworn the tango and the Maxixe and the hesitation waltz forever. She has decided to adopt the legitimate stage for good and all, and will invade New York in the play in which she has been launched into the theatrical firmament. Frederic Belasco, of course, will be her manager.

EDWIN H. FLAGG has just returned from the opening of the new \$350,000 Pantages Theatre in Winnipeg. His firm had the contract for the installation of the scenery and stage equipment, all of which was made in California. The Flagg Studios have also recently installed new outfits of scenery in the Pinney Theatre, Boise, Idaho, and the Spokane Pantages Theatre.

HARRY L. CORT, son of John Cort, and Carl Reed, secretary to Mr. Cort, sailed for Cherbourg, enroute to Paris, February 21st, on a pleasure tour of the Continent and the British Isles. They will meet Miss Loretta Cort, who has been on a Mediterranean tour for a number of weeks, in Paris, and the party will then proceed to Berlin, Monte Carlo, Switzerland and London, thence to Ireland and Scotland. The trip will be of unlimited duration.

IGNACE PADEREWSKI, the pianist, who has been at Paso Robles for several weeks, following a nervous collapse, is on his way to San Antonio, Tex. The special car in which the pianist travels, under guard because of Black Hand threats, is attached to an east-bound train. Paderewski was scheduled to play in Los Angeles, but his illness made this impossible. Traveling with the artist are his wife, a physician and two guards. Paderewski's day is about over as a big money maker.

Charles Kleine, who arrived from London a few days ago, where he has been working on his new play for several months, has announced that the new play he brought with him for production by the Authors' Producing Company will not be produced until next season. This agreement was arrived at, at a meeting of the directors of the Authors' Producing Company, John Cort, Lee Shubert, Arch Selwin and Mr. Kleine. The title of the play is The Moneymakers, the theme of which concerns present day affairs. It is what Mr. Kleine terms "a big idea play," and should reach New York at the beginning of a season, instead of the tag end, as the subject is of such a nature that every advantage of time and place should be given its production. It is in three acts, and requires a large and carefully selected cast.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

"The Man of Mystery" and "My Lady Raffles," otherwise known as Francis Ford and Grace Cunard, are a very busy couple, and they have a novel way of unfolding new mysteries. They discuss a coming play of an evening and Ford will say: "I've got an idea, suppose we make so and so do such and so forth," when Miss Cunard will break in with "Yes, and it would be something new and startling if we had it occur in such and so forth," and so it goes on and they gradually weave their weird ideas as Grace Cunard writes her scenario. They both thoroughly enjoy their work in this connection. They are now preparing another of the famous "Double" series, The Mysterious Hand. * * * In connection with the Photoplayers' Club ball at Los Angeles, a big souvenir photograph album full of the signed photographs of photo play stars was put up to auction, and after some spirited bidding, mainly by William Swanson, of the Universal, and Fred J. Balshoffer, the book was knocked down to the latter gentleman for \$500 odd. Mr. Balshoffer is the man who recently organized a new company with Ford Sterling and H. Pathe Lehrman for the production of eccentric comedies, which will be released through the Universal. Fred Balshoffer says he prizes the book highly. * * * At the present time there are three pictures being exhibited in which that splendid actor, Wilfred Lucas, takes the lead, and by a curious coincidence they are all put out by different companies. There is The Trap, a virile Western story, directed by himself and released by the Criterion features; Raffles, a capital two-reel Keystone comedy, also directed by himself, and The Massacre, directed by David Griffith at the Biograph. The latter was released and had a big sale in England and on the continent, and is now released here. This is probably a record. * * * William Bertram, of the American Company, acted the part of rescuer at his home in Santa Barbara during the recent cloud bursts. The chickens had to be taken into the house and then for two dark, stormy hours he helped women and children get from their flooded homes to the safety of the fire station. Santa Barbara was isolated for several days. * * * Adele Lane, of Seligs, is enjoying her emotional part in Two Girls, but she doesn't like the mud which the recent downpours have caused. The fact of the matter is that Adele Lane is not a big person, and when the earth becomes soft and treacherous she is afraid of disappearing entirely, besides she likes dainty clothes and shoes and—oh well, mud is horrid anyhow! * * * Burton King is lucky in that he is a fine actor as well as a leading man. He is not a believer in a director taking his own leads as a general rule, but he does believe an experienced actor makes a better director. This last week, his experience and ability have proved useful, for his leading man, Robyn Adair, injured his ankle and Burton King has taken the leading part in The Gamblers himself. * * * Cleo Madison has taken a little bungalow at Holly-

wood, near her work in order to have her crippled sister with her. There is a black mammy who knows how to cook tempting dishes, too. Cleo Madison is level-headed although ambitious and is going ahead rapidly. Mark the words of this scribe: Cleo Madison will be one of the most popular and highly paid actresses in the game before very long; she is mighty close to "there" already. * * * Did you ever hear the story of how Edwin August sacked his whole company at one fell swoop? One morning when Edwin was not feeling A I, his company sauntered in one after another, late and joyous. August had been quietly fuming and suddenly confronted them and told them how unpopular they were with him and sacked them all on the spot. An hour later he was ready to produce—no company! His property man rounded them up and a glum-looking crowd they were. "Why are you not made up?" asked Edwin. They reminded him of their instant dismissal, and he gravely addressed them: "Ladies and gentlemen, as actors and actresses, you are deficient, as individuals I regard you well. You are all re-engaged, go and make-up and be damned quick about it." * * * Lule Warrenton, of the Universal, is one of the members selected to go to the Hawaiian Islands with Henry McRae's company, which will take pictures by day and act by night. * * * The Photoplayers' Club of Los Angeles held their second annual ball at the huge Shrine Auditorium on St. Valentine's night. It was a brilliant affair in every respect and benefited the Photoplayers artistically and financially. From the time the band struck the first stirring strains for the impressive grand march, with its beautiful women and handsome men and the wonderful dresses, to the time the last of the boys returned to the club to discuss the function by the rising sun, there was no hitch, with the possible exception that the floor was uncomfortably crowded at times. It is no use giving a list of "those present," for everybody who was anybody, "don't you know," graced the ball with his or her august presence. A souvenir ball album, containing signed photographs of the stars, was put up to auction and realized \$500, being knocked down to Fred Balshoffer. The sum does not compare with that obtained by the Screen Club in Los Angeles, but bidding was confined to the actors and directors, and \$500 is a big sum to realize under such conditions. * * * Pauline Bush looked very beautiful with her Parisian dress and her thoughtful face and expressive gray eyes at the Photoplayers' ball. Her general appearance in the grand march caused considerable comment. Miss Bush is not often seen in public, for most of her spare time is spent studying photo plays at the motion picture theatres, and writing in her magazine articles. * * * Little Buddy Harris, the "Western Vitagraph Kiddie," has been very ill, and his parents have had an anxious time of it. Buddy is a dear little fellow as well as a clever little actor, and the whole Western Vitagraph Company

is relieved now that he is out of danger.

Frank C. Wolfe, manager of the Chicago offices of the Pan-American Film Company, has succeeded in passing the five-reel feature, entitled From Dusk to Dawn, with the Chicago Board of Censorship, without having one foot of film clipped from the picture. This picture contains the first scenes of violence that have passed the Censor Board in Chicago since 1907, and is somewhat of a tribute to the diplomacy and farsightedness of Mr. Wolfe, who did not antagonize the censors at the outset.

Not Crime to Steal Photoplay Scenario

LOS ANGELES, Feb. 10.—Deciding that a motion picture scenario has no value, Police Judge Williams today stated that, even if guilty, Mamp-ton Del Ruth had committed no offense by taking a photograph play script, and dismissed the charge against the former scenario reader. This is the first time the value of a moving picture manuscript has come into court for decision. The Judge stated that the only recourse a person has for the theft of his idea or entire manuscript by a photo play company is by a civil suit. Police Judge Williams ought to make one more decision like this and then retire.—*Editor Review.*

Pan-American Announcement

Since the change in the company personnel, increase of capital stock, and establishing of branch offices throughout the country, the Pan-American Film Company have undertaken new and far-reaching activities in the exploiting of special feature pictures. The policy of this company henceforth will be to eliminate, as far as possible, all middlemen, brokers and commission agents, which are an unnecessary evil and invariably force up the price of pictures to the exhibitors. The Pan-American will deal with exhibitors direct in all parts of the country. "Fifty features" will be its advertising slogan. Among some of the leaders in the Pan-American list of pictures now available are Worcester's Philippine Pictures, made by the Hon. Dean C. Worcester, fifteen years Secretary of the Interior of the Philippine Islands. These pictures show the romance, growth and development of our little brown brothers. The Punchfilm Co., Inc., which will release an average of thirty pictures per season, have entered into an exclusive contract with the Pan-American for the exploitation of their pictures; the first three being four-part features, entitled The Triumph of Right, Wifey's Charms and The Lure of the Circus.

Correspondence

PORTLAND, Feb. 23.—Heilig Theatre (Calvin Heilig, mgr.; William Pangle, res. mgr.): What proved to be one of the most popular offerings for this season was the presentation of Robin Hood, given for the last three nights of the past week at this house, and evidence that the playgoers liked it was the capacity business that the production enjoyed. Manager Arthur has given this well-

known opera a fine presentation, both from a company and scenic standpoint. Miss Abbott was good in the role of Maid Marian and John Stevens, as Little John, has the best singing voice of the organization—this is not saying that the company is deficient along the vocal line, because they are just about as good a light opera company as Portland had had. Last night McIntyre and Heath turned people away in their Ham Tree, and these well-known delineators of negro comedy got just as many laughs as ever. The company is big, and John Cort ought to get the coin with them. Coming: Mutt and Jeff in Panama, Feb. 28 for four days. Trentini in The Firefly, week of March 2nd. Ralph Pincus has booked the film, The Inside of the White Slave Traffic, for this house for the very near future. Baker Theatre (George L. Baker, mgr.; Milton Seaman, bus. mgr.): Portland playgoers saw for the first time yesterday a comedy adapted from the German, entitled Our Wives. It is billed as a lesson for young people contemplating marriage, and those already harnessed. It shows the troubles of three bachelors who suddenly get married, and their efforts in trying to reconcile their wives with each other. And as the press agent of the Baker forces says, you see the play and end by saying: "Just like a woman every time." Well, anyway it pleased big audiences yesterday and kept them in a jovial mood throughout, and that is what counts from the box office standpoint. The three young married gents were admirably played by Edward Woodruff, Raymond Wells and Walter Gilbert. Their better halves were portrayed by Mary Edgett Baker, Katherine Edson and Grace Lord. The comedy lines are pointed, and the company gave a fine rendition of the comedy, and worked fast and got results. Next week: The Littlest Rebel. Lyric Theatre (Keating & Flood, mgrs.): Steinle and Onslow are billed for this week in The Deceivers, and this popular comedy team have won a warm spot in the hearts of the habitués of this theatre. Of course, the chorus is as big a hit as ever, and business is good. Orpheum Theatre (Frank Coffinberry, mgr.): The following bill was offered at this house yesterday, and remains for this week: Henry Woodruff and Company; Ray Samuels; Collins and Hart; Kelly and Pollock; Carlisle and Romer; Welcome and Welcome; and Nina Bar-bout. Empress Theatre (H. W. Pierong, mgr.): The headline act is McMahon and Chappelle; Brown and Blyer; Jennings and Dorman; Rose Tiffany and Company; Jessika Troupe; and Sebastian Merrill. Pantages Theatre (John Johnson, mgr.): Zena Keefe and Company are featured, and the others offered are Hughes Musical Trio; Clark and Lewis; Schrodde and Mulvery; Mann and Belle; and Evenson and Emery. Mabel Baker and Frank Damain, Jr., were married quietly Tuesday evening, February 3rd. The wedding was a complete surprise to the many friends of the young couple. Mrs. Damain is a daughter of George Baker. A. W. W.

Vaudeville

The Orpheum

A bill without a flaw is attracting immense audiences here this week. There is not a dull moment in the entire performance. Bessie Clayton, well named "the queen of the dance," is the star attraction, and is assisted by some very able people. She gives us some new and very beautiful dances of her own creation and dances others in a way of which only she is capable. Her toe dancing, especially, is a revelation. George Damerel and his company in the Viennese Operetta, The Knight of the Air, is more than worth the price of admission alone. There is bright sparkling music and beautiful scenery, ditto costumes and chorus, and some really fine voices possessed by people who know how to use them. George Damerel and Myrtle Vail were especially good. Louis Haridt presents something new in the line of gymnastic work, assisted by some beautiful scenery and several people. He calls it As in a Dream, and dream it is, as most people might possibly dream of such stunts as he went through, but never expect to see them. Hans Robert and Company gave a very clever little sketch, called A Daddy by Express, in which good work was done by Robert, Mabel Mortimer, Pauline Curley and May Woods. Chick Sale, in A Country School Entertainment, was a whole show in himself and kept the audience in a roar with his very clever impersonations. Sylvia Loyal and Her Pierrot has an original act in which trained dogs, juggling, and tight-wire work are shown by an artist in her line. Seventy trained pigeons make a fitting finale to a very entertaining act. Francis Dooley, assisted by Corinne Sales, kept the house in a continual uproar and some of them nearly went in hysterics. It was silly all right, and it "got over" in great shape. He is a scream from start to finish. Clark Martinetti and Joe Sylvester do things with chairs that drew howls of mirth from the audience. Moving pictures concluded the performance.

The Empress

There is an exceptionally good bill on this week that keeps the house packed at every performance. It is headed by the Adas Family of seven gymnasts, whose feats of strength and as aerialists would be very hard to equal. Five women and two men comprise the aggregation. Marguerite Favar and her Seven Dream Dolls are earning much well-deserved applause by their dainty dancing and beautiful costuming. Ronbel Simms, the eccentric cartoonist, draws pictures, sings songs and tells jokes as though he liked the job, and keeps the audience in excellent humor all the time he is on the stage. The Four Ladella Comiques, knock-about comedians, do some very clever acrobatic stunts, as well as make mirth, and

MARGARET ILES

Playing Orpheum Time, presenting the comedy satire, THE SOUL SAVERS, by Anita Loos

were highly appreciated. Ned Nestor and Bess Delberg give a bit of musical comedy, called In Love, in which they give some new songs and dances and a very witty and cheerful line of chatter. John R. Gordon and Company keep things going at a fast and furious rate with their skit, called What Would You Do? Those who participated in this whirlwind skit are John R. Gordon, Elliott J. Simms, Leleith Belmont and Gertrude Graham. The American Comedy Four made much good harmony and kept the audience laughing at their antics and witty sayings. The latest events in the moving picture line were shown.

The Pantages

The revised version of Twenty Minutes in Chinatown, depicting life among the Celestials and among the denizens of the Barbary Coast, is as sensational as ever. Instead of having the sailors of the U. S. S. Buttercup clean up the members of the warring tongs it is left to one lone man, slightly under the influence of liquor, and does a very good job of it while he is about it. Raymond Whitaker is splendid as Toy Ling, and Frank Bonner as Moy Song; Harry Dean, as Ching Chang, and Clark Burroughs, as Officer Reardon, are all good. Mag is well played by Aline Wallace. Monohan shows lots of class on skates and does some sensational stunts among lighted candlesticks, and some jumping over barrels, etc. George Sontag, now a reformed and useful citizen, who was formerly mixed up with Sontag and Evans in the career of crime, gave a talk and showed some interesting stereopticons of the chase and capture of the gang and his life in prison. He tried to show the folly of a life of crime. Billy and Laura Dreyer do some dances and show a few new jig steps and sing a song or two and please with their act. Lillian Watson is a very attractive little lady and has a lot of talent which she shows in singing her songs. All of her work gets right down into the audience. Millard, Kennedy and Christie all have good voices and get a lot of harmony out of the songs they sing. Their pantomime isn't the least of their show. Uveno Japs do wonderful things with their feet on a slack wire, and a few acrobatic stunts which are very unusual. Motion pictures concluded a very interesting performance.

The Majestic

The high-class vaudeville that is being put on here, is more than holding its own. There is an exceptionally good bill here this week, with the following act: The Dunsmiths, Irish comedy; Lola Norris, songs and specialties; Abrams and Johns, in one of their exceptionally clever playlets, called When Men are Equal—assisting them are Man-

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rice Chick and Chester Stevens; Pritzkow and Blanchard, comedy act; Bright Brothers, acrobats; and a series of moving pictures, conclude a very pleasing performance.

The Republic

The bills for the week are of fair quality. The first half of the week sees The Dunsworths, a singing trio; Stewart Lyster, in song and dance; Bright Brothers, acrobats; Everett, ventriloquist; and Landers Stevens and Company in Lead, Kindly Light, in which George Clancy and Georgie Cooper do the best work. Stevens is only fair, and Harry Garrity, a good actor, is obviously miscast. Second half of the week: Stevens puts on a new sketch from the pen of Harry Cottrell, called In Satan's Scales, a strong little melodrama that gets over in splendid style. Others on the bill are: Poole and Steele, at the piano; Willis, contortionist; Billy Dailey's school act, with six good performers; Zwalski, cellist.

The Wigwam

The Wigwam is going along in the even tenor of its way, and with the assistance of Monte Carter and his company, making money and holding its large Mission clientele. The Carter contract expires next week and a new one just made will keep Izzy at the Wigwam for four weeks longer, with an option of four weeks beyond that. During this new contract, Carter will give his company a vacation every Tuesday and Friday afternoon, something new in three-a-day vaudeville. This week Carter is seen in two bills, Izzy Mazuma, and Izzy at the Bughouse. In both, Carter is a scream. Earl Hall, Harry Fox, Walter Spencer, George Weiss, Dee Loretta, Blanche Trelease and Blanche Gilmore give good support. The vaudeville acts used are: Polly and Pierson, acrobats; and The American Harmony Four; and Herman the Great, illusionist.

The Princess

Bert Levey has used good judgment in his this week's selection. Here it is: First half—Bell Gordon, athletic girl; Booth and Howard, boxing roosters; Fred La Plane, conjurer; The Neapolitans, singers and instrumentalists. Second half—Three Musical Browns, Herbert Medley, baritone; Eight Chinese Tango Dancers; The Kaplers, with clarinet and singing; Victorio Trio, singing girls; Polly and Pearson, comic novelty.

HOLLIS E. COOLEY is again in San Francisco. The mystery has not as yet been explained.

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Seating capacity, 400. Large stage with scenery, dressing rooms, etc. 15 miles from Silver City. Good transportation company. Good hotel accommodations

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of March 1, 1914.

EMPRESS, San Francisco—Earl Girdler; Rich and Lenore; Chas. B. Lawlor and Daughters; Burke and McDonald; Bert Leslie and Company. EMPRESS, Sacramento—Four Ladella Comiques; Nestor and Delberg; American Comedy Four; Adas Family; John A. Gordon and Company. EMPRESS, Los Angeles—Barton and Lovera; Katherine Klare; Richard Milloy and Company (The Fighter and the Boss); Joe Whitehead; Sylvester; A Day at the Circus. EMPRESS, Salt Lake—Williams and Warner; Frostick, Hume and Thomas; Maurice Freeman and Company; Chas. C. Drew and Company; Big Jim. EMPRESS, Denver—Herman and Shirley; Jas. McDonald; Orville Reeder; Whyte, Pelzer and Whyte; Three Yoscarrys; Diving Nymphs. EMPRESS, Kansas City—Aldro and Mitchell; Ernest Dupille; The Canoe Girls; Bernard and Lloyd; Merian's Dogs; Phasma. EMPRESS, Ogden (March 5-7)—Luigi Dell'oro; Burke and Harrison; Walsh, Lynch and Company; Leonard and Louie; Six Banjophiends.

Chas. P. Helton is getting ready for his annual trip with his tent band show. This year he will use The Girl of Eagle Ranch. Mr. Helton has put years in at the game and is accounted a successful manager.

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SAVOY THEATRE—Continued from page 9

Jack Fraser, J. C. Lionel and G. Lester Paul; the latter I have purposely left to the last, for on behalf of this finished actor I want to pay a tribute of admiration and appreciation. Paul played the old "con," nicknamed "the rat," and the way he presented him is worthy of study by all new and young actors, for with the handicap of a most gruesome character, and with the burden of a scene for over thirty minutes that was virtually a monologue, he held his audience spellbound. The English language is a most fascinating medium to employ when you have mastered the intricacies of tone production, and have learned the rudiments of elocutionary effects, and Paul has done all this. His characterization is a great triumph. Mr. Bailey has given the play a fine production, perfect in detail, and it looks as though it was in for a long run.

W. H. FULLWOOD got in Thursday from a ten weeks' trip to Australia and Honolulu. He will remain here for a week.

Vaudeville Notes

Eddie Murray has arrived home from Honolulu, having closed with the Spaulding Company last week. From all accounts, Eddie had a very lively time in the island city.

Margaret Iles and company have been added to the Orpheum road show and reports received from Denver state that the work of Miss Iles, Barbara Lee and Joe Thompson has received much praise and their efforts bring forth many laughs.

American Theatre to be Remodeled

The De Long Amusement Company has leased the American Theatre for a term of years, and \$30,000 will be expended in transforming the present building into a modern amusement place. A company of local men has been formed to operate the theatre, with A. J. Vanstrum, president; Rudolph Mohr, secretary and treasurer, and Otto Bullock, vice-president and general manager. The theatre will be known as the California, and will be devoted to photoplays.

Marie Lloyd is Married

PORTLAND, Feb. 21.—Matilda Hurley, the English actress, known on the vaudeville stage as Marie Lloyd, was married here today to Bernard Dillon. Twice in seeking to enter the United States, once at New York and more recently at Vancouver, Miss Lloyd has had trouble with the United States immigration authorities on account of Dillon accompanying her. She said the ceremony was to obviate further difficulties. The wedding was held in the British consulate's office and was performed by a Catholic priest.

EVERETT SACKETT has been sent ahead of one of The Traffic in Souls companies by General Manager Charley Saulsberry.

The Pantages

Pantages big item next week will be its great baby contest, an contest-

Chas. King—Virginia Thornton

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Western States Time.

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Frank Harrington

Leading Man

With James Post in Vaudeville

Bess Sankey

Leading Woman

Eastern Traffic Co.

Guy Hitner

Leading Man

The Crime of the Law

Management Bailey & Mitchell

tants to be displayed on the stage at every performance. During next week the management will have additional beds and cribs, with additional rest rooms for the comfort of the little youngsters who may get sleepy and want their little bed. Also the baby part of the bill will appear very near the top of the program, in order that the youngsters may be taken home early. Rhoda's Royal High School Horses, trained to a point of almost human intelligence, will form one of the features. Bothwell Browne, in a tuneful tabloid, called The Masqueraders, has a cast of fifteen, featuring Gaby Deslys Show Maids, with Frank Davis and Nate Cole as fun-makers. Hal Davis presents the Stockton's Busy Day, a rich comedy sketch. It is a sort of Prince of Liars story, presented by a capable cast of six. Then the Melnotte-La Nole troupe of tight-wire artists have a good offering, as do the Brighton Four, a quar-

ter of singers. Murray K. Hill, the monologist, is a rattling good entertainer.

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Orpheum Stock—Cincinnati

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Crime of the Law Company

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Which He Did

A man in the garb of a priest rushed from a moving cab in front of the Broad Street station, Philadelphia. He carried a satchel, and as he tore across the sidewalk he could be seen glancing to right and left. There was apparently a thin streak of blood trickling down the side of his face. As he entered the station, a special policeman tried to intercept him, but the man was too quick. He raced across the station platform, taking a ticket from somewhere in his robe as he went. By this time quite a crowd was following him and they shouted to the gateman not to let him through. The priest easily bowled him out of the way and continued his flight up the train platform. He dashed into a car. The door slammed; the train moved, gaining speed every second. Just too late to catch the last platform the policeman dashed up, the crowd at his heels. Inside the car, the priest went directly to the washroom followed by the Pullman conductor, who demanded an explanation. The priest breathless and laughing, complied. "I am Brandon Tynan, an actor, whom you might have heard of, now appearing as Joseph in the Biblical spectacle, Joseph and His Brethren.

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CHAS. P. HELTON

Inter-Mountain Wagon Shows

Knights Ferry, Cal.

This week the production is filling an engagement in Baltimore. While we were in Philadelphia for the past four weeks I rehearsed in a one-act play, called Behold the Man, written by myself, to be produced at the Little Theatre in that city. I came over from Baltimore this morning and appeared in the play this afternoon. The curtain did not go down until it was almost too late for me to catch this train, which is the last that will enable me to get back to Baltimore in time for my evening performance. In my little play (portraying a priest who is shot just before the curtain descends), I did not have time to change my make-up and even couldn't spare a moment to remove the blood stain on the side of my face, which I will presently do." And he did.

**Lee Price Will Bring Troupe
to Oakland**

The Gaiety Company, after a record of twelve weeks at the Gaiety Theatre, San Diego, closed at that playhouse on the 21st inst. and under the management of Lee Price, will open at the Broadway, in Oakland, March 1st. In the company are Lew Dunbar, Sol. Carter, Gwendolyn Dorsey, Lylan Mason, Lawrence Bowes, and Fred Snook, with Dick Sampsell producing and Dixie Emerson staging the musical numbers.

New Airdome for Dinuba

Manager Evans of Dinuba is building a very fine airdome in his town and will have it ready for the summer trade.

Endowed with a charming personality and a good voice, Edith Clifford, a singing comedienne, will make her initial bow to the Empress audiences in the near future.

Roscoe Karns

Redmond Stock, Sacramento

J. Anthony Smythe

Leading Juvenile
Ye Liberty Playhouse—Oakland

Broderick O'Farrell
Leading Man

Langford Myrtle
Orpheum Time

Care of DRAMATIC REVIEW

Albert Morrison

Leading Man
Ye Liberty Playhouse—Oakland

Beth Taylor

Leading Woman
Ed Redmond Stock, Sacramento

Gilmor Brown

Leading Man

At Liberty

Care DRAMATIC REVIEW

E. P. Foot

Musical Director
Morosco Theatre, Los Angeles

Inez Ragan

Second Business
Bailey and Mitchell Stock—Seattle

John L. Kearney

Comedian

Care DRAMATIC REVIEW

Leland S. Murphy

Juvenile

Verne Layton

Leading Man

vites Offers

Care DRAMATIC REVIEW

Edwin Willis

Eccentric Characters and Juveniles
te Slave Traffic Company—on Tour

Jay Hanna

Juvenile

erty

Care of DRAMATIC REVIEW

Dorothy Davis Allen

Presenting Own Play—The Redemption
Pantages Time

DRAMATIC DIRECTOR, AT LIBERTY

Sedley Brown

1415 Catalina Street, Los Angeles

John C. Livingstone

Care DRAMATIC REVIEW

HARRY

LANCASTER

JESSIE

MILLER

Light Comedy With the Western Amusement Co. Leads

Care DRAMATIC REVIEW

Justina Wayne

Leads

Care DRAMATIC REVIEW

Lovell Alice Taylor

Leading Woman

Hotel Oakland

Oakland, Cal.

Nana Bryant

Leads

The Traffic—Chicago

Management Bailey & Mitchell

GEORGE D.

MacQuarrie

HELEN D.

MacKellar

Leading Man

Leading Woman

Bought and Paid for

Management of Wm. A. Brady

Paul Harvey—Merle Stanton

Leads

Characters and Grande Dames

Ed Redmond Stock—Sacramento

Pauline Hillenbrand

Leads

Marta Golden

Ye Liberty Stock—Oakland

G. Lester Paul

Bailey and Mitchell Stock

Seattle, Wash.

Hugh Metcalfe

Ed Redmond Stock

Correspondence

STOCKTON, Feb. 22.—Yosemite Theatre: The white slave films, Traffic In Souls, will be the attraction here for the next five days. Garrick Theatre: The Harry Barnard Musical Comedy Company will present A Night on the Barbary Coast as this week's offering, and as an added attraction, will have a tango dance contest. The Dick Wilbur Company will open at the Kirby Theatre next Sunday night with The Black Flag as an offering. The Dick Wilbur Company is one of the best-known companies in California, especially in the Valley towns, where he has been for 112 consecutive weeks without closing.

BYRON, Cal., Feb. 18.—White Slave Traffic broke the record at this house. Fine play and company.

FRESNO, Feb. 22.—Theatre Fresno: Voigt vaudeville is pleasing big audiences this week. The bill is Ship Mates' Quartet, The Heindl Musical Trio, Newman Reiss and Company in The Song of the Spring, Vra Lawrence, singing comedienne, and four reels of pictures. On Tuesday afternoon, The Passing of the Third Floor Back with Blanche Coolidge in the principal part was given. Majestic Theatre: Cohan's Busy Day, with Fred Weiss in the role of Cohan, is the musical offering for this week, and is already a favorite with the public. Empire Theatre: A very entertaining bill this week, in which are included William R. Pearson, Chinese impersonator; Wesley and Francis, songs and dances; Morse and Clark, musicians; Chas. Lee Calder and Company in False Pretenses; The Chipola Twins and Bear, dancing; and moving pictures. Princess Theatre: The fun-makers here this week are Jules Mendel and Al Franks, who take the principal comedy parts in The Waiter and the Chef. The Social Whirl is the next attraction.

VANCOUVER, B. C.—Feb. 22.—Avenue Theatre: Starting Thursday night, Victor Morley with his big production of the Quaker Girl will hold the boards for the rest of the week. Pantages Theatre: The Priestess of Kama heads a very entertaining bill this week. Among others who contribute to the fun are Edwin Keough and Helen Nelson in Ambition; The Spanish Gildini, jugglers and dancers; Weston and Leon, two clever girls in songs and a pianologue; E. J. Moore, illusionist; and moving pictures. Columbia Theatre: For the first half of the week are some good acts, including The Windy City Trio; Clark and Lavere, musical and dancing team; Lon Stevenson and Mae Severing, society dances; Ed. Kreyer, xylophonist; and moving pictures. For the second half of the week are: Davis and Gledhill, cyclists; Russell Breeding, cornetist; Forbs and Thelen, singing and talking; Belle Calhoun, singing comedienne; and four reels of moving pictures. Harold Nelson gives a recital in Hamilton Hall on the 24th. Mme. Butt and Kenerely Ruford at the Horse Show Building on the 28th.

SACRAMENTO, Feb. 22.—Clunie-Orpheum: Sunday, Monday and Tuesday, the patrons of this popular house enjoyed the following excellent numbers: Eddie Leonard and Mabel Russell, singers and dancers; Willa Holt Wakefield, who makes a great impression with her playing and singing; Leo Carillo, monologist; Dr. Carl Herman, electrical wizard; Goleman's Trained Animals; Anna Lehr and Company, in Little California; Luke Johnston and Mae Wells, singers and eccentric dancers; and Pathe Weekly films. Grand Theatre: Niobe, a semi-allegorical linking of Grecian mythology and modern comedy, furnished the sustenance for one laugh a minute at the Grand Theatre. The play is crammed so full of laughs it would make a pagan idol guffaw. The audience was so busy keeping up with the laughs, it was laughing to itself going out of the theatre. Aiding and abetting Ed Redmond is Beth Taylor in the title role. In Niobe everyone is "in something." Peter Amos is "in insurance;" Paul Harvey, as Corney Griffin is "in love with himself;" Roscoe Karns, as Phineas Innings, is "in Corney's hands;" Hugh Metcalfe, as Jefferson Thompkins, owner of the status, is "in the clouds;" Bert Chapman, as Parker Silox, is "in retirement;" Leslie Virden, as Peter Amos' wife, is "in-dispensable;" Merle Stanton, as Helen Griffin, is "in authority;" Marie Connelly, as Hattie Griffin, is "in open rebellion;" Marvin Hammond, as Beatrice Silox, is "in love with Corney;" Ruth Maker, as the parlor maid, is "in service;" Estelle Redmond, as Madeline Mifton, is "in the way;" and Miss Taylor, as Niobe, is "in the flesh." *** Sunday, March 1, will be a vacation for the Redmond Company, the first day in 77 weeks that they have not offered Sacramento theatregoers something in the way of amusement. *** Empress Theatre: There is an excellent bill here this week and drawing good houses. The attractions are Barton and Lovera, Sylvester, the talkative trickster; Katherine Klare in old Irish songs; Joe Whitehead, comedian; Milloy and Mackay in The Fighter and the Boss; A Day at the Circus is making as big a hit as ever. *** When the curtain rolled up at the Empress Theatre Sunday afternoon, the trained force of musicians, stage hands, electricians and motion picture operators was missing, but other workmen were on hand to take the places of the men who went out on strike, and the show went on at schedule time without interruption. Sullivan and Considine agents had secured musicians from other cities, but owing to the interrupted train service between this city and Los Angeles, but three of them arrived, and they were too late for rehearsal. The leader, a girl barely out of her teens, is a clever violinist, and with a pianist and a drummer boy, managed to give the necessary musical accompaniment in good shape. The other members of the orchestra sent to Manager Kaiser by W. P. Reese, the Pacific Coast manager for Sullivan and Considine, are expected to arrive today. The musicians de-

manded an increase of wage and the addition of two men for matinee performances, which the Sullivan & Considine people refused to grant. A strike was called for Sunday, and by the terms of affiliation, the stage hands and motion picture operators were compelled to walk out also. *** Soldires of Fortune, dramatized by Augustus Thomas from Richard Harding Davis' well-known story of the same name, will be the opening attraction of the Ed Redmond Company when it opens its new home, the Theatre Diepenbrock, on Monday, March 2. The prices will remain the same as those used at the former playhouse, namely, 15c, 25c and 35c for evening performances, and 10c and 20c for the Wednesday, Saturday and Sunday matinees. *** Art Hickman, who was here for five weeks at manager for the Grand Theatre, left this week for Boyes Springs, Sonoma County, where he will again take up the amusement management for the springs company.

SAN DIEGO, Feb. 22.—Spreckels Theatre: For three nights, commencing Monday, Margaret Illington presents Within the Law. Thursday, Friday and Saturday, The Blue Bird is the attraction. Clarence Bennett, under the name of the Southern Stock Company, will open a stock company at the Empress Theatre in San Diego, on March 2nd. Prominent in the company will be Clarence Bennett, Kathryn Evans, Roy Van Fossen, and George V. Dill, who will be the leading man. The opening bill will be The Price. Paul Singer, and Henry T. Miller will be connected

with the business management.

DENVER, Feb. 16.—The Canadian Grand Opera Company came in here for four days. After the first performance the singers and principals stopped the show for lack of payment of salaries. That threw many out of carfare and eats—so the principals are giving two days' benefits—one yesterday, at which they raised \$1,620, and Saturday they give another. The manager of the Albany Hotel entertained them for breakfast and lunch today in company with the manager of the Denver News. The Denham, the stock house here, is a beautiful theatre, beautifully appointed. Eva Lang, the leading woman of the stock, seems very popular. The bill this week is The County Chairman; last week it was The Little Minister. Harry Lauder was here and was the only thing in his show. The Chicago Grand Opera Company comes in April for a season. The Tabor Grand is busy, and vaudeville must flourish; such wonderful audiences I don't think can exist elsewhere. These at the Orpheum, are like Frisco audiences, they come to be pleased. "Enter without knocking and exit the same way." Broadway Theatre: 22-23, The Blue Bird; 23, Otis Skinner in Kismet. Tabor: 22, The Girl in the Taxi; next Sunday, The Little Lost Sister. Orpheum: The Orpheum Show; Billy B. Van; Beaumont Sisters and Company in Props; Sophye Barnard; Lou Anger; Boudini Brothers; Margaret Hles and Company; Corelli and Gillette; Roberto; The Calling of Jim Martin.

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Oliver Bailey

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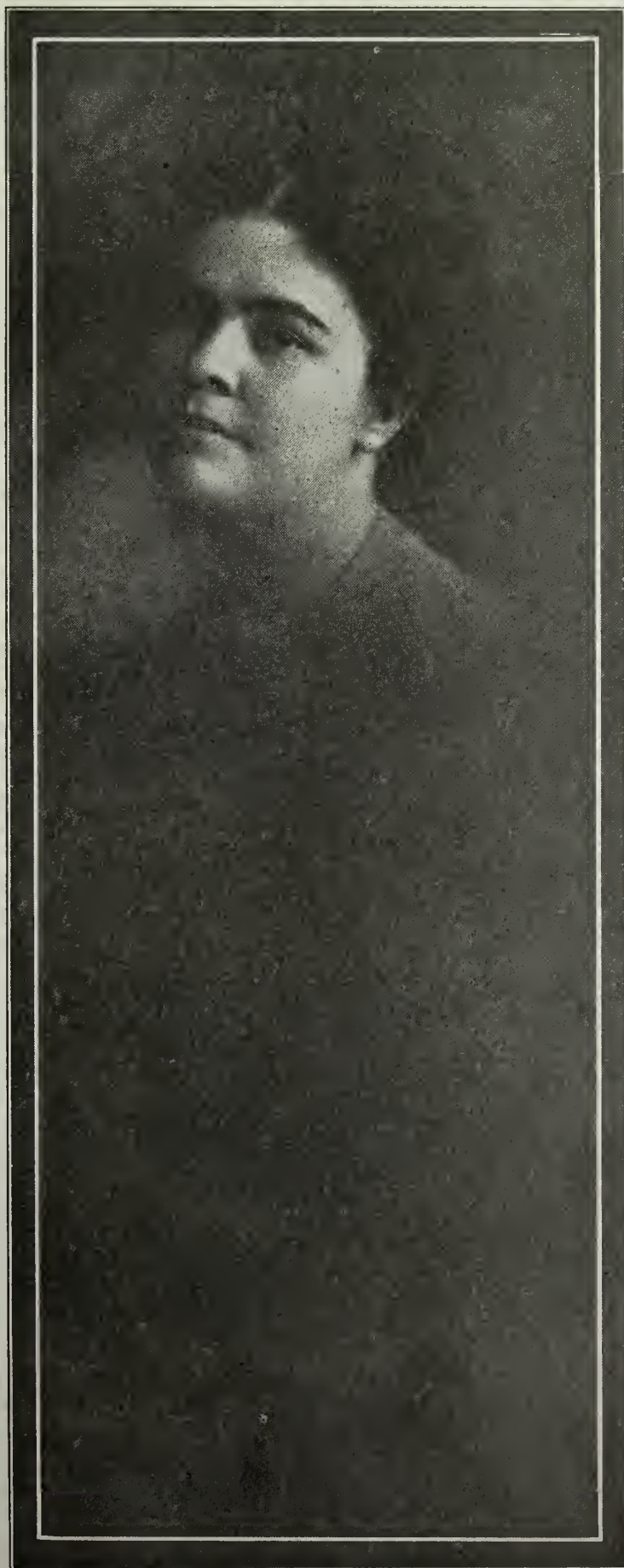
Music and Drama

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Kathryn
Lawrence

DRAMATIC

VAUDEVILLE

A Talk With a Musical Comedy Conductor

Arthur Weld, the musical conductor with Adele in New York City, the musical comedy success of the current season, has been identified as director with more musical successes than any other baton wielder in the business. A native of Milwaukee, Wis., he started out in life as a journalist, after one year at Harvard. He has been everything on a newspaper from a reporter to editorial writer, and once, when there was a strike on in Milwaukee, ran a linotype machine. He has a few things to say about the trials of a light opera conductor. Mr. Weld says: "The musical director is at least twenty per cent responsible for the attractiveness of a musical play or its lack of attractiveness. The critics scarcely give him any credit; either they dismiss him with a perfunctory remark about 'able conductor' or else ignore him altogether. Of course, if it is grand opera the conductor will be discussed at length. Consider the unfairness of this. A director of grand opera has trained artists to lead; a director of light opera has untrained artists to train and lead, too. He has to hold them down when they would sing too loud or encourage them when they sing too softly. Furthermore, the musical conductor of light operas has a stupendous task at rehearsals, whereas the conductor at the opera has only a routine task. I have to work with undisciplined material, and often, as far as the voice itself is concerned, very mediocre material. He has never to think of voices and he is dealing with artists. But the task of the musical leader of light comic opera does not stop with training and disciplining the cast. He has to be particularly alert to sense the temper and mood of the audience. If it is a quick and excitable audience, he can take his music in that tempo, so to speak. An alert but appreciative audience will want the musical phrases to be given their full value. A lethargic audience must be whipped into enjoyment. I have a standing bet on with my very good friend, Alfred Hertz, that I can replace him any evening at the Metropolitan Opera House when a standard opera is to be given, and he can replace me as the musical director of Adele, and that at the end of the evening, honesty will force him to confess that he has had a harder time of it than I have had. I am not asking that the critic praise the musical director indiscriminately, but he ought not to ignore so important a factor in the success or failure of any play. Either he should be roasted 'with the reasons for the roast,' or he should be praised with reasons for the praise. It is stupid and it is provincial to review any musical play as if he did not exist."

Diva Wins First Prize for Recipe for Salad

NEW YORK, Feb. 28.—Frieda Hempel, of the Metropolitan Opera

House, who, like many blond frauleins, loves to show her skill in the kitchen, is happy because she has received a letter from Berlin notifying her that potato salad "a la Hempel," made after her recipe, was awarded first prize at the Berlin food show. Even the Kaiser ordered his chef to prepare a potato salad "a la Hempel" for the royal table.

This Female Playwright Objects to Female Suffrage

Talking to Molly Elliot Seawell, novelist and playwright, says an Eastern correspondent, is like uncorking a bottle of rare wine. Miss Seawell recalls the days one hears about—days when conversation was an art, when people talked books, art and travel without affectation, instead of talking slang, baseball and gossip, and when they read English and French classics instead of the social register and the fifteen-cent magazines. Miss Seawell, in her drawing-room, surrounded by family portraits, old prints, rare lithographs and books, is altogether one of the most delightful and distinguished figures in Washington society. In her study, during work hours, she is the zealous and conscientious worker. She has written many novels, short stories; has had three plays produced and is one of few present-day writers who has achieved that three-fold wonder—literary, popular and financial success. "You ask what training I received for a literary career," she said. "Why, I went to dancing school. It was the only sort of school I ever liked. My parents were too indulgent to me and allowed me to shirk going to school, which I disliked, and instead I browsed in the old library at the Shelter, the old place in Gloucester County, Virginia, where I was born and reared. Many of the books in that old library were selected for my great-grandfather by Thomas Jefferson, when he was minister to France in 1780, and it was a truly Jeffersonian collection with all the French philosophers of the eighteenth century well represented. I dabbled in them with much pleasure, but little understanding." It may be said that Miss Seawell is obviously the product of a library. She began writing at a very early age, and her first book, *Throckmorton*, was published in 1800. The same year she won a prize of \$500 with a short story for boys, *Little Jarvis*, the story of a little midshipman in the navy. This book was the precursor of three little navy books for boys, and these books are now selling in the eightieth thousand. The Navy Department named the torpedo boat destroyer, *Jarvis*, after the little midshipman dug out of history by Miss Seawell. She did not, however, wish to be known too much as a writer for boys, and since those early successes has written very little for the young. Her novelette, *The Sprightly Romance of Marsac*, won a prize of \$1000 offered by a newspaper in New York, and her short story, *John Mainwaring, Financier*, won a prize of \$1000 from the same journal. The *Sprightly Romance of Marsac* was afterward produced as a play by two well-known New York managers. Another one of these little French farces is *Papa Bouchard*, which, under the name of *The Pigeon*

House, is to be produced by another New York manager. "I oppose suffrage very earnestly," says Miss Seawell, "because I think a huge, helpless electorate of women enacting laws they cannot enforce is a menace to the country, and there are many other reasons why I think suffrage would be a hindrance instead of a help to women. There is another thing to be said—women have not been so uniformly and brilliantly successful in solving their own peculiar problems that they can undertake to solve the problems of men. Consider the questions of domestic life—the 75 per cent of divorces sought by women, the general complaints about servants and many other conspicuous failures in fields where women should have succeeded."

MacQuarrie and MacKellar Prime Eastern Favorites

One of the most popular of the plays presented here last season, *George Broadhurst's Bought and Paid For*, was offered at the Walnut last night. Visually, and in their histrionic qualifications, George D. MacQuarrie and Helen MacKellar practically duplicate the previous work here of Charles Richman and Julia Dean in the roles of the millionaire and his telephone girl wife. But Miss MacKellar infuses more of womanly sweetness into the rather ungrateful part of the wife than did her predecessor in that role, and is generally more satisfying in it. Mr. MacQuarrie also plays the character of Stafford with a trifle more conviction that did Mr. Richman.—*Philadelphia Press*.

Glee Club Quarantined

ALBUQUERQUE, N. M., Feb. 25.—Twenty-eight members of the University of Missouri Glee Club, traveling in a private car, were quarantined here this afternoon when it became known that two students had smallpox. The singers have been appearing at cities on the Santa Fe lines upon that railroad's reading-room entertainment course. They were en route from Los Angeles to Columbia, Mo.

Schumann-Heink-Rapp Raps Her Husband

CHICAGO, Feb. 20.—The divorce bill filed here by Mme. Ernestine Schumann-Heink-Rapp, the grand opera singer, against William Rapp, Jr., of New York, was amended by permission today and now contains a statutory charge against Rapp. "K. E. Deane" is the name given in the amendment as that of the woman in the case. Rapp was alleged to have been acquainted with her in New York in 1912 and 1913.

American Basso Dies After Operation

NEW YORK, Feb. 26.—Putnam Griswold, American basso and member of the Metropolitan Opera Company, died today in a private sanitarium here. He was operated on for appendicitis on Feb. 10.

Family Life of the Broadhursts Ended

NEW YORK, Feb. 25.—George Broadhurst, the playwright, who has received over \$500,000 in royalties from *The Man of the Hour* and *Bought and Paid For*, was sued in the Supreme Court today for separation by Mrs. Ida Reynold Broadhurst, who alleges that he husband abandoned her and now gives her only \$500 a month alimony. The complaint states that the couple were married on November 23, 1887, in Chicago, and have a daughter, Lillian, and a son, Basil. Mrs. Broadhurst alleges that her husband left her on November 29, 1912, and since has been living openly with a woman known as "Diva Kirelda." Mrs. Broadhurst says her husband has a large income and alleges that the \$500 a month he is paying her and her daughter is insufficient, considering her husband's circumstances.

Bookings Moved to Vancouver

Keating & Flood signed a contract recently with George J. Mackenzie lessee of the Avenue Theatre in Vancouver, B. C., to open at that house for an indefinite period. The Tivoli company, headed by Harry Cleveland, Myrtle Deloy, Jack Westerman, Allen Lewis, Harry Bowen and Drena Mack started the season at the Vancouver house Feb. 16.

Be Careful When You Book Riverbank

Hugh O'Connell, leading man of The White Slave Traffic Company, writing from Dinuba, says business was good in that town, even at one day's billing, and the show pleased. Continuing, O'Connell writes: "If you ever book Riverbank, send the troupe on Wednesday or Saturday, as there is a large sign in the hotel there that reads: 'Hot water in bath room from 4:00 to 6:00 p.m., on Wednesday and Saturday'."

Get Married? Nay, Says Billie

NEW YORK, Feb. 20.—Billie Burke this afternoon denied the report that she is to succeed Anna Held as the wife of Florence Ziegfeld. "There is not a word of truth in it," said Miss Burke. "I am not thinking of getting married to Mr. Ziegfeld or to anybody else. Mr. Ziegfeld is a charming man."

In Brief

Willette Kershaw flew into a huff last week and resigned her job with the Princess stock in New York. * * * Blanche Duffield has divorced Jack Conway. * * * Alice Nielsen will return to comic opera. * * * Famous Princess Stock of New York, presenting one-act plays, comes to Coast this summer.

JIMMY BRADFORD, ahead of The White Slave Traffic, sends word that the company is doing nicely in the San Joaquin Valley.

Dates Ahead

BISHOP'S PLAYERS. — In Rock, Ye Liberty Playhouse, Oakland.

CLAMAN PLAYERS—Willows, March 2, and week; Redding, 9, and week.

FINE FEATHERS (H. H. Frazee, mgr.)—Boston, March 1-14; Salem, 15; Concord, 17; Augusta, 18; Lewiston, 19; Portland, 20-21; Worcester, 23; Springfield, 24; Waterbury, 25; New London, 26; Lowell, 27; Newport, 28; Hartford, 30-31.

JULIAN ELTINGE CO. in The Triline Girl (A. H. Woods, mgr.)—Philadelphia, March 2-14; New York City, 16, indefinite.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady) — Winnipeg, March 9-14; Minneapolis, 23-28; St. Paul, 30-April; Milwaukee, 13-18.

MUTT AND JEFF IN PANAMA (Chas. A. Williams, mgr., Wm. Garren, bus. mgr.)—Tacoma, March 8, and week.

NASHVILLE STUDENTS — Brawley, March 9; El Centro, 10; Holtville, 11; Calexico, 12; Imperial, 13.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

THE PRINTER OF UDELL'S (Gaskill & McVitty, Inc., owners)—St. Peter, March 7; New Ulm, 8; St. James, 9; Fairmont, 10; Blue Earth, 11; Wells, 12; Winnebago, 13; Mankato, 14; St. Cloud, 15; Northfield, 16; Postville, 17; Winona, 18; Rochester, 19; Fairbault, 20; Stillwater, 21; Eau Claire, 22; River Falls, 23; Menominee, 24; Marshfield, 25; Stevens Point, 26; Merrill, 27; Wausau, 28.

THE DIVORCE QUESTION (Rowland & Clifford, props.; Fred Douglas, mgr.)—Atlanta, March 9-14; Nashville, 16-21; Louisville, 23-28; St. Louis, 30-April 4; open, 6-11; Chicago, 13-27.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Vincennes, March 7; Robinson, 9; Eldorado, 10; Metropolis, 11; Harrisburg, 12; Marion, 13; Benton, 14; Carbondale, 16; Chester, 17; Duquoin, 18; Centralia, 19; Vandalia, 20; Greenup, 21; Effingham, 23; Mattoon, 24; Charleston, 25; Tuscola, 26; Monticello, 27; Decatur, 28; Springfield, 29; Beardstown, 30; Mt. Sterling, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Newark, March 7; Wooster, 9; Elyria, 10; Norwalk, 11; Tiffin, 14; Ottawa, 16; Kenton, 17; Bucyrus, 18; Springfield, 19-21; Ft. Wayne, 22; Hartford City, 23; Muncie, 24; Elwood, 25; Tipton, 26; Frankfort, 27; Lafayette, 28; Kokomo, 30; Peru, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Akron, March 6-7; Cleveland, 9-14; Detroit, 15-21; Pittsburgh, 23-28; Cincinnati, 29-April 4.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Corsicana, March 7; Ft. Worth, 9-10; Bonham, 11; Denison, 12; Gainesville, 13; Durant, 14; Ada,

15; Chickasha, 16; Mangum, 17; Hobart, 18; Lawton, 19; Waurika, 20; Norman, 21; Sapulpa, 22; Chandler, 23; Guthrie, 24; Oklahoma City, 25; Enid, 26; El Reno, 27; Shawnee, 28; Tulsa, 30; Caney, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—McCook, March 7; Norton, 9; Smith Center, 10; Mankato, 11; Downs, 12; Osborne, 13; Beloit, 14; Concordia, 16; McPherson, 17; Sterling, 18; Larnod, 19; Stafford, 20; St. Johns, 21; Hutchinson, 23; Salina, 24; Herington, 25; Manhattan, 26; Wamego, 27; Topeka, 28; Lawrence, 30; Ottawa, 31.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

THOMAS E. SHEA CO. (A. H. Woods, mgr.)—Louisville, March 8-14; Rochester, 16-21; Toronto, 23-28; Philadelphia, 30-April 4.

TRENTINI in The Firefly—Seattle, March 9; Victoria, B. C., 16-17; Vancouver, 18-19; Everett, 20; Tacoma, 21.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., Miss Illington Company, (American Play Company, mgrs.)—Santa Fe, March 7; Trinidad, 8; La Junta, 9; Denver, 10-14; Salt Lake City, 16-17; Ogden, 18; Sacramento, 20-21; San Francisco, 22-April 4.

WITHIN THE LAW CO., Miss Ware Company, (American Play Co., mgrs.)—Pittsburg, Penn., March 2-14; Columbus, 16-21; Cincinnati, 22-28; Detroit, 30-April 4.

WITHIN THE LAW CO., Special Company, (American Play Co., mgrs.)—Elizabeth, March 9-11; Providence, 16-21; New York, 22-28; Brooklyn, 30-April 4.

WITHIN THE LAW CO., Eastern Company, (American Play Co., mgrs.)—Waterloo, March 7; Dubuque, 9; Clinton, 10; La Crosse, 11; Winona, 12; Duluth, 13-14; Superior, 15; Eau Claire, 16; Omaha, 22-28.

WITHIN THE LAW CO., Southern Company, (American Play Co., mgrs.)—Dallas, March 9-12; Waco, 13; Austin, 14; San Antonio, 15-17; Houston, 18-19; Galveston, 20-21; Shreveport, 23; Vicksburg, 24; Greenville, 25; Greenwood, 26; Yazoo City, 27; Jackson, 28; New Orleans, 29-April 4.

WITHIN THE LAW CO., Western Company, (American Play Co., mgrs.)—St. Petersburg, March 7; Tampa, 9; Gainesville, 10; Brunswick, 11; Waycross, 12; Fitzgerald, 13; Americus, 14.

WITHIN THE LAW CO., Northern Company, (American Play Co., mgrs.)—Galesburg, March 7; Muscatine, 8; Monmouth, 9; Washington, 10; Centerville, 11; Albia, 12; Grinnell, 13; Iowa Falls, 14; Independence, 16; Manchester, 17; Galena, 18; Buscoba, 19; Stoughton, 21; Watertown, 22; Stevens Point, 23; Grand Rapids, 24; Morrill, 25; Wausau, 26; Menominee, 27; Stillwater, 28; Northfield, 30; Rochester, 31.



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PEG O' MY HEART B—Southern.

PEG O' MY HEART C—West and Pacific Coast.

PEG O' MY HEART D—Northern.

PEG O' MY HEART E—Middle West.

THE BIRD OF PARADISE by Richard Walton Tully.

THE TIK TOK MAN OF OZ by L. Frank Baum and Louis Gottschalk.

The Majestic Theatre

The Morosco Theatre

The Burbank Theatre

The Lyceum Theatre

The Republic Theatre

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link. One is inclined to feel grateful to the publishers who are valiantly assisting the several "drama uplift" organizations, by affording an opportunity for playgoers to read and study the works of the leading dramatists of the day, but we feel that the exception should be taken to the exclusion of all American dramatists in Mr. Hale's book. Conceding all merit to the dramatists chosen for consideration by the author, we protest that the literary theatre has received valuable contributions from our own dramatists, and it is natural that we should expect of our native commentators some recognition of that fact.

RAY D. WHARTON is the new manager of the Margarita Theatre, Eureka, and his house staff is as follows: Ruth Young, cashier; O. F. Boyer, musical director; M. D. Eddy, publicity; Cecil McKay, stage manager; L. Trimmer, asst. stage manager; T. A. Conway, properties; D. Case, head usher.

A Protest is Due

The seventh printing of Dramatists of Today, by Edward Everett Hale, Jr., is announced by the publishers, Henry Holt & Co., of New York. Mr. Hale, who is a writer of clearness and discrimination, has included many new dramatists in his present volume. It is a valuable contribution to dramatic literature, especially to the lovers of modern standard drama. The dramatists especially considered are Rostand, Hauptmann, Suderman, Pinero, Shaw, Phillips and Maeter-

Sullivan-Considine Circuit Reported Sold

CHICAGO, March 2.—Two hundred American theatres and all the business of the Sullivan-Considine vaudeville circuit has been purchased by Marcus Loew, Adolph Zukor and Joseph M. Schneek, of New York, and Aaron Jones, of Jones, Linck & Schaeffer, of Chicago. The price is in the millions, for many of the theatres and sites were purchased outright. The new combination will be able to book vaudeville artists solid for nearly three years, or twice the time any organization has heretofore controlled. The purchasers are now on a tour of the circuit. They will visit Zukor's plant of the Famous Players Film Company in California. The deal was concluded in New York Saturday.

Some months ago, John Considine, who owns the bulk of the stock of the circuit, said he would be willing to sell if he got his price, which was in the millions. For the past year Mr. Considine has been investing heavily in California real estate and having the time of his life at his breeding farm at Woodland, and it appears plausible that he has turned one of the biggest, if not the biggest, theatrical trick of years.

Correspondence

SALT LAKE CITY, March 3.—Carl Mollerup last Sunday afternoon gave a band concert at the Garrick Theatre, a 30-piece band of soloists under his direction drawing a fair audience. Mrs. Stella Angell Fletcher acted as soprano soloist. Frank Jonasson, who has been out with Reynolds' The Deep Purple show, and well remembered here for successful stock engagements at various houses in the city, is back and will rejoin the Utah Theatre Stock Co., opening with next week's bill of A Texas Steer. Willard Mack and Marjorie Rambeau will close as leads at the Utah Theatre in stock, after a term of months that took in the entire season thus far. Mr. Mack has not decided just what he will do, having tentative plans to rejoin the Alcazar Company in San Francisco or the Universal Film Company's forces in California, the latter with the idea of perpetuating some of his own writings. A conference with Mr. Swanson of the film company will decide the matter definitely. With the close of Willard Mack and his wife at the Utah, Hallett Thompson, who made distinct successes in The Right of Way and The Thief, and Thais Magrane, who did well in The White Sisters, will head the stock company. After the strenuous week at the Salt Lake Theatre closed, Manager Pyper and his lieutenants are resting all of this week, making preparations though for the big business that Milestones is anticipated to draw. E. H. Sothorn gave If I Were King and Hamlet to representative audiences the latter part of last week. The Utah Theatre Stock Co. is offering The Open Range, from the pen of Willard Mack, he himself playing the leading role. This play is really God's Country, re-written to put some snap into the plot and action. Orpheum is headlined by Nance O'Neil in The Second Ash Tray, a very pleasing sketch. Others: Bert Fitzgibbon, Albert Von Tilzer and Dorothy Nord, Valmont and Reynen, Martin E. Johnson's Travelogues and the Pantzer Duo. Empress headlined by Big Jim, the dancing bear. Others: Maurice Freeman, Frostick, Hume and Thomas, Williams and Warner, Charles C. Drew, Pantages bill headlined by The Riding Costellos, a circus bareback riding act with two dapple greys. Walter Terry and his Fiji Girls, in the musi-

cal oddity, Cannibal Isle, come in for second honors, though the Billy Gould Newsboy Sextette gobble up honors from point of local appreciation. Others, Lyons and Cullum and Allegro. Princess is offering musical comedies of the two-a-night versions, this week's attraction being entitled Ikey's Honeymoon, perhaps the most laughable skit since Sam Loeb took charge of the house several weeks ago. Mr. Loeb himself plays the leading part of Ikey the Jew, and Will Wagg as the constable with the inevitable whiskers gets good hands for his clever work. Celeste Brooks in The Girl in the Heart of Maryland makes a big hit. This clever lady does not depend entirely on her voice and mannerisms, but makes it a point to dress each week's part in the height of fashion, and the beautiful gown worn this week is no exception. The chorus is seen to advantage in several attractive numbers. The Hotel Utah Grill is offering De Hilde and Edwards, exhibition dancers, and Collins, Mack and Raymond, harmony and character trio, as the cabaret attraction. Maxim's Cafe still continues to draw heavy, such a popularity has their diversified cabaret entertainment attained.

R. STELTER.

CARSON CITY.—Grand Theatre (W. S. Ballard, mgr.)—By far the best professional dramatic affair we have had for many months was The Wolf, Feb. 27. An excellently balanced company held the attention of the audience throughout the entire play, the audience not interrupting the action by applause, but demonstrating its pleasure at the end of each act, a habit the Carson audiences have. Fred Cantway, as Jules Beaubien, was master of the character. Everybody hated Wm. McDonald in the play; everybody praised John Pringle for his rendition of the part. Eskel Gifford's Andrew McTavish was thoroughly the old Scotchman. Neil McKennon's Baptiste won the approbation of the French Canadian contingent present. Clyde Watson's part was most creditably done. Jessica Ray was admirable as Hilda McTavish. She possesses that "most excellent thing in woman," a pleasing voice, and if the company should ever visit this section again, it may be sure of a crowded house. Antony and Cleopatra pictures March 1, to capacity house. Amateur performances are always interesting to the friends of the performers, and the play given Feb. 23, under the aus-

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pices of Custer Relief Corps was no exception. The play selected was The Butterflies, a difficult piece for amateurs, but, thanks to the able direction of E. D. Vanderlieth, deputy state treasurer, it was a most gratifying success. C. N. Clarke, of the state police force, had the male lead, and in every particular did he fill the part. Possessed of fine stage presence, easy in manner, and with a remarkably fine voice, under excellent control, he won the hearts of every one in the audience. In fact, the general verdict was that he appeared to have stepped from the screen of the leading moving pictures, and what greater compliment can be paid an actor in these days of the photoplay? W. H. Cavell portrayed to the life the wealthy friend, Andrew Strong, and made love so modestly and bashfully that no one would ever imagine him to be a man of family in private life. G. H. Meyers, a veteran of the civil war and an active member of Custer Post, was persuaded to accept the part of Hiram Green, the rich, uncultured, but kind-hearted old man, and not a flaw could be found in his perception and rendition of the part. Max Stenz was given the difficult role, particularly to an amateur, of a partly intoxicated young man, and Max not only did that remarkably well, but he also looked the part of the rich young fellow with no aim in life but a general good time. Clyde Heidinger made the best of a very small part, and Jack Richards simply had to appear on the stage to elicit loud and prolonged laughter. Jack is an actor born, sure. Mrs. Nettie Quill made a handsome widow, and finally won the heart of old Hiram Green in fine fashion. Mrs. Ethel Roy, daughter of Sam Davis, the humorist, was a captivating Susanne, and never for a moment forgot that she was the light-hearted, generous, well-meaning daughter of Hiram Green. Stella Colcord, daughter of ex-Governor Colcord, as Mrs. Beverly-Stuart Dodge, was as self-possessed and coolly calculating as any Beacon Hill matron could possibly be. Mrs. Liva McCabe, daughter of ex-Congressman Bartine, was a sprightly Miriam Dodge, her deep voice possessing wonderful carrying power and adding greatly to the character. Beautifully set scenes, elegant costuming and many picture effects in posing made the entire performance an unqualified success. The proceeds are to go towards the purchase of flags for the battleship, Nevada. A. H. M.

STOCKTON, March 2.—Yosemite Theatre: Next Monday Robin Hood will be the attraction. The Wolf comes 8 for two performances. Orpheum: The Wednesday and Thursday bill is Billy Rogers, Gertrude Barnes, Maxine Bros., Phillips and White, Helen Gannon, Hans, Robert and Demarest and Chabot. Kirby Theatre: Dick Wilber opened a season here Sunday with his stock company, presenting The Black Flag. His company is excellent. Billie Quinn is a hand-

some leading man; Dorothy Douglas is an attractive and earnest leading woman; George Johnson is a good "heavy," and Zoe Bates is a clever all-round actress. Marshall Zeno and Armine Lamb are also good reliable actors. Two bills will be given weekly, the mid-week change being made on Wednesday.

Missouri Girl Coming

Joe Rith sends the following agent the money-making Missouri Girl: "Albany, Ore., Mar. 2: Well, we are on our way to the big town, so will see you soon. So far this season has not been a turn away, but nevertheless The Missouri Girl always gets a little more than the rest, for which I am very thankful. Al. Oake will be in to see you when he passes through. We have a very good cast this year and the show is giving great satisfaction. Frank F. Farrell, as Zeke, and little Miss Mildred Ford plays Daisy, and Harry Gormand (late Gormand and Ford) is doing the heavy. Bill Milliken, Max Bagley, Catherine Cameron (Rith), Bernice Cole and the little fellow with the bank roll, Jody Rith, and Al. Oake, ahead, with M. H. Norton in the Chicago office, make up the show.

White Slave Traffic Experiencing Fairly Good Business

Al. Alden, manager of The White Slave Traffic, writes a very interesting letter from the San Joaquin Valley, telling of one unique incident connected with their visit to La Grande. He writes: "Business in Lathrop, Riverbank and Altvater was fierce on account of storm. In Riverbank our share was \$3.25. Had a nice house in Le Grande on Sunday night, notwithstanding the storm. Show very much enjoyed, and they want a return. We got in there at 1 o'clock, but could not get anything to eat because the proprietor was having a birthday party. No restaurant in town and all stores closed, so we routed out a storekeeper and got a lot of canned stuff and went over to the hall and ate it with our fingers. Some fun! We had to get out at 6 a. m., but the station was not open and the train does not stop, so we built a fire on the track and stopped the train and put the trunks on ourselves. At Clovis business was fierce. Went into Dinuba and had a big house. Evans of the theatre in Dinuba says to refer all managers to him. He likes the show and the people very much. Very nice fellow. You would hardly know the show now; it is much improved. All of us are doing specialties, also have the tango and a piano player."

The Franch Rich (Western) Company, headed by Shirley Lewis, closed in Oregon City, Ore., February 18th. Poor business through the Willamette Valley was the cause.

Charley King and Virginia Thornton are Pleasing Greatly at the Hippodrome, and the Little Theatre is a Memory—Too Bad for Los Angeles

LOS ANGELES, March 4.—It is with regret that we note the fact that the Little Theatre closes its doors on Saturday night, the venture proving a failure. * * * Although it was rumored that Alphin and Workman had leased the Century Theatre from A. Quinn, that gentleman strenuously denies it. * * * Wm. Morris, the well-known manager of many years of the theatrical world, has been in Los Angeles, arriving with Harry Lauder, with whom he has been vacationing. * * * Yvette Mitchell, an Egan School pupil, will have a tryout with Fred Woodward and Frank Moore, of Tik Tok fame, at the Orpheum before very long. *

* T. Daniel Frawly is in town, probably viewing Pretty Mrs. Smith. * * If Mr. Eyton of the Morosco forces, upon his trip to San Francisco, discovered any reason for the long delayed appearance of Marie Dressler, he has not disclosed it. The Candy Shop has returned to us, for which we are not sorry, and How D'ye Do is also repeating its little to Los Angeles acquaintances, as it has been decided to close the show after this town. * * * The San Carlos Opera Co. will not come to the Majestic as announced, according to the statements of Chas. P. Baker. * * * Musical Director Hoffman of The Candy Shop returns to us with a bride, Miss Baker, at one time of the company, whom he married at Sacramento. * * * Edna Mason of the "movie" world again starts suit against Tom Poste for divorce, and accuses Attorney Riccardo, who now has troubles of his own, of withdrawing the suit without her consent. * * * The Burbank loses one of its most valuable members when Harrison Hunter goes with the Pretty Mrs. Smith Co. to Boston, playing one of the husbands, the role being changed to suit him, for while Mr. Hunter may have a very wonderful speaking voice, his singing voice is far from what it should be. Walter Catlett will supply his place in Rita's Romance, which will be put on next week, and bring Selma Paley back to the Burbank stage.

BURBANK.—Pretty Mrs. Smith lingers long enough to show off her new husbands, the Boston members of the company having arrived and are giving this last week's performance. The new husbands are worthy support for Miss Gordon, and the company will leave next week for the East, to make its bow before the Boston footlights.

EMPRESS.—Heading the bill is A Day at the Circus—monkey, dog and mule—to delight the heart of the young and stir the memory of the grown-ups. Joe Whitehead, an erstwhile musical comedian, is a sure cure for a case of dark blues, and his fun flows on with increasing swiftness. The Fighter and the Boss is an interesting little sketch, in which Richard Milloy portrays an ex-pugilist with a character touch that is satisfying, and Geo. Mackey takes the part of William Thompson, candidate for governor, and is able

support. Sylvester is a dealer in magic, and while he hands out some new and some old, he keeps up a running fire of comment that bars criticism. Katherine Klare sings the songs of Old Ireland in such a way as to bring much applause. Barton and Lovera keep things moving with a lot of nonsense, well delivered, and Keystone pictures close the bill.

HIPPODROME.—Ten different varieties of interest constitute this week's excellent bill. The Seven Sicilians draw forth many melodies from the accordeon, to the supreme delight of all. The Light Opera Four also offer music, giving selections from the always popular Bohemian Girl. Johnson and Wells, blackface artists, return to sing and dance their way into the admiration of their audiences. It makes no difference whether Bonnie Leonard hails from "Australia" or Hottentot, she makes good with her nonsense called At Play. Charley King and Virginia Thornton supply the romance to the bill with When Love is Young, an interesting playlet. Art Boden & Co., in Arizona Days, give a rousing exhibition of broncho busting and lassoing and all the cowboy pastimes. The pictures of the Vanderbilt and Grand Prix races are excellent.

LITTLE THEATRE.—James Montgomery's very good comedy, Come Home, Smith, is in its last week.

MAJESTIC.—With all its former charm, The Blue Bird, Maeterlinck's tale of joy and youth and happiness, returns to bring all three to the happy spectator. We again follow Tytyl and Mytyl in their search for the Land of Happiness through a succession of pictures that are beautiful pantomime. Few changes have been made in the cast. Burford Hampden is the same delightful little player. Editha Kelly as Mytyl has all the ease and grace of a mature actress. Chas. Hampden and Ethel Brandon are impressive in the roles of the parents. Alice Butler as the fairy Berylune is charming. Cecil Yapp, who created the role of the Cat, is still making it one of interest. Harriet Sterling, W. H. Denny, John Sutherland, Dore Davidson and others are admirable support.

MOROSCO.—The Candy Shop returns with Rock and Fulton and all the little girls, to give delight and add interest to the week's attractions.

ORPHEUM.—Stick your finger in this week's pie and you are sure to pull out a plum, for the bill is full of 'em. Willa Holt Wakefield returns to become more beloved than ever. Leo Carrillo, so well known locally for his swimming stunts, story telling prowess and ability as a cartoonist, returns to his own country and countryman's adulation. Eddie Leonard also comes back to us with his able partner, Mabel Russell, to help him sing, dance and joke through a very merry 20 minutes. The Double

Cross, written by Will Irwin, has been made into a very thrilling little sketch with its tale of New York police life; no interest is lost because of the capable acting of Gerald Harcourt, Frederick Wallen, E. B. Eddy and Fred Maxwell. W. H. Murphy and Blanche Nichols create a lot of fun with a skit called The School of Acting. Dr. Carl Herman toys with electricity in a careless manner, mixing his science with comedy when he induces some young men to come forth from the audience—clever comedians these young men. J. Burlington Riggs sings a number of Scotch songs in excellent voice and Scotch kilts. Coleman's dogs and cats prove vastly entertaining.

PANTAGES.—The word Vice, on lurid yellow paper has decorated the fence posts for some time, and proves to be just as lurid, but very interesting as a sketch based upon the late New York investigation relative to life in the underworld, and is as disagreeable as it is teaching. Little Hip, Napoleon the Great and Sally are a trio whose antics bring forth increasing mirth as they proceed. Little Hip is an elephant who does not seem to mind the familiarities of Napoleon, a huge chimpanzee, while Sally, another chimpanzee, makes an able assistant. Walter Leroy and Emily Lytton contribute an amusing skit called A Horse on Hogan, containing an opportunity for Leroy to demonstrate his imitative powers. The Three Jahns are three wonders when it comes to clever balancing tricks. Rice and Franklin sing and patter, and call it Won by Ten. The Sylfonos play upon the xylophones (even the name spells harmony), and the motion pictures close an excellent bill.

REPUBLIC.—Florence Stone is playing a daring one-act playlet dealing with the often used triangle, called The Chameleon. Miss Stone calls upon her emotional power to its fullest extent and is never found wanting, grave and gay, shy and bold, passing from one to another with a finish that has always marked her work. Les Kelliors have an amusing circus act. La Follette & Co. follow with musical illusions, the Lowe Musical Trio are talented musicians, Uline and Rose sing and patter, Summer and Morris put over some clever songs and nonsense, and Pearl Rosenthal gets plenty of rag-time tunes out of the accordeon. N. B. WARNER.

OAKLAND, March 2.—The notable event of the week was the re-appearance at Ye Liberty of Isabelle Fletcher, one of the most popular leading women ever connected with the Bishop company. Her entrance Monday evening was the signal of a spontaneous outburst of enthusiasm and her reception was one that she will long remember. Chas. D. Ayres, an actor of great ability, also joined the company, and likewise made his first appearance Monday evening. The play chosen for this important event was Kindling, a gripping drama from the pen of Chas. Kenyon. Miss Fletcher appears in the role of Maggie Schultz, in which she scored a material success with a finished characterization and well deserved the applause she received. Mr. Ayers plays Hein-

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rich Schultz with admirable strength and consistency and appeared to great advantage at every turn. Annie Mack Berlein, a member of the original Kindling company, was especially engaged to play her old role of Mrs. Bates, the Irish washerwoman. She was tremendously good. J. Anthony Smythe made the most of the thankless role of Steve Bates, and Walter Whipple and Frank Darien were also good as Mr. Howland and Dr. Taylor. The Donovan of Max Waizman was clever. Mina Gleason as the settlement worker proved one of the most fascinating characters of the play. The production is one of the best of the Bishop season and the enthusiasm, which called up the curtain again and again, betokened a more than appreciative audience. The attendance has been the best for some time. Mrs. Bumstead-Leigh will follow. The Inside of the White Slave Traffic, based on Government investigation, is being shown this week at the Macdonough. The pictures are interesting and should prove a source of instruction to all who see them. Harry Lauder comes 9th for just one performance and then Robin Hood, 10-11. Manager Ebey of the Orpheum has a great headliner this week in George Damerel, of Merry Widow fame, and a bevy of pretty and talented girls, who appear in a musical fantasy, The Knight of the Air. It makes a big hit and forms the nucleus of a strong bill. Chas. Wright, Young and Jacobs, Anna Lehr, Martinetti and Sylvester, Marie Bishop, Sylvie Logan, Chick Sale and Louis Hardt. Pantages also have a good program, consisting of Twenty Minutes in Chinatown, George Sontag, Eight Uyenos, Millard, Kennedy and Christie, Dreyer and Dreyer, Lillian Watson, and Monahan. Poppy Land is the title of Dillon and King's offering at the Columbia. Jack Wise and Vera Vaughn, attired in Colonial costume, get a hearty hand for their Hands Off Waltz. The songs are frequently encored. Manager Wright of Pantages was arrested Monday evening by the Labor Commission on a charge of violating the child labor law. Two Japanese children, belonging to the Eight Uyenos, who have appeared unmolested in many cities in the United States, formed the grounds for complaint. LOUIS SCHEELINE.

Lorimer Percival has left the Percival Show in the valley, but the show is still going to fair business.

A thief rifled the dressing-room of two women ushers and Inez Rogers at the Savoy Theatre Sunday afternoon, and stole something like \$30 and a silver vanity box. Stella Gillett and Mrs. J. S. Ream, ushers, were the victims.

Correspondence

NEW YORK, March 1.—There is a new prima donna in our snow-swept village. Her stage name is Margaret Romaine, her sister's name is Hazel Dawn and her family name is Tout. Still, by any other name, she would have sung as well. She arrived at the Forty-fourth Street Theatre last week with *The Midnight Girl*, and the success she won—thanks to the splendid soprano voice with which she is blessed—was as positive as it was immediate. Even though she sang opposite that superb bulwark of self-confidence, George MacFarlane, she never worried a bit. Rather gloried in the experience, in fact. She was as well poised as he, and her voice was as true and as responsive to her mood as though she had been singing in recital before a crowd of friends. Miss Romaine has not the fragile beauty of Miss Dawn, who has just left the cast of *The Little Cafe* because a certain party got terribly on her nerves, but she has more than a fair share of comeliness. She is a brunette, where the other is a blond, of trim figure and pleasant smile. A decided acquisition, if you should inquire of this writer, to the short list of light opera prima donnas now singing in this country. Her voice is flexible, of generous range, and gives evidence of the training and experience she has had singing in opera in Paris, where she studied. *The Midnight Girl* itself is a big, lively, gayly-costumed and more than ordinarily tuneful musical comedy—the most promising musical hit, we should say, the Forty-fourth Street Theatre has had. Being by the authors of *Adele*, its music has something of the same simple, delightful charm. The background of adventure is the familiar one of mistaken identities—three gay-dog Frenchmen bearing the same name become involved in three separate affairs, and collide with the customary complications at the same honeymoon hotel. There is a suggestion of originality in the development of this plot, and nearly all the songs are fitted into the story as they should be. The hotel scene with a welcoming chorus of waiters for each guest that arrives, is full of fun, and the injection of the cabaret atmosphere by making the heroine a reformed star of the midnight lobster halls, lends that atmosphere of life, liberty and the pursuit of purchasable happiness without which the librettist's world would be a mockery. The cast is filled with talent and what the baseball boys will soon be speaking of as "pep." Mr. MacFarlane is singing especially well just now, and is given several chances to score—mostly with love songs, which he can sing directly at the heart of any matinee maid within sound of his fine, resonant voice. Paul Ker repeats the excellently comic performance he gave in *The Million*, breaking frequently into song as a distraught operatic tenor; Eva Fallon purses her pretty lips for her pretty speeches and dances gracefully with Harry Delf, who improves as he goes along. Teddy Webb, Denman Maley, Clarence Harvey and George Schiller all take a shy at the comedy, with Webb and Maley in the lead; Zoe Barnett lends a cabaret voice to a cabaret song, Margery Pearson plays a bit as well

as it could be played, and Lionel Belmore lends an air of dignity as a pink-whiskered senator who straightens out the plot in the last act. The costuming is bright and elaborate, and the musical numbers, staged by Jack Mason, were popularly approved. A half dozen authors and assistants are responsible for *The Midnight Girl*, but Jean Briquet wrote most of the music, Edward Paulton and Adolf Philipp most of the English text. It was tried out in German earlier in the season at Mr. Philipp's Fifty-seventh Street Theatre. * * * There was another page added to the history of the play now called *When Claudia Smiles* when Blanche Ring moved from the Thirty-ninth Street Theatre to the Lyric last Monday. When Leo Ditrichstein first adapted this drama from the French, he called it *Vivian's Papas*, and the heroine was incarnated by Bessie Tyree and later by Hattie Williams in the revival at the Garrick Theatre. Miss Tyree retired from the stage and married shortly after the first production at the theatre in Thirty-fifth Street. It was not until Anne Caldwell sprinkled the play with her bright lines that it was heard of again. Blanche Ring was never more amusing than she is with the material this play offers her. It is, however, true that some gifted song writer ought to find a market for his wares here. Miss Ring's fun is so infectious that it has its effect in every song. The chorus appeared in the new colored wigs and gave further probability to the conjecture that these wigs will rarely be seen anywhere else except on chorus girls. When Claudia Smiles at the Lyric she will be able to please a much larger circle of her admirers than the smaller theatre could accommodate. * * * Sung for the first time this season, with Caruso as Dudolfo and Geraldine Farrar as Mimi, *La Boheme* attracted a far larger crowd of holiday enthusiasts at the special Washington's Birthday matinee than the Metropolitan Opera House could possibly accommodate. To comment on the musical proceedings hardly seems necessary. It may be said, however, that all the members of the cast, which included also Dinah Gilly as Marcello, Bella Alten as Musetta, Adamo Didur as Schaunard, Pietro Ondisio as Tar-pignol and Leon Rotheir as Colline, carried out their duties satisfactorily under the sympathetic direction of Giorgio Polacco, and that the two bright and particular "stars" of the afternoon dispensed their most luminous persuasions. The feelings of the audience were voiced by one habitue of the Opera House, who expressed her opinions tersely in these words: "That was some *Boheme*." It was a busy day for maestro Polacco, for he stood in charge again in the evening of *Madeleine*, which served as the first offering of the new double-bill entertainment comprising Victor Herbert's one-act operetta and Donizetti's *Don Pasquale*—an arrangement not altogether favorable to the American work. In the Herbert setting of Je-

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 E. L. WILLE, Mgr.

dine avec ma Mere, Mme. Frances Alda repeated her charming portrayal of the title role, with Paul Althouse, Andres De Seguro and the rotund Pini-Corsi as the three admirers, and Lenora Sparkles as the faithful Abigail, Nichette. In Donizetti's effervescent comedy, all delicacy, vivacity and humor under the influence of Arturo Toscanini's electrifying baton, Senorita Lucrezia Bori once more gave a captivatingly arch and vivacious impersonation of Norina. To interpret successfully two such different roles as the tragic heroine of *L'Armee del tre Re* and the light-hearted little ward of *Don Pasquale*, is proof of very unusual musical and histrionic powers. Antonio Scotti gave of his best to the part of Dottore Malatesta, which means a good deal; Antonio Pini-Corsi was an imitably amusing Don; Cristalli sang the music of Ernesto prettily; and Giulio Setti's choristers evoked stormy applause with their delectable performance of the servant's chorus. * * * What *Would You Do?* a new play by Augustin MacHugh, author of *Officer 666*, was produced last week at the Hyperion Theatre, New Haven. The piece is in four acts and deals with New York life and is an arraignment of alleged existing metropolitan conditions where women are spending more than their husbands' incomes in an endeavor to outshine socially and out-dress their friends. The cast includes Bessie Barriscale, Milton Sills, A. Byron Beasley, Gladys Wynne, Hattie Russell and Richie Ling. The piece will be seen in the Hudson Theatre, New York, opening on March 2nd, following the engagement of William Collier in *A Little Water on the Side*. * * * Along Came Ruth, which Mr. Savage produced at the Gaiety Theatre last week, is another managerial protest against the vice play. It brings us back into the fold of the comedy-drama again. The piece, in fact, is of the genre of *The Fortune Hunter*, which, moreover, it somewhat resembles in plot. It is an adaptation of a French play, *La Demoiselle du Magasin*, which has had a long run in Paris. Mr. Day, the adapter, has changed his locale from the French provinces to a small

town in Maine. There we are introduced to the rapidly failing furniture business of Israel Putnam Hubbard. To his store one day comes Ruth Ambrose, from "normal school," looking for work. She opens the door with her left hand and Hubbard, feeling that this will bring him luck, keeps her as his store girl. Hence the French title, *The Store Girl*. She does. Her beauty, cleverness and taste soon result in tremendous financial returns. The Hubbards are elevated. She has the courage to assist a young man who is booming the town and it becomes a city. And Mr. Hubbard, who has become most important in his own eyes, is the first mayor. He is not grateful to the store girl and he does not look with favor on his son's desire to marry her. But in the end it is pretty forcibly indicated to him that, that is the only possible course for him to pursue. Ruth gives Allan Hubbard her hand and the curtain falls. The play is packed full of wholesome comedy lines, homely sentiment, Maine dialect and village character types. It has certain affiliations with the George M. Cohan type of drama, but it lacks the punch of that distinctive American dramatist's plays. It is clean, good amusement, and it should be a worthy successor to the short list of plays which has been seen at the Gaiety. The acting was good. James Bradbury, as the furniture dealer, furnished most of the interest and entertainment which the evening afforded. He exaggerated his type a trifle for stage effect, but it was a keen performance. Joseph Kilgour, as the "blood" of the town, was sincere and also effective, and Frank B. Thomas made a juvenile role stand out. Edgar Nelson, as the store boy, was amusing. To Irene Fenwick was intrusted the role of the store girl, and she played it quite easily and naturally. It seems safe to prophesy that Ruth, the store girl, has come along to stay a while.

TOM B. LOFTUS and META MARSKY, who have lived so long in the north-west that they are practically strangers here, have returned to their home in Oakland, and may be seen in a veudeville offering.

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Mention Dramatic Review

Barry Norton

Verne Wilmer in The Crime of the Law
Management Bailey & Mitchell

Correspondence

HONOLULU, Feb. 17.—The second week of the Spaulding company sees The Politicians, a popular offering, and A Mixed Mix-Up. The Politicians has been presented at this writing. Spaulding, Chesbro, Jimmy Guilfoyle, Miss Wood, the De Van Sisters and Edith Newlin, not to mention Presley Norman, have become very popular. The chorus has been a sensation here. They are all pretty clever, and their deportment off the stage has caused much favorable comment. There are no serious affairs apparent in the company as yet, nor has any one fallen for the dusky Islanders. However, I am watching Jimmy Guilfoyle pretty closely.

PORTLAND, March 2.—Heilig Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.)—Mutt and Jeff, with plenty of laughs and a chorus of pretty girls and a clever musical score, was as entertaining as ever. There are many spectacular effects and the characters are as funny as can be. Needless to say, they played to immense audiences. Tonight Emma Trentini opens in the comic opera success, The Firefly, which will be the attraction for the week. The inside of the White Slave Traffic pictures, which have caused a sensation wherever they have been shown, follow. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—In The Littlest Rebel, Mayo Methot is the bright particular star about whom the play and players revolve, and in this part she scores a positive triumph. Mayo Methot, as Virgie, tugs at one's very heartstrings. Edward Woodruff is the Yankee colonel. Louis Leon Hall is Virgie's beloved Daddy Mans, hunted as a spy and saved by his little daughter; James Hester is an old slave; Mary Edgett Baker a before the war Southern woman, and Walter Gilbert as General Grant, are all excellent. The play is staged

in a flawless manner and the scene showing a battle on the road to Richmond is particularly effective. Lyric Theatre (Keating & Flood, mgrs.)—Ed. S. Allen, the popular Hebrew comedian, and company, return in a mirthful musical play, In Gay Paris. L. Erwin Ireland (Kid Irish), world's champion featherweight wrestler, in a scientific and instructive wrestling exhibition, is a special added attraction. Orpheum Theatre (Frank Coffinberry, mgr.)—Fritzi Scheff, Tudor Cameron and Johnny O'Connor, Sam Barton, Armstrong and Ford, Madge P. Maitland, Edward Gillette's Trained Monkeys, and Throwing Tabors. Pantages Theatre (John Johnson, mgr.)—Willa Turner in In Laughland, Frank Smith, Lora, Leon Rogee, Elliott and Mullen. Empress Theatre (H. W. Pierong, mgr.)—Seven Dancing Girls, Warren and Blanchard, Gladys Wilbur, Clark and Wrad, Partick, Francisco and Warren, and Spisell Bros. and Mack.

ALBANY, week Feb. 22.—Bligh (Bligh Amusement Co.): Sunday, Colgate's features to good business. Monday-Tuesday, Nixon's vaudeville road show to big business. Good show and pleased, featuring DeVoy & Co. in mirth, magic, mystery, and eight other good acts. Wednesday-Thursday, first appearance of the Mutual Girl in this city. This picture was popular with the large audiences and will be shown every week. Friday-Saturday, H. Fields in high-class musical act—fair; good business. Coming: Sunday, Colgate's features; Monday, March 2, The Missouri Girl. Rolfe (Geo. Rolfe, mgr.): First half—Sunday, Geo. Kleine Day to big business. Licensed pictures and good effects to good business. Last half—Thomas and Ruttgess, black face, in sketches—fair act; to good business. Pictures. Hub (Searls, mgr.): Universal program and orchestra, to fair business. M. E.

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Auditorium: California Entertainers to big business—good entertainers and pleased. Coming, March 4, Byron's Troubadours.

SALEM, week Feb. 22.—Bligh (Bligh Amusement Co.): The Frank M. Brown Musical Comedy Co. for a four nights' engagement to good business; good company and went fine. Exclusive Mutual pictures. The Missouri Girl shown Saturday, to good business; good show, well presented. Globe: Feature pictures and good effects makes this one of Salem's most popular picture houses. Ye Liberty (Salem Amusement & Holding Co.): Famous Players Co. pictures shown here Monday and Tuesday, to good business. Feature pictures balance of week to good business. Wexford (Salem Amusement & Holding Co.): High-class vaudeville acts and pictures to good business for the week. Grand Opera House (Salem Amusement Co.): Dark.

ROSEBURG, week Feb. 22.—Antlers: The Colonial Players in stock to capacity business for the week; popular company, presenting the latest in comedies and dramas. Looked indefinite. Majestic: Independent vaudeville acts and good pictures to good business. Nickelodeon: Pictures and effects to good business.

MEDFORD, week Feb. 22.—Paige: A. B. Basco Musical Comedy Co. in stock to big business for the week. This company is headed by A. B. Basco and "Curley" Confer, and includes about 25 in the cast. Basco is organizing a No. 2 company to play valley towns. Star: Independent vaudeville acts and Famous Players Co. pictures to good business for the week. It: Feature pictures to good business. Isis: Pictures and high-class vaudeville acts to good business.

TACOMA, Feb. 28.—George W. Wilson, of the Sothern company, came in a day ahead of the company to visit with relatives in this city. Miss Singer of the cast was also the guest of friends during the engagement. A large audience greeted Mr. Sothern at the Tacoma on Feb. 23, and thoroughly enjoyed the romantic If I Were King, so ably portrayed by Mr. Sothern and his fine support of players. Elizabeth Valentine won much favor. Feb. 24: A small audience greeted Madame Clara Butt and Kennerly Rumford in a well-chosen program, calculated to please all tastes. They were assisted by Wm. Murdoch, concert pianist, and Harold Craxton, accompanist. Feb. 25: An S. R. O. house, with many turned away greeted those old favorites, McIntyre and Heath, who brought back The Ham Tree, bigger and better than ever. These comedians never fail to please and the huge audience was thor-

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oughly satisfied. John Lorenz pleased in an eccentric character, some clever dancing was presented and the engagement an unqualified success. The Edison talking pictures will be seen at the Tacoma for a week beginning March 1. Emma Trentini comes March 21 in The Firefly.

The Thunderbolt, Arthur Wing Pinero's most powerful play, will be seen at the Alcazar Theatre during the Kelcey and Shannon season. This play was one of the sensations of the New York Theatre, the millionaire's playhouse in New York.

Billie Burke, in The Promised Land, will make a tour of the West and include this city, playing an engagement of two weeks at the Columbia Theatre.

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Kathryn Lawrence

Sometimes it is a long time waiting for a chance, but probably the wait is responsible for the result when the chance does come. Miss Lawrence, a very talented young woman who has been pegging along here in stock and on the road for several years, has found her chance in the new Alcazar piece, Her Soul and Her Body, and is one of the big hits of the show. She is a clever character woman, possessed of a rare sense of humor and an intelligence that always shows in her work. Her future is assured.

New York Theatres Go Into Pictures

The Bijou, Carnegie Lyceum, The Park, Weber's, are all playing moving pictures in New York City. The Herald Square, The Broadway, likewise The Casino, The Garrick, The Fulton and the Gaiety will soon follow suit.

Money is Attracted to James K. Hackett

NEW YORK, March 3.—Mrs. Minnie Hackett Trowbridge died at her home here this morning from the effects of a stroke of apoplexy suffered more than five years ago. In consequence, by a strange combination of circumstances, James K. Hackett, the actor, will inherit the bulk of an estate valued at nearly \$2,500,000. The woman who died desired above all things that some other persons should inherit her property. She had never received him at her home; she had declined to hold any communication with him; she had expressed totally different purposes and plans for her money, yet for three years, other relatives, her warmest personal friends, lawyers and financial institutions who had the management of her property have known that the actor must inevitably receive the bulk of it. Hackett will receive the money because, as uncle of Mrs. Trowbridge he is the nearest of kin and entitled to a residuary estate which had been bequeathed to her husband, Francis E. Trowbridge, who died in 1910. Suffering from aphasia at the time, Mrs. Trowbridge was the following year declared incompetent by the courts, which made it impossible for her to make a new will, although in lucid intervals it was a matter of poignant grief to her. She had as cousins, A. Oaklie Hall, Mrs. George Peabody Wetmore, wife of the United States Senator from Rhode Island, and Miss Alice Keteltas, whom she

loved, and Mrs. James L. Clancy, who had devoted years of her life to soothing her and making her comfortable, but she could not do anything for them out of affection, except that which had been done by a specific bequest in the will of 1907 or 1908. It may be that the operation of the law will give these cousins something out of some portion of the estate, but it was agreed today that the bulk of it will go to Hackett. Mrs. Trowbridge was the daughter and only child of John K. Hackett, a distinguished lawyer, for years Recorder of New York City. He was the son of James Henry Hackett—"Falstaff" Hackett, a great actor of the first half of the nineteenth century. Recorder Hackett was the son of the actor by his first wife, Katherine, who was herself famous on the stage. She died in 1845. "Falstaff" Hackett took a second wife when he was an old man, and James K. Hackett is the only child of the marriage, born in 1869, when his father was 69 years old. The second marriage of the actor had never been received with favor. The Recorder himself was opposed to it, and this opposition was never relinquished by his daughter to the ending of the sixty-seven years of her life. The fortune today was said to be gilt-edged in every respect, the income of which is great.

Anna Held Sues Moving Picture Firm

NEW YORK, March 2.—Anna Held has started supreme court proceedings to obtain an injunction against the Kinemacolor Co. to restrain it from exhibiting her picture in the movies. She demands \$250,000 damages.

Paderewski Buys Land in California

PASO ROBLES, March 3.—Representatives of Ignace Leon Paderewski, the famous Polish pianist, closed today negotiations for the purchase of 2500 acres in this vicinity. The amount paid was not made public. Paderewski is now in New York, but is expected here early in April.

Henrietta Crosman Coming

Henrietta Crosman and her company will be seen at the Columbia Theatre Monday, March 16th in her new success, The Tongues of Men, which comes to San Francisco direct from New York. In Manhattan, the critics were kind enough to heap their praises both upon Miss Crosman and her play. The Tongues of Men is best described as a comedy with grand opera atmosphere and is founded on St. Paul's famous saying: "Though I speak with the tongues of men and of angels and have not charity, I am become as sounding brass or a tinkling cymbal." This does not mean that The Tongues of Men is preachy. The cast includes Frank Gilmore, Benton Grove, Homer Granville, Edward Lee, Laura McGilvray, Katherine Presbrey, Sheridan Block, Paul Doucet and Mary Mittmann.

Bishop Plans New Playhouse Berkeley

BERKELEY, Feb. 27.—Dramatics in Berkeley are no longer to be limited to the "movies" and amateur productions, according to an announcement today that Harry Bishop of Oakland has purchased a lot at University Avenue and Grove Street on which to erect a theatre to be run after the plan of his Oakland house. A stock company, with Berkeley as its home, will be seen nightly in the new playhouse. The lot purchased extends 150 feet on University Avenue, 250 feet on Grove Street and 150 feet on Berkeley Way, and has been the property of John Lynch. The price paid

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Starting Sunday Matinee, March 7, Third and Last Week, the Great Penological Play,

The Crime of the Law

By Rachael Marshall, Author of The Traffic Nights, 25c to \$1; matinees, Wednesday, Saturday and Sunday, 25c and 50c; special prices Monday night, 25c and 50c. Seats on sale at the Savoy and Cort theatres.

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was close to \$40,000. Berkeley has been unique among cities. With over 40,000 population, it has never had a dramatic theatre.

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Commencing Monday Night, March 9th Matinees, Thursday, Saturday and Sunday Belasco & Mayer have the honor to announce

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By Frederick and Fannie Locke Hatton First Appearance of Charles Compton

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To Follow: Mr. Kelcey and Miss Shannon in Pinero's The Thunderbolt

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SUPERB VAUDEVILLE

HENRY WOODRUFF & CO. in A Regular Business Man, by John Stokes, direction Joseph Hart; RAY SAMUELS, the blue streak of ragtime; COLLINS & HART, original two strong men; JAMES F. KELLY and EMMA POLLOCK in Ginger Snaps; BILLY ROGERS, the inimitable mimic; GRACE CARLISLE and JULES ROMER offer Just a Song at Twilight; the HOCKNEY COMPANY; WORLD'S NEWS IN MOTION VIEWS Last week, England's Idol,

MARIE LLOYD, Queen of Comedy Song New Songs and Character Types.

Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c. PHONE DOUGLAS 70

Empress Theatre

Direction Sullivan & Considine

Sid Grauman, Manager

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Commencing March 8th

TIM McMAHON and EDITH CHAPPELLE in their immensely laughable and enjoyable skit, Why Hubby Missed the Train; extra added feature, THE BOUNDING GORDONS, gymnasts; ROSE TIFFANY & CO. present Cheating the Devil; SEBASTIAN MERRILL and his YIP YAPS, whirlwind cycling comedians; special engagement, F. O'MALLEY JENNINGS and EDNA DORMAN in A Bit of English; entertainers de luxe, BROWN and BLYER, songs and piano selections. Other features, World's best photoplays.

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Columbia Theatre

Robin Hood is now finishing the second and final week of its stay. The Koven Opera Company, with Jessie Abbott at its head, is an organization of high-class singers, and one which shines in the rendition of the lightful airs. The final performance is announced for tomorrow night. From beginning to end the production of Robin Hood is excellent.

Cort Theatre

Harry Lauder opened Monday afternoon, on his way to Australia, and a very fine week's business will be counted when the curtain goes down on tonight's performance. Lauder is quite his own self and gives his Scotch impersonations with artistic and uncanny humor, and sings pleasingly any of his old and successful songs. He occupies the stage for about fifty minutes and is quite up to the mark. The songs—I Love a Lassie, She's My Daisy and It's nice to Get Up in the Morning, were the most popular of his repertoire. His efforts brought out salvos of applause. It is unfortunate that Lauder should have brought along such a poor company. Going back to the one that supported him on his first appearance here, the contrast is too great. Jack Ark gives a Diablo exhibition. Iona Garrick is heard in a series of dramatic impersonations; Irene Berseny plays upon the cimbal piano, assisted by B. Yoska; Erno Ropee pounds the piano; The Oxford Trio play basket ball on a bicycle; Ethel Bourne attempts a contralto stunt; and Alfred Latell, assisted by his wife, Elsie Vokes, gives his great animal act. It is well that the Latells are on the bill. Latell is a rare artist in his line and his wife pleasing in her songs. Their act was given here some months ago at Pantages, and scored heavily; it repeats as strongly on this occasion.

Alcazar Theatre

The second and last week of the new play, Her Soul and Her Body, which has scored a center spot, both for the author and the young star, Mrs. Crane, will terminate with tomorrow night's performance. There has been some talk of Fred Belasco and George Davis getting the show on the road after Lent, but that is merely a thought as yet. The play is a fine, strong one and the star is charming and is wonderful in her part, considering her limited experience. Kelcey and Shannon follow next Monday in Years of Discretion.

Savoy Theatre

The second week of The Crime of the Law will end tonight and tomorrow will begin the third and last week of the gripping and wonderful show. Several changes have been made in the story of the play by the author, Miss Marshall, and all have been to improve it. Following the conclusion of the engagement here, the company and play will probably be taken to Los Angeles. Manager Bailey is in receipt of a telegram from

John Cort offering him a New York theatre for the play, and it is more than probable that The Crime of the Law will be given a New York hearing in a few weeks.

Gaiety Theatre

The Merry Gambol is still as entertaining as when we first witnessed it, and the principals are giving a dandy, zippy performance. The chorus is a shining mark of excellence, having gained noticeably in its work. The new show will be The Girl Behind the Counter, and will have as principals, Joe Kane, Marta Golden, Walter Catlett and Ann Tasker. Rehearsals have already started and in a couple of weeks we may expect to see a brand new show beckoning for us.

Broadhurst Divulges Earning Capacity

NEW YORK, March 5.—The rewards for a successful playwright were revealed in court here today by George Broadhurst, whose wife is suing him for separation. Broadhurst said that his annual income from his plays during the last two years had averaged \$102,000. During the last seven years he had earned \$342,000. On the strength of this declaration, the playwright was ordered to allow his wife \$10,000 a year pending the trial of her suit.

Martin Beck in Town

Martin Beck, the general booking agent and promoter of the great Orpheum Circuit, is here for a week, and is a busy man. In an interview he said: "I have been conferring with Morris Meyerfield of the local Orpheum and some of our directors, and on my way back to New York, I shall look over Texas, for I have determined to extend our circuit into that State. We will play Houston, Galveston, San Antonio, and perhaps Dallas. We shan't put in our vaudeville in all these centers simultaneously, I suppose, but will make a start with one or two of them next season and afterward reach out so as to take them all in. The Middle West now is practically completely covered. You might be interested to know that before leaving New York, I secured William Faversham and Blanche Bates for our circuit. Faversham will appear in a scene from The Squaw Man, and Miss Bates in a sketch by J. M. Barrie." Mr. Beck also confided the fact that he has secured a big 1915 concession at the fair, which would be made known later.

CHARLES A. PRYOR, ex-agent, and now dabbling in moving pictures, appeared in Judge Shortall's division of the Police Court Thursday to answer a charge preferred by his wife, who accused him of omitting to provide for their minor child. After the moving picture man had agreed to give a stipulated sum for the maintenance of the nine-year-old boy, Judge Shortall allowed him to go on his own recognizance and put the case on the reserve calendar. Pryor testified that he had been in poor circumstances, but that he had tried his best to send money for the support of the child. He made a voluntary offer which was accepted.

Personal Mention

WALTER ANTHONY is the newly installed press agent at the Gaiety.

BILL (RODDY) will soon arrive in town ahead of Oliver Morosco's Peg of My Heart.

JAMES BRADFORD is now ahead of the new four-act drama of the underworld, The White Slave Traffic.

HAROLD HUTCHINSON and CLARA MORROW have joined the Harry Bernard company in Stockton.

WALLACE MUNRO is in town, as irreproachably attired as ever, doing his usual fine advance work, ahead of Tetrizzini.

JEAN KIRBY, the new second woman for Bailey and Mitchell's Stock in Seattle, left for the sound city Sunday morning.

OLIVER D. BAILEY will leave for New York tonight to make arrangements for the New York production of The Crime of the Law.

THE STILL SISTERS and their mother, who have been with A Bachelor's Honeymoon this season, will close in Nevada next week.

CHARLES EDLER informs THE DRAMATIC REVIEW that he expects to have his film company in active operation in San Rafael inside of twenty days.

LAURA VAIL and George Wolf are to go with Bothwell Browne's new musical show over the Pantages time—the former as prima donna and the latter as electrician.

E. J. LOUIS, an experienced theatrical man who stands high in the favor of John Cort, has been engaged by Oliver D. Bailey to manage his Crime of the Law Company.

HARRY MARSHALL, one of the Coast's premier scenic artists, after almost a year with the Ed Redmond Company in Sacramento, is enjoying a vacation at his Catalina home.

NELL STEWART passed through a severe operation in Los Angeles two weeks ago last Tuesday with flying colors and is now rapidly recuperating at 401 West Third Street, Los Angeles.

MANAGER MACKENZIE, of the Savoy, is being visited by a brother from Spokane, a big figure in the business world of the northern city. With his brother, he is interested in the lease of the Savoy.

MR. HOWLAND, leading man, has become a partner with W. R. Claman in the Claman Western Amusement Company, operating the Claman show in this State. William Raymond is a recent addition to the company.

FRANK COOLEY is now in moving pictures in Santa Barbara. Mr. Cooley, who is an experienced and excellent actor, brings into the film game an ability that is by no means too common in that new field.

L. H. GATES, an experienced newspaperman, is ahead of Oliver Bailey's Crime of the Law Company. Mr. Gates is a brother of Eleanor Gates, the Western girl whose plays have caused New York to sit up and take notice.

GRIFF WRAY, Virginia Brissac and their lawyers went to Los Angeles last Saturday to fight a claim against the Universal Film Company, arising from work done in Honolulu last year. Last Tuesday the claim was adjusted, and Wray leaves today for a visit to his old home in Superior,

Wisconsin. Miss Brissac will spend a few weeks at Long Beach.

CHARLES KENVON, author of Kindling, will soon be married to Mrs. Elsa Cook Greenfield, a rich widow.

RICHARD WALTON TULLY, the dramatist, is at the Palace, accompanied by his mother, Mrs. R. W. Tully, Sr. He arrived Thursday from New York City.

CHARLEY MASON, of the Gaiety Company, is a happy man now. A separation, the first time in nineteen years, between husband and wife, is over, for Sue Stillman, having finished her season with Fine Feathers, hurried to San Francisco, arriving Thursday.

ALEXANDER DOW, inventor and club man, was named as defendant in New York this week in a divorce action by Maud Furniss, former leading woman in The Chinese Honeymoon. She married Dow after his engagement to Pauline Chase, the "Pink Pajama Girl," had been broken.

HARRY A. SIEWERT, a former actor, was arrested in Berkeley Wednesday by Police Sergeant Frank Depue, Jr., on charges of impersonating a Federal Government officer in soliciting subscriptions among business men for a proposed monthly publication devoted to information about counterfeit money. It is alleged he posed as an official of the United States Treasury Department.

ALMA GLUCK, the prima donna whose recent statements concerning temptations that surround the American girl seeking a musical education in Europe caused wide discussion, has confirmed a rumor that she is engaged to marry Efrem Zimbalist, a Russian violinist and protege of the late Joseph Fels. Zimbalist now is touring Russia. Miss Gluck said the marriage probably would be in June at the Fels home in London.

LOUISE M. R. BRITTAIN, widow of E. J. Brittain, known as Adelaide Roselle to theatregoers of a generation ago, who was the first woman of English birth to take out naturalization papers in this country, died February 16th at the home of her daughter in Flushing, aged seventy years. Mrs. Brittain was leading woman with Edwin Booth, William H. Crane and John McCullough. She had been ill for three years.

THE CONDITION of Mary Garden, prima donna of the Philadelphia and Chicago Grand Opera Company, who has been suffering with grippe and laryngitis since Friday, was unchanged Thursday. She still remained abed in her hotel in New York. Miss Garden's mother said the singer had been forced to cancel engagements in Cleveland and Dallas, but hoped to join the company in Los Angeles, leaving for that place Friday.

GEORGE MOOSER is now the manager of Kolb and Dill.

Cooley Gets the Job

Hollis E. Cooley, a well-known theatrical man of New York, has been appointed chief of the department of special events of the Exposition. Cooley is at present stopping at the St. Francis. He has been associated with a number of well-known theatrical companies and has had charge of many big productions.



Robert Hilliard as Detective Asche Kayton, who solves the mystery of The Argyle Case, coming to the Columbia.

Cort Theatre

The announcement of The Blue Bird's return is made from the Cort Theatre. For the present engagement, beginning Monday night, which constitutes the final visit of the play to this city, a magnificent new theatre production is offered, together with a distinguished company of 100 adults and juvenile actors. Master Burford Hampden will repeat his delightful impersonation of Tytyl, the boy seeker of happiness. Ethel Brandon, the old Alcazar Theatre favorite, will return to portray Mummy and Granny and Mother Love. Cecil Yapp, the noted Cat; W. H. Denny, the amusing Dog; Alice Butler; Dore Davidson; Editha Kelly; Martha Messenger; John Sutherland; George Sylvester; Angelo Romeo; Harriet Sterling are some of the others in the cast. Matinees will be given Wednesday and Saturday.

Alcazar Theatre

An event of much importance will mark next week, when the two distinguished actors, Herbert Kelcey and Effie Shannon, will come to the popular O'Farrell Street playhouse in the first production in the West, and at popular prices, of David Belasco's Years of Discretion. Their season this year will be a limited one and their plays will be of the very best. They will be supported by the full strength of the Alcazar Players and Charles Compton, a young Eastern actor, who will make his first appearance as light comedian at the Alcazar on this occasion. But four cities in the whole United States have had the privilege

of witnessing this attraction—New York, where the play ran to crowded houses for one entire year; Chicago, Philadelphia and Boston. The story of Years of Discretion is one of great charm and interest. It has to do with a very charming widow, Mrs. Farrell Howard, who has just turned forty-eight. For some time she has allowed her passing year to make a frump and settled-down woman out of her. She is refined and cultured to a degree, beautifully educated, plain of dress, but, withal, of a most fascinating manner. She is a woman of means and has a grown son who is a typical Boston young man, neither clever nor dull, just rich. For years she has devoted all of her time and attention to this son, and, in so doing, has allowed herself to grow old. Suddenly, she becomes aware of the fact that she has not known life as other women have and she decides to drink of its pleasure. She goes to New York, where she visits a dear friend, a woman of her own age and one who has not allowed herself to grow old. Between them they campaign for Mrs. Howard's youth. The latter secures a French maid, has her hair done over, changes her style of dress to that of a modish, up-to-date woman and becomes young in spirit as well as in appearance. Men fall willing victims to her charms and three of them, Christopher Dallas, John Strong and Michael Doyle, all fall desperately in love with her. Her own son is about to disown her when he sees the transformation and is paralyzed when he sees her drink a cocktail. Through three merry acts, the story runs, but, in the end, she is willing to settle back into the quiet and peace of middle age, having accepted Christopher Dallas as a partner in life. Prices will remain at the usual schedule.

Gaiety Theatre

The third week of Marie Dressler's success in The Merry Gambol is drawing to a close and the fourth is announced with managerial confidence that The Merry Gambol might proceed for an indefinite period. The beauty chorus, the "pony" ballet, the show girls in their imported gowns, and the music, ensembles, solos, and dances, provide a "two-dollar show for one dollar," which is the Gaiety shibboleth. Charles Mason's "Saengerbund" exploits some new numbers and is as usual, a harmonious comedy scream. The Marvelous Millers in their dancing; Gene Lumeska in her prima donna offerings; Charles Judels' fine characterization of the tenor who lost his voice at a baseball game; Charles Purcell, the tenor; and the balance of the Gaiety forces, are gaily in favor of merriment, and The Merry Gambol gambols with sprightly grace on the big Gaiety stage.

Savoy Theatre

The Crime of the Law, Rachael Marshall's drama built upon the penological problem with a by-thread of the double standard of morality woven through it, will enter upon the third and last week of a very successful engagement at the Savoy Theatre with the matinee of Sunday. The author, Miss Marshall, under the guidance of Oliver Bailey her producer, spent many months on tour of

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the various State penitentiaries, equipped with letters from prominent prison reformers, which secured for her the help of many State governors who are interested in the work of finding a more successful way of punishing first offenders than the method in vogue since the first dungeons were built. There are moments when the veil is lifted from sordid sights, but the heart is gripped at the opening scene and the auditor is held firm to the final curtain by the remarkable sequence of startling dramatic incidents. Matinee performances, at reduced prices, are given Wednesday, Saturday and Sunday, and at the performance of Monday evening, matinee prices will prevail.

The Orpheum

Another bright light of the legitimate stage is now shedding his lustre on vaudeville in the person of Henry Woodruff, who is well and favorably remembered as the successful star of Brown of Harvard and A Prince for a Night. Mr. Woodruff will present next week a bully little playlet by John Stokes, entitled A Regular Business Man. He will be supported by James M. Brophy and others. Ray Samuels, the blue streak of ragtime, will be heard in new and diverting ditties. Collins and Hart will introduce an extraordinary novelty in their original strong-man act. James F. Kelly and Emma Pollock will sing, dance, talk and create a lot of fun. Billy Rogers is not only able to duplicate the tones of nearly every musical instrument, but possesses the extraordinary gift of being able to imitate birds, beasts, etc. He sings at the opening of his act in a fine baritone voice and follows it with a concert in which he gives imitations of the cornet, flute, mandolin, banjo and musical glasses. Grace Carlisle, the possessor of a delightful mezzo soprano, and Jules Romer, a violin virtuoso, will present a musical offering, entitled Just a Song at Twilight. Next week will be the last of Marie Lloyd. She will introduce new songs and character types. The only other hold-over will be the Hockney Company, in their gymnastic unicycle novelty.

The Empress

Six headline attractions and two other good features will make up the bill during next week. Tim McMahon and Edythe Chappelle will top the big show. They will present for the first time in the West a little novel comedy, called Why Hubby Missed the Train. The Bounding Gordons are a trio of expert gymnasts who will show some fast and daring feats. The name of Rose Tiffany is well known in the legitimate field of stagemanship. She will present one of

the most charming dramatic playlets seen in some time, called Cheating the Devil. Sebastian Merrill and his "Yip Yaps" will present one of the speediest bicycle acts in vaudeville. P. O'Malley Jennings, English comedian, will provide a classy musical skit in company with Edna Dorman. Brown and Blyler, recently featured with the Follies of 1913, are entertainers de luxe with some lively songs and piano selections. Vera Saunders, the jolly comedienne, and Berry and Thomas, the dancing chappies, are other attractions.

The Pantages

A stirring romance of the frozen North, called The Luck of a Totem, starring Harry Girard and Agnes Cain-Brown, and a company of ten principals, will be the topline attraction next week. A breezy little tabloid, with Zena Keefe, supported by Gaxton and Cameron and a company of ten, is the added feature on the new bill. College Town is the title of the act, which is handsomely staged. Walter Schrode and Elizabeth Mulvey, a duo of Broadway comedy stars, have been chalking up a genuine hit with their hilarious success, The Theatrical Agency. The other acts on the bill are the Hughes Musical Trio, three talented singers and instrumentalists; Manne and Belle, the ragtime maids; Rizal and Atima, flexible gymnasts; and Jack Golden, a great local favorite, in a merry monologue.

Personal Mention

It has been announced that the next London production to be staged by Sir Herbert Tree is Pygmalion, with Sir Herbert in the title role and Mrs. Patrick Campbell playing the part of Galatea. The play, which is in five acts, is by Bernard Shaw.

CLAUDE ARCHER, the clever and good looking young stage manager and juvenile, and his handsome and talented wife, Jean Devereaux, who is splendid in ingenue roles, after a season of eight months with Isabelle Fletcher in Vancouver, have returned to San Francisco.

CHARLES COMPTON, a young actor of many parts, will make his first appearance as light comedian at the Alcazar Theatre next week as a regular member of the popular stock company. Mr. Compton comes to us with a long record of successes, and for a youth of twenty-four has had more stage experience than many of his older brothers in the profession. To put it in his own words, he has played in everything but a circus. In Years of Discretion, with Herbert Kelcey and Effie Shannon, he will be seen in the splendid role of Farrell Howard, Jr., the young son of the charming widow, the part played by Miss Shannon.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

One on Carlyle Blackwell. He telephoned his office from down town the other day and a foreign voice answered him. "Who it talking," said Carlyle. "Dis iss mister Blackwell's new clerk," came the answer, "who is is?" Mystified Blackwell told who he was and that he had no new clerk and was met with a message that he couldn't fool his listener—he knew Blackwell's voice and he'd been engaged by him and that he (Blackwell) was an impudent scoundrel, etc. Really annoyed and puzzled, Carlyle hurried to the office and found a publicity man comfortably seated in his pet chair. "What the dickens did you do to that for," demanded Blackwell. "Oh, I'm out of news" was the answer, "and this makes a pretty good one on you." Fact. * * * Wilfred Lucas, for three years one of the Biograph's most popular actors, and who recently produced the big "International" features and acted in them to such advantage, has joined the Universal forces at Hollywood. He has been specially engaged to direct the company which has been formed with Cleo Madison at the lead. The first play written by Mr. Lucas is a two-reeler, called The Mystery of Wickham Hall, which starts with a prologue set in the year 1820. * * * While Francis Ford was still producing the last (for the nonce) of the Lady Raffles pictures, Grace Cunard managed to put on and complete a bright thousand-foot comedy, How Green Paid the Rent, between one morning and the following day at noon. It contains a very bright idea—it would be a shame to give it away—we won't. Miss Cunard is full of surprises. * * * Louise Glaum, the comedienne who plays opposite to Universal Ike, under Harry Edwards' direction, has been out of the pictures for a week. In Universal Ike Makes a Monkey of Himself, Louise gave one of the funniest impersonations of her career, as a stranded chorus girl. During the play, both Carney and Louise were supposed to be blown up in the air, and in the "cut back," where they came down, both leaped from a good height and Miss Glaum hurt herself internally. * * * Bess Meredyth has left the International to join the big "U." She will be seen in some of the special Gold Seal pictures, although her position has not yet been allotted. To commemorate the change, she sold a 3-reel scenario, called The Web of Circumstances, which will be produced by Allan Dwan in the near future. Miss Meredyth was with the Universal once before and received a warm welcome back. * * * In Otis Turner's Boer story, Edna Maison will play in her first animal picture. She is not at all dismayed or nervous, and is really looking forward to performing with the lions and tigers at the ranch. It will be interesting to learn her emotions after her first scene or two. * * * Francis Ford and Grace Cunard have been chosen to produce and act the wonderful "serial" films, Lucille Love, which promise to eclipse anything ever done in this line. The series will comprise fourteen two-reel-

ers, with scenarios written by Grace Cunard from stories by one of the biggest authors of the day, which stories will appear simultaneously in a large number of newspapers all over the States. The photo plays will be concerned with the extraordinary adventures of Lucille Love, and the locale will be Manila. Miss Cunard will have the part of her career as Lucille, the woman of mystery, and Francis Ford will be more than ever identified with the "Man of Mystery," for he will enact the role of the heavy adventurer, Hugo Loubeque. The series will be advertised extremely and will start at once. * * * Lule Warrenton, of the Universal, starts next week for Honolulu with director Henry McRae, and is studying her parts of an evening. The company will make motion pictures by day and act on the legitimate stage of an evening. In the company will be William Clifford, Sherman Bainbridge, Val Paul, Rex Roselli, Betty Schade, Marie Walcamp and Margaret Oswald. It will be a great experience for them. * * * William D. Taylor, of the Vitagraph, is doing notable work for the Western Vitagraph, where his fine figure and strong, expressive face stand him in good stead. He is at present playing the title role in Captain Alvarez, opposite clever Edith Storey. The photo play is by H. S. Sheldon, who wrote Salvation Nell, and is in five reels. The action takes place in the Argentine, some fifty-five years back. * * * Director Otis Turner has finished his big four-reeler from Fennimore Cooper's The Spy. He was well served by Herbert Rawlinson and Edna Maison in the leads, and indeed, they are a delightful and artistic couple, who play excellently together. They are bound to be popular with Universal audiences. Edna Maison, as Kate, brought out the self-sacrificing side of the character in a beautiful manner. In Mr. Turner's next production, a three-reel Boer story, Edna Maison has a sympathetic, emotional part, written with her in view. She is very happy in her position with Otis Turner. William Worthington and Ed, Alexander have joined Mr. Turner's company. Frank Lloyd is still a member. * * * Cleo Madison now leads the company, with Wilfred Lucas as director. Ray Gallagher will be in the company, which is not fully formed yet. * * * Harold Lockwood, who started his motion picture career with the Nestor Company, and who was for a long time with the Kay Bee forces and later with Selig, was the actor chosen to play opposite Mary Pickford, and he has been doing splendid work under the able direction of Edwin S. Porter. Harold Lockwood is one of the best-looking men in the business, and although young, he has gone through an all around experience, having played in drama, Western and Indian plays and light comedy. He makes an excellent foil for little Mary Pickford. * * * Adele Lane, of the Selig forces, is one of the most petite actresses doing really serious work on the screen. It is remarkable the amount of power

she puts into her emotional roles. She is able to get a grip on a part and to carry conviction by the earnestness of her work, and to make even melodrama thoroughly convincing. She is never happier than when playing some trying role, into which she puts all her nervous energy. It often leaves her limp at the end of the day, and she is glad to get home. Miss Lane is doing very effective work for Selig. * * * Harry C. Matthews has been considerably delayed with the last picture he is making for the Miller Bros., but dealing with the Alamo, it is said to be an extraordinary production, with scenes taken on the spot and in various localities where the action of his historical photo play calls for. Mr. Matthews, Elsie Albert, Ray Myers and the rest of the company are now at San Antonio, Texas. * * * Edwin August is on his way back to California after a well-earned rest in the East, and he will find a warm welcome from his Los Angeles friends.

George Kleine announces that by January 1st he will have fourteen big spectacular photo drama features on the market. They will represent the highest product of the European picture producers and embrace French, Italian, Roman, Greek, Egyptian, Russian and Venetian subjects. Undoubtedly the George Kleine photo dramas will be an education in themselves. Quo Vadis, Antony and Cleopatra, The Last Days of Pompeii and Between Savage and Tiger, are now being presented throughout the country, and on March 10th For Napoleon and France will have its premier.

Native Life in the Philippines, the six-reel feature being exploited by the Pan-American Company, was witnessed by an overflowing audience at the Berkeley Institute, Brooklyn, on the evening of Thursday, February 26th. Hon. Dean C. Worcester, late Secretary of the Interior of the Philippine Islands, added importance to the occasion by lecturing upon this most interesting subject. The pictures were received with great enthusiasm.

One of the first releases to be announced by the Australasian Film

Company, manufactured at their stupendous new plant at Rushcutters Bay, Sydney, Australia, will be a three-reel feature, entitled The Shepherd of the Southern Cross, which, in addition to a heart story of convict interest, brings out in a vivid manner the realistic life of the sheep herders of New South Wales. The Australasian Film Company has secured options upon the exclusive services of Nance O'Neil and Annette Kellerman for moving picture services during their contemplated professional tours of Australasia.

Frazer in the Film Game

Considerable interest in theatrical circles attaches to the announcement that H. H. Frazer has become one of the largest stockholders in the Atlas Feature Film Company, a newly organized company which has just been incorporated in Wilmington, Del., for \$200,000, the capital stock of which is to be increased later. The New York offices of the corporation are located in the Longacre Theatre Building, 220 West Forty-eighth Street. According to a statement issued by Mr. Frazer, the chief purpose of the new corporation is to manufacture films of a unique character which will be "features" in the literal sense of the word. Representatives already appointed in London, Paris, Berlin, St. Petersburg, Vienna, Cairo, Calcutta, Melbourne and Hongkong are now engaged in assembling material, the nature of which, it is said, will be a radical departure from the conventional presentations of feature films made from the popular plays of the day. A subsidiary organization, known as the Frazer Features Film Company, has also been incorporated as an operating company to distribute all of the features manufactured by the Atlas Company and which will practically supply a weekly service to be known as the "Frazer feature."

Everybody's Doing It, a farce said to contain some unusual lines, will be offered by Thomas Ripley, an old-timer, Mrs. Lewis McCord and Elvia Bates, as the added attraction at the Empress shortly.

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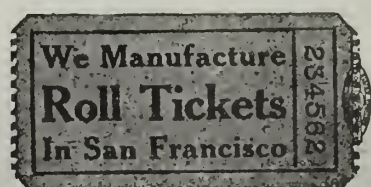
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Vaudeville

The Orpheum

The chief attraction of this week's bill is Eva Taylor's clever company in the roaring farce. After the Wedding, written by Lawrence Gratton, who further shows his versatility by acting one of the perplexed husbands, the other being Edward Farrell. As the resourceful wife with a penchant for clearing the atmosphere with bottles of ketchup, Eva Taylor is in her element, and Ivy Benton is appropriately cast as the clinging vine. The farce suggests Over Night, and like its prototype is full of quick dialogue and absurd complications, that follow each other thick and fast until the curtain falls on a straightened tangle, and couples sorted to everyone's satisfaction. Binns, Binns and a little Miss Binns are expert comedy musicians, whose dexterous work is diluted with water from syphon bottles and other brands of slap-stick humor. One of their novel accomplishments is playing a tune on bells sewn on the inside of their coats. The wonderful trapeze work of a lithe young woman, called Alcide Capitaine, furnishes "a study of grace and physical culture," and the Hockney Company, foreign gymnastic unicycle novelty, give an exhibition of difficult somersaults, high jumping, and some startling feats with a unicycle, which they ride down an uncomfortably steep pair of stairs. Foster and Lovett leave the audience still in doubt with their little skit, Who's Who? and Francis Dooley and Corinne Sales repeat their last week's success. The charmingly unique dances and costumes of her associates, as well as her own pre-eminent art, continues to keep Bessie Clayton as a star attraction, even in her second week, her act being a refreshing novelty after our protracted diet of tango. Owing to her unfortunate illness, Marie Lloyd was unable to appear, and the substitution of Ray Samuels gave the latter lady a chance to shine out as a headliner in a bill she wasn't on—if I may be forgiven the Hibernianism—and the program closed with the world's news in motion views.

The Empress

Bert Leslie, better known as "the slang prince," supported by a good company, keeps the audience in laughter with Hogan, the Painter. Charles B. Lawlor and daughters offer a collection of character songs which wins hearty favor. Burke and McDonald are successful in some Irish songs and witty sayings in a bit of blarney, called My Good Friend. It is well acted and full of laughs. Joe Fanton and his awakening athletes have a thrilling routine of Roman ring feats. Aubria Rich and Ted Lenore offer a pretty little singing turn. The usual run of interesting movies is shown.

The Pantages

From the "baby contest" to Rhoda Royal's troupe of trained high school horses the bill at the Pantages is brim full of action. The baby contest is a big success. The youngsters are

brought upon the stage and the audience applauds its choice for winner. Bothwell Browne's newest tabloid, The Merry Masqueraders, is one of the best musical productions he has shown in months. This act features Nate Cole, Emma Russell and Frank Davis. Other acts are Hal Davis and Company; Brighton Quartet; and the Melnotte-La Nole Troupe.

The Majestic

The Stewart Sisters, two very clever and pretty girls; Will R. Abram and Agnes Johns in their fetching playlet, When Men Are Equal; the Baldwins in interesting athletic stunts; Lola Norris, featuring Under the Pretzel Bower, and two exceptional movies make up the first half of this week's performance. The last half of this week we have Vernon, the whistling ventriloquist comedian, in a series of clever imitations of animals and birds; Beeson and Harrison, two funny comedians, in the Ragtime Soldier Man, and Saunders' exceedingly well trained goats and dogs in a raft of clever tricks. Mr. Abrams and Miss Johns present Mr. Abrams' dramatic playlet, The Woman, and Lola Norris completes her second week. Some entertaining movies complete the program. The prices at the Majestic have been changed, seats for the entire house being 10c in place of 20c, the former charge.

The Princess

The feature of the bill for the first half of this week is Alexander's Ragtime Minstrels. These nine colored comedy kings; Herbert Medley, baritone; Polly and Pearson, the Kaplers, with clarinet and singing, and an interesting photo picture, complete the program. The second half, commencing Wednesday matinee, is even more pleasing than the first. O'Dell and Hart, comedy knockabout acrobats; Rubel Simms, comedy cartoonist; the Hughes Sisters in a refined singing and musical act, featuring the harp and violin, and Hermann, the Great, magician and illusionist, keep the audience spellbound until the curtain drops for the last movie, which is also fairly entertaining. The Princess has enjoyed a prosperous week.

The Wigwam

The bill at the Wigwam this week is a very well balanced one. First half: Monte Carter & Co. lead the players in a playlet filled with comedy. The famous dancing chicks come in for a good share of applause. Commencing this week the Tuesday and Friday matinees will be a thing of the past, owing to the fact that the Carter Co., offering two shows each week, must have time for rehearsals. The last half of the week attention is divided between Maria and her bears, in which Judy, a big black bear, dressed as a ballet dancer, does the Grizzly Bear, and Provale, ventriloquist

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whistler and mimic; a photo play de luxe, and Monte Carter & Co., presenting Izzy, the Tourist, which is one of the cleverest offerings of the company to date. Monte never fails to get his audiences at the start.

The Republic

An entirely new bill is presented at the Republic this week end to a series of packed houses. George and Adams, singing and dancing comedians; Snyder and Halls in the latest society dances, in which a clever version of the Argentine Tango is given; the Grays, high-class musical artists, and that Singing Comedy Four, with the dancing Basso, make up the most interesting part of the performance. Landers Stevens, Georgia Cooper and Geo. Clancy are still here this week in a tabloid version of Sapho, in which the honors go to Miss Cooper as Fanny Le Grand (Sapho), and George Clancy as Uncle Cesar. The first half of week the Stephens company were seen in Harry Cottrell's sketch, called In Satan's Scales. Bill Dailey's school act, Zwalski, cellist, and Poole and Steele at the piano, rounded out the program. The extra series of new pictures presented on both Sunday and Wednesday added materially to the attractiveness of the program.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of March 8, 1914.

EMPRESS, San Francisco: Jessica Troupe, Brown and Blyler, Rose Tiffany & Co., Jennings and Dorman, Sebastian Merrill & Co., McMahon and Chappelle. EMPRESS, Los Angeles.—Four Ladel-la Coniques, Nestor and Delberg, John R. Gordon & Co., American Comedy Four, Adas Family. EMPRESS, Denver: Price and Price, Three Musketeers, Mr. and Mrs. Perkins Fisher, Dave Ferguson, Archie Goodall. EMPRESS, Sacramento: Earl Girdeller, Rich and Lenore, Chas. B. Lawler and Daughters, Burke and McDonald, Bert Leslie & Co. EMPRESS, Salt Lake: Luigi Dell'Oro, Burke and Harrison, Walsh, Lynch & Co., Leonard and Louie, Six Banjophiends. EMPRESS, Kansas City: Herman and Shirley, Jas. McDonald, Orville Reeder, Whyte, Pelzer and Whyte, Three Yosecarrys, Diving Nymphs. OGDEN, March 12-14 (Orpheum Theatre): Sylvester, Barton and Lovera, Richard Milloy & Co., Katherine Klare, Joe Whitehead, A Day at the Circus.

The Jane O'Roarke-Blyden-Layton Company are at the Voigt Theatre in Fresno this week.

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Vaudeville Notes

The Empire Theatre, managed by M. Kyle in Calgary, Alberta, ceased housing Pantages vaudeville two weeks ago. The new theatre to play Pantages vaudeville in the future will be the Lyric, W. B. Sherman's stock theatre. Carl Milligan, formerly manager of the American Theatre in Spokane, is the new manager.

Eugene Levy, the Seattle moving picture manager, has added the Princess Theatre, Tacoma, and the Empire Theatre, North Yakima, to his rapidly growing possessions in the Pacific Northwest. On February 15th, Levy opened the Tacoma Princess as a motion picture theatre. On February 18th, he obtained a seven-year lease on the Empire Theatre, North Yakima, and took possession of the House March 1st. Herman J. Brown will manage the North Yakima house.

Billy Onslow and Max Steine succeeded in extracting no end of comedy and fun from their lines and took yesterday's big audiences by storm and kept them thoroughly amused until the last curtain.—Portland News.

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With James Post

Vaudeville Notes

Teresa Perez, of the Orpheum vaudeville team of the Four Perez, fell down an elevator shaft at the Hotel Adams, Oakland, Feb. 23, and was fatally injured, dying next day. She had two fractured hips and internal injuries. It is said that Miss Perez mistook the entrance to the elevator shaft for the doorway of her room.

Ira G. Betts, manager of a Palo Alto picture house, was seriously injured February 24th when his automobile struck a telegraph pole on the State highway one mile north of Milbrae. The machine broke the pole in two, and Betts suffered a broken nose and severe cuts and bruises about the face and body. He was taken to the Peninsula Hospital for treatment.

OAKLAND, Feb. 26.—Mrs. Catharine Langley, wife of Claude L. Langley, one of the managers for Turner and Dahnkin, drank carboloid acid at her home, 5783 Shafter Ave., Oakland, early in the morning, following an automobile ride with her husband and a friend, Mrs. S. Brooks of Los Altos. Mrs. Langley was rushed to the Emergency Hospital. She will recover. The woman's act

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followed hard upon a spell of hysteria which occurred while the party were in the machine. At College and First avenues Mrs. Langley jumped from the automobile and ran crying down the street. She was picked up by Special Policeman Conley, who summoned the patrol wagon and took her to her home. A few minutes later she called to her husband that she had taken carboloid acid. No reason is assigned for the act save that of hysterical nerves. The husband denies that any family trouble prompted the deed.

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Leading Woman

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Spotlights

To-Day has entered upon its 32nd week at the Forty-eighth Street Theatre, New York, Monday. To-Day is the vital and vivid story of New York life by George Broadhurst and Abraham Schomer, which has had the longest run of any drama in New York this season. Yet, when it opened on Broadway, October 6, 1913, it was practically unanimously condemned to the storehouse by the New York reviewers, who apparently could find nothing to commend it except its acting. The great American public, however, reserving the right to judge for itself, took up To-Day when the critics condemned, pronounced it the

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Bess Sankey

Leading Woman

Eastern Traffic Co.

Guy Hitner

Leading Man

The Crime of the Law

Management Bailey & Mitchell

best drama of the season, and so completely reversed the verdict of the professional reviewers that To-Day bids fair to establish the longest run of a dramatic offering on Broadway for years.

Milestones, the popular play by Arnold Bennett and Edward Knoblauch, is repeating its Eastern success on the Pacific Coast. It is hailed as a clean play that is worth seeing. Sophisticated young women are quite safe in taking their parents to see it. Blase theatregoers, futurists, tango dancers and others with advanced views, will enjoy Milestones, too, because it appeals to all ages and all intellects.

Margaret Anglin began an engagement of two weeks at the Cort Theatre, Boston, beginning on Monday night, presenting the first week Twelfth Night and As You Like It, and the second week a big revival of The Taming of the Shrew. Miss Anglin's engagement in Boston will necessarily be limited, owing to a previous contract between John Cort and Oliver Morosco, whereby the latter's production of Pretty Mrs. Smith, a comedy with music, in which Kitty Gordon will appear as the star, is to begin an unlimited engagement at the Cort on March 16th.

The Honeymoon Express, with comical Al Jolson at the head of its great original cast, which broke all records at the Winter Garden, New York, will be an early Cort Theatre attraction. It attained a run there of thirty weeks, beating the record previously held by The Passing Show of 1912.

GEO. BRISCO joined The White Slave Traffic Company at Riverbank last week.

A Middle-West Educator, Longing for a Little Notoriety, Has Attacked the Theatre; Read His Wail:

ST. PAUL, Feb. 23.—"The theatre as it now exists is a halfway house to hell," Dr. Richard Burton, head of the department of English at the University of Minnesota, said in an address before the Minnesota Federation of Women's Clubs, which concluded a two days' meeting here last night. "The playhouse is the people's church," Dr. Burton said, "but instead of uplifting them and making them better men and women, it demoralizes and degrades them. Unless we take care of the unoccupied hours of our men and women, we will have the same problems as did France at the end of the eighteenth century."—Too bad.

Roscoe Karns

Redmond Stock, Sacramento

J. Anthony Smythe

Leading Juvenile

Ye Liberty Playhouse—Oakland

Broderick O'Farrell

Crime of the Law Company

Langford Myrtle

Orpheum Time

Care of DRAMATIC REVIEW

Albert Morrison

Leading Man

Ye Liberty Playhouse—Oakland

Beth Taylor

Leading Woman

Ed Redmond Stock, Sacramento

Gilmor Brown

Leading Man

At Liberty

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E. P. Foot

Musical Director

Morosco Theatre, Los Angeles

Inez Ragan

Crime of the Law Company

Management Bailey and Mitchell

John L. Kearney

Comedian

Care DRAMATIC REVIEW

Leland S. Murphy

Juvenile

Verne Layton

Leading Man

Invites Offers

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Jay Hanna

Juvenile

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Presenting Own Play—The Redemption

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Justina Wayne

Leads

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Lovell Alice Taylor

Leading Woman

Hotel Oakland

Oakland, Cal.

Nana Bryant

Leads

The Traffic—Chicago

Management Bailey & Mitchell

GEORGE D. MacQuarrie

Leading Man

Bought and Paid for

HELEN D. MacKellar

Leading Woman

Management of Wm. A. Brady

Paul Harvey—Merle Stanton

Leads

Characters and Grande Dames

Ed Redmond Stock—Sacramento

Pauline Hillenbrand

At Liberty

Care of DRAMATIC REVIEW

Marta Golden

Ye Liberty Stock—Oakland

G. Lester Paul

Crime of the Law Company

Management Bailey and Mitchell

Seattle, Wash.

Hugh Metcalfe

Ed Redmond Stock—Sacramento

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AND SORRY

For Every Mother and Every Daughter

READ WHAT THE CRITICS SAY

"It has the uncompromising punch of a piledriver."—Neill Wilson in *The Examiner*.
"Rachael Marshall's play teaches a startling lesson."—*The Bulletin*.
"It handles social problems from a new angle and brings out cheers from the audience."
—Waldemar Young in *The Chronicle*.

"The play attains the force of a 13-inch gun."—Walter Rivers in *The Call*.
"It goes straight home; it registers."—*The Daily News*.
"The greatest play of the year."—*Oakland Enquirer*.

"Within the Law" Dealt with Fiction --- "The Crime of the Law" Deals with Facts

When Rachael Marshall wrote *THE TRAFFIC* she shocked America. When she wrote *THE CRIME OF THE LAW* she gave the world a greater play than *THE TRAFFIC*. *THE CRIME OF THE LAW* is an astounding expose in four acts, with prologue and epilogue, presented by a distinguished company of notable players. It deals with truth and hides nothing. The story it tells may be taken from your own home. That which is going on all about you is told with the force of daring sincerity. The double standard of morality is stripped to the flesh. Woman's cruelty to woman, and man's inhumanity to man is revealed without fear.

Correspondence

SAN DIEGO, March 3.—Spree-kels: Antony and Cleopatra. Kleine picture, here this week. Henrietta Crossman comes Monday night, using *The Tongues of Men*. Gaiety: Musical comedy is back at this house. The new company consists of James Kelley and Lilian Massey in the leading roles, with Emile Rogers, Flo Evans, Tom Walsh, George Chetham and Minnie Jannecki as members of the supporting company. The first bill was *The Maid of Dundee*. Fred Ballein is the new manager. Empress: Virginia Marshall, leading woman of the Southern Stock Company was given an enthusiastic greeting at the opening performance of *The Price* Monday night. The audience that greeted the first performance given under the stock regime, completely filled the theatre and was most enthusiastic in its approval. Miss Marshall enacts the role of Ethel Toscani in *The Price*. Catherine C. Evans portrayed the character of Dole's wife, and George V. Dill was the deceived husband. This company ought to find a warm welcome here.

SACRAMENTO, March 2.—Sacramento has been a lively show burg this week. Jim Post returned to his theatre, the Grand, and opened to a turn away business, which he kept up all week. Post is a great winner here, and his company is the best he ever had. The opening bill was *The Suffragettes*. Post, in the character of Michael O'Shaughnessy, visits a friend of his, Mr. Conn, at the Ivy Hotel, where they are expecting a duke by the same name as Michael. Post is induced to impersonate the duke, and the ludicrous situations which arise caused unmeasured mirth. Post is ably supported by Dee Loretta, Clara Howard, Julie Hamilton, Alma Astor, Herb Bell, Frank Earle, Frank Harrington and the Twelve Honey Girls. Diepen-

brock: Over at this theatre, which Ed Redmond has leased for five years, it is confidently believed the jinx has been removed, for Redmond has played to capacity all week, turning people away Monday night. The bill is *Soldiers of Fortune*. Paul Harvey appears in the star role, that of Robert Clay, and a fine-looking, spirited American he is. Beth Taylor is seen as Hope Langham, the girl he loves. Mac Williams is played by Ed Redmond and is one of the very best things this genial actor-manager has given us. Hugh Metcalfe is cast as Langham, the mine owner, and Roscoe Karns as his son, Teddy. As Reginald King, Lorimer Percival makes his reappearance with the Redmond players. The Fourth Estate is announced to follow. Clunie: *Traffic in Souls*, picture, will open for four days, commencing the 4th. Clunie-Orpheum: The bill for the two days consists of Gertrude Barnes, Hans Robert and Company, Demarest and Chabot, Phillips and White, Billy Rogers, Helen Gannon and Maxine Brothers. Empress: Frank King, xylophone soloist, is the added attraction. The American Comedy Four; Ned Nestor and Bess Delberg; The LaJella Comiques; and the Adas Family comprise the bill.

FRESNO, March 2.—Fresno Theatre: Western States vaudeville, first half week: Great Ben-Achbid Troupe, Samos, juggler; Merry Youngsters, Jerry Croft, banjoist; The Abbotts, Spiritualism exposed. Second half: Charles Reilly, the Chauncey Olcott in vaudeville.

ROSEBURG, Feb. 27.—Wm. Raymond closes with the Colonial Players next Sunday night and joins the Claman Amusement Co. at Willows, Cal. The Colonial Players opened here last Monday night (the 23rd), in the *Signal of Liberty*; Tuesday, *The Peacemaker*; Wednesday, *Up in a Balloon*; Thursday, *Traffic*, and tonight, *Across the Divide*. The newspapers have been

TO LEASE Majestic Theatre, Chico, Cal.

DESCRIPTION: Located in Elk's Hall Assn. Building, brick, ground floor; seating capacity, Orchestra 600, Balcony 400; stage width, Proscenium opening 30 feet, height of same 22 feet; curtain line to back wall 29 feet; curtain to footlights, 4 feet 10 inches; between side walls, 60 feet; distance between fly girders 48 feet; height gridiron, 48 feet.

Sealed proposals for the lease will be received up to 7:00 o'clock p.m., March 21, 1914. Address all communications to

G. H. TAYLOR

SECRETARY ELKS HALL ASSN.,
CHICO, CALIFORNIA

very nice, especially to Mr. Raymond in *The Peacemaker*. It is rumored that Ed. Bosco is putting out a No. 2 company, under the management of a Mr. Nixon. Jack Waltemeyer is in Coos County. No reports as to business. The Salem Amusement and Holding Co. is putting in a company under the management of Steve Burton.

VANCOUVER, March 2.—Avenue Theatre: Victor Morley in *The Quaker Girl* finished Saturday a fairly successful engagement. Clara Butt and Kennerly Rumford, singers, appeared at Vancouver Horse Show Building Saturday night. Pan-tages: *The Riding Duttons*; Rhoda and Crampton, singers; Patsy Doyle, comedian; Duncan and Holt in blackface; Clara Stevens, dancer. Columbia, week of March 2: *Diving act*, entitled *Neptune's Daughter*, all week. Monday, Tuesday, Wednesday, Jessie Clement, Lewis and Zoel-ler, Thomas and Ward. Thursday,

Friday, Saturday: Marion and Deane, Dayton, the one-man quartette; Bath Bros., in feats of endurance.

A company from the Universal Film Company of Los Angeles, headed by Sherman Bainbridge and Lulu Warrenton, have been in town this week taking pictures. They will go in a few days to Honolulu.

Robin Hood, the comic opera, will be presented at the Hearst Greek Theatre at the University of California on Wednesday afternoon at 2:00 o'clock. This is the first time in the history of the institution that its stage has been given over to this particular form of dramatic work. In presenting the opera the university authorities are adhering to their policy of producing classics. Robin Hood is regarded as the most notable work of its kind by American authors. The production will be staged without scenery.

ALL THE THEATRICAL NEWS

The San Francisco

DRAMATIC REVIEW

Music and Drama

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San Francisco, Saturday, March 14, 1914

No. 8—Vol. XXX—New Series



G.
Lester
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DRAMATIC

VAUDEVILLE

Charley Williams, the San Jose Humorist and Occasional Dramatic Review Contributor, Furnishes Us a New Batch of Entertainment

Waldemar Young, the dramatic writer of the *San Francisco Chronicle*, has departed from the time-honored custom of a page on Sunday devoted to an interview with some popular player at a local theatre, and is presenting a page of anecdotes told by show people that are more entertaining than the long-drawn-out interviews. In a recent issue of the *Sunday Chronicle* he has one story that applies to San Jose. It is as follows, and will be appreciated by all patrons of the Victory Theatre here, who have noticed the line referred to on the program:

ADDED ANOTHER ACT

Just before Margaret Anglin opened her Shakespearean season in San Francisco she took her company out to some of the one-night stands hereabouts with *The Taming of the Shrew*. She had been rehearsing here for some weeks, following her presentation of *Electra* at the Greek Theatre, and she wanted the extra polishing which actual performance would bring before opening with *The Shrew* in this city. Glancing over the program at San Jose, you may imagine what a shock it was to her artistic soul to discover that there were five acts in *The Taming of the Shrew* instead of four. There was no escaping it, however, for there it was in cold type:

"Act V.—A Delicious Treat in Smith's. After the Show."

What is more, the San Jose manager when approached on the subject, could see nothing out of the way in this.

"We always do it," he said.

Here are some anecdotes that Mr. Young has not yet secured, or has passed them by:

NOT IN PROPERTY ROOM

It is related that in a San Francisco theatre a few years ago, which was giving a musical show, a feature was brought out from the East which was expected to create a furor. It was called the Radium Dance. It had been quite an attraction in the Eastern theatres, but in San Francisco it "flopped," as the players put it. The manager of the theatre complained to the producer of the feature, and declared that the act was of no importance.

"The feature is all right," said the producer, "but you haven't the environment here."

"Well," replied the manager, "why didn't you get them in the property room?"

A NUMEROUS QUARTET

Another anecdote on the same manager:

In the performance there was introduced a quartet of male singers. They made quite a hit, to the annoyance of the stars, who complained to the manager that the quartet was "hogging" the show.

"They go out there and stay half an hour. You'll have to cut them out or we will close," declared one of the annoyed players.

Not wanting to cut too much out of the show, and wishing to retain the displeased star performers, the manager said:

"How many is there in that quartet?"

WOULD AUGMENT APOSTLES

Here is another related of the late Salmi Morse, who produced the *Passion Play* in San Francisco many years ago. He went to New York and made an effort to have it given there. He was not able to do so, as the authorities prohibited the production; it was regarded as being sacrilegious. Morse, broken in spirit, committed suicide by drowning in the Hudson River, at New York. But that has nothing to do with the story. Morse went to the late John Stetson, an important producer at that time. Stetson always wanted to do things on a large scale. Morse was describing the production to Stetson, and the latter became enthusiastic over the description. Finally Morse came to a part of the play in which he referred to the twelve apostles.

"I'll have fifty of them," interrupted Stetson.

WEBSTER WAS DISCHARGED

Stetson was an illiterate man. In connection with his theatres in New York and Boston he conducted a printing house, where he had the poster work done for his several theatres. He was very particular about some star he was introducing, and wrote the copy for a three-sheet poster himself. He used the words "Grate Artiste." He wanted to see a proof of the poster before it was printed. The misspelled word "grate" was corrected. Stetson noticed it.

"Who changed that word?" he inquired.

"Why, that's the proper way to spell it," said the foreman.

"Who says so?" demanded Stetson.

"Why, Webster says so."

"Well, you discharge him."

CLOSING AN ACT

In vaudeville theatres nowadays, if a manager does not like an act it is "closed," after the first performance. The players are notified that their services are no longer required. Sometimes they get salary for the one show, or they get half a week's salary according to the custom that prevails in the circuit over which they are playing.

SHUT OFF THE VIEW

In Stetson's days there were few theatres of this kind. They were called "variety" theatres. The scenes did not drop from above. They were made in two pieces on frames, and came together from the sides. When the two scenes came together it was called "closing in." If Stetson did not like an act, no matter how much applause it received, he would close it. He did not allow an actor to finish, either. Two performers would be on the stage and suddenly the scene in front would close in and they would be shut off from a view of the audience. This would be done at a signal from Stetson.

FRIENDS OF YOUTH

There were two black-face comedians doing an act. They had been well received. When exhausted with encores one of them came down to

the front and in a discordant voice sang:

"Oh, Where Are de Friends of Me Youth."

At that moment his partner, who had followed him, hit him in the head with a hatchet. The weapon stuck there and the two made their exit. This is an old-time encore for "nigger" minstrels. Stetson didn't like that. He ordered them closed. They asked why. His only answer was:

"You fellers can go outside and find the friends of your youth."

INDEBTED TO AUDIENCE

One of the most unique and brief theatrical criticisms that ever appeared in a San Francisco paper, and one that met with the cordial endorsement of those who witnessed the production alluded to, was by Ashton Stevens, of the *San Francisco Examiner*. The play was a melodrama given by a road company at the San Francisco Grand Opera House. The performance was dismissed by the critic, in effect, as follows:

"Had the price of admission been free at the Grand Opera House last evening, at the end of the first act the players would have owed the audience money."

ASHTON STEVENS' MONOLOGS

By the way, what has become of Ashton Stevens? He was a most entertaining dramatic critic. His reviews of plays were in the nature of a monologue, often more entertaining than the production that inspired them. People who would be entertained by a show at night would see the second show in the morning in Ashton Stevens' review in the *Examiner*; all for one price of admission.

Sothorn's Comedy Instinct

To the rollicking bluster of Master Will Shakespeare's *Taming of the Shrew* was added one night during the recent engagement of E. H. Sothorn at the Cort Theatre an accidental element of comedy, not usually found in the part of Petruchio, but improvised by E. H. Sothorn and developed into a veritable roar of laughter. In that scene which marks the most of the shrew's taming (the scene in Petruchio's house, with the food withheld from her and the fuming of Petruchio at its apex), the roguish husband hurls into the air from an attendant's hand a brass bowl of no mean measure or weight. This he does at each performance. That night the bowl described a most unexpected parabola and landed fairly on the crown of Katherine's head. Now this, I submit, should not be deemed a comic circumstance. By all reason, it should not have been considered funny. It was obviously an accident (an expert juggler, such as Cinquevail or W. G. Fields, could not have rehearsed it and done it with any certainty of success), and besides, it might have caused the lady some slight pain. Hence, it was not, according to the best of logic, to be laughed at. But you never can tell from where you sit what is going to tickle you in the ribs. The audience, gasping momentarily, and then waiting to see if Katherine had been hurt, finally edged into a suppressed titter, then a half-concealed snort and then a huge and honest guffaw. E. H. Sothorn, seizing the whim of the house to his own comic gain, made

much of the incident from that time on until the end of the act. With elaborate flourish, he kissed the palm of his hand and rubbed it on the spot of impact. A bit later a rousing labial caress imprinted directly, stirred the mob into shrieks. Not once but a dozen or so times he called attention by grimace and indicator gesture to that part of Katherine's crowning glory which had felt the unexpected blow. Meanwhile, of course the rough humor of the play was losing none of its flavor through this funning; instead, it took on an added air of farce and frolic. In so many other ways that are a portion of his usual performance of Petruchio, the Sothorn prove his own humor, that one is almost compelled to accept him first as a comedian and after that a tragedian and romantic actor. Helen Singer was the Katherine in the last night's performance, in the absence of Miss Marlowe and a capable Katherine she was, too on any count. She enacted the role as she bore up under the blow from the brass bowl, admirably; and she caught, too, a large measure of the rollicking spirit of the farce, with results quite satisfactorily within the picture. It is too bad Master Will Shakespeare couldn't have been present to witness the incident of the bowl.

Outdoor Park for Alameda

Plans are maturing for a big aviation and amusement park in the west end of Alameda. The plans are now being investigated by a committee appointed by the directors of the Alameda Chamber of Commerce. It is planned to have aviators from all over the world make their headquarters at the 3000-foot aviation grounds, which are contemplated as a portion of the plan, and also to provide accommodations for the motor-boat clubs of the world, who will enter the world fair prize competitions in 1915. The site selected for the park is in the extreme west end of Alameda, north of Atlantic Avenue and fronting on the bay, south of the Alameda mole. There are about 200 acres of land and water at this location, and the projector plan to use the entire space. It proposed to bulkhead the land and also to dig channels, making the scene effect very similar to Venice. Motor boating and yacht racing will also be features of the park, and there will be an exhibition hall, where modern aeroplanes, yachts and motor-boats will be shown, as well as the manufacture of the machines. A huge grandstand, with a seating capacity of many thousands, is also planned. Other features proposed are a swimming and dancing pavilion, bandstand, skating rink, steeplechase and the usual amusement park concessions. It proposed to have the park ready by March of next year.

Peg o' My Heart, the delightful comedy of youth, is coming to the Cort soon. Peg o' My Heart is declared to be the most refreshing play that has been given to the stage in years. It broke all Gotham records at the Cort Theatre, New York.

Margaret Illington is announcing for a return engagement at the Cort following the engagement of The Blue Bird.

Dates Ahead

BISHOP'S PLAYERS. — In Rock, Ye Liberty Playhouse, Oakland.

FINE FEATHERS (H. H. Frazee, gr.)—Salem, March 16; Concord, 17; Augusta, 18; Lewiston, 19; Portland, 20-21; Worcester, 23; Springfield, 24; Waterbury, 25; New London, 26; Lowell, 27; New-
port, 28; Hartford, 30-31.

JULIAN ELTINGE CO. in The Triline Girl (A. H. Woods, mgr.) New York City, March 16, indefinite.
LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Minneapolis, March 23-28; St. Paul, 30-April 4; Milwaukee, 13-18.

ORPHEUM STOCK CO.—San Francisco, March 14.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

SEPTEMBER MORN (Rowland and Clifford) — Gary, March 15; Detroit, 16; Michigan City, 17; South Bend, 18; Kankakee, 19; Bloomington, 20; Springfield, 21; Alton, 22; Belleville, 23; Hannibal, 24; Quincy, 25; Centerville, 26; Albia, 27; Burlington, 28; Cedar Rapids, 29; Cedar Falls, 30; Independence, 31; Decorah, April 1; Mason City, 2; Sioux Falls, 3; Sioux City, 4-5; Ft. Dodge, 6; Iowa Falls, 7; Boone, 8; Perry, 9; Omaha, 10-11; Des Moines, 12-13; Grinnell, 14; Iowa City, 15.

THAT PRINTER OF UDELL'S (Gaskill & McVitty, Inc., owners)—Mankato, March 14; St. Cloud, 15; Northfield, 16; Postville, 17; Winona, 18; Rochester, 19; Fairbault, 20; Stillwater, 21; Eau Claire, 22; River Falls, 23; Menominee, 24; Marshfield, 25; Stevens Point, 26; Merrill, 27; Wausau, 28.

THE DIVORCE QUESTION (Rowland & Clifford, props.; Fred Douglas, mgr.)—Nashville, March 16-21; Louisville, 23-28; St. Louis, 30-April 4; open, 6-11; Chicago, 13-17.

THE MISSOURI GIRL (Joe Rith, mgr.)—Roseburg, March 13; Glendale, 14; Gold Hill, 15; Grants Pass, 16; Medford, 17; Central Point, 18; Ashland, 19; Weed, 20; Klamath Falls, 21-22; Sisson, 23; McLeod, 24; Dunsmuir, 25; Kennett, 26; Redding, 27; Biggs, 28; Oroville, 29; Gridley, 30; Chico, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Marion, Mch. 13; Benton, 14; Carbondale, 16; Chester, 17; Duquoin, 18; Centralia, 19; Vandalia, 20; Greenup, 21; Effingham, 23; Mattoon, 24; Charleston, 25; Tuscola, 26; Monticello, 27; Decatur, 28; Springfield, 29; Beardstown, 30; Mt. Sterling, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Tiffin, March 14; Ottawa, 16; Kenton, 17; Bucyrus, 18; Springfield, 19-21; Ft. Wayne, 22; Hartford City, 23; Muncie, 24; Elwood, 25; Tipton, 26; Frankfort, 27; Lafayette, 28; Kokomo, 30; Peru, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Detroit, March 15-21; Pittsburgh, 23-28; Cincinnati, 29-April 4.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Durant, March 14; Ada, 15; Chickasha, 16; Mangum, 17; Hobart, 18; Lawton, 19; Waurika, 20; Norman, 21; Sapulpa, 22; Chandler, 23; Guthrie, 24; Oklahoma City, 25; Enid, 26; El Reno, 27; Shawnee, 28; Tulsa, 30; Caney, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Beloit, March 14; Concordia, 16; McPherson, 17; Sterling, 18; Larnod, 19; Stafford, 20; St. Johns, 21; Hutchinson, 23; Salina, 24; Herington, 25; Manhattan, 26; Wamego, 27; Topeka, 28; Lawrence, 30; Ottawa, 31.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

THOMAS E. SHEA CO. (A. H. Woods, mgr.)—Rochester, March 16-21; Toronto, 23-28; Philadelphia, 30-April 4.

THOMAS ELMORE LUCEY—Suisun, March 16; Vacaville, 17; Dixon, 18; Williams, 19; Colusa, 20; Willows, 21; Dunsmuir, 23; Yreka, 24; Medford, 25; Gold Hill, 26; Cottage Grove, 27; Creswell, 28; Junction City, 30; Springfield, 31; Eugene, April 1; Salem, 2; Dallas, 3; St. Helen, 4; Arlington, 6; Hermiston, 7; Milton, 8; Walla Walla, 9; Prescott, 10; Pomeroy, 11.

TRENTINI in The Firefly—Victoria, B. C., March 16-17; Vancouver, 18-19; Everett, 20; Tacoma, 21.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., Miss Illington Company, (American Play Company, mgrs.)—Salt Lake City, Mch. 16-17; Ogden, 18; Sacramento, 20-21; San Francisco, 22-April 4.

WITHIN THE LAW CO., Miss Ware Company, (American Play Co., mgrs.)—Columbus, March 16-21; Cincinnati, 22-28; Detroit, 30-April 4.

WITHIN THE LAW CO., Special Company, (American Play Co., mgrs.)—Providence, March 16-21; New York, 22-28; Brooklyn, 30-April 4.

WITHIN THE LAW CO., Eastern Company, (American Play Co., mgrs.)—Duluth, March 13-14; Superior, 15; Eau Claire, 16; Omaha, 22-28.

WITHIN THE LAW CO., Southern Company, (American Play Co., mgrs.)—San Antonio, March 15-17; Houston, 18-19; Galveston, 20-21; Shreveport, 23; Vicksburg, 24; Greenville, 25; Greenwood, 26; Yazoo City, 27; Jackson, 28; New Orleans, 29-April 4.

WITHIN THE LAW CO., Northern Company, (American Play Co., mgrs.)—Iowa Falls, Mch. 14; Independence, 16; Manchester, 17; Galena, 18; Buscoba, 19; Stoughton, 21; Watertown, 22; Stevens Point, 23; Grand Rapids, 24; Morrill, 25; Wausau, 26; Menominee, 27; Stillwater, 28; Northfield, 30; Rochester, 31.

WITHIN THE LAW CO., Central Company, (American Play Co., mgrs.)—Springfield, March 14; Carthage, 18; Pittsburgh, 19; Ottawa, 20; Webb City,



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THE TIK TOK MAN OF OZ by L. Frank Baum and Louis Gottschalk.

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21; Parsons, 23; Iola, 24; Coffeyville, 26; Independence, 27; Winfield, 27; Arkansas City, 28; Guthrie, 29; Perry, 30; Pawnee, 31.

Correspondence

ALBANY, Ore.—Week March 1—Bligh (Bligh Amusement Co., F. D. Bligh, res. mgr.): First half—Exclusive Mutual Program. Last half—Joe Sacket, cowboy banjoist, fair act. Pictures. Business good for the week. Coming—Sunday, Colgate's features; 12-13, home talent show, A Night of Laughs, under auspices of the Albany Military Club. Mr. Enis and Company, of Los Angeles, producing. Rolfe (George Rolfe, mgr.): Sunday, George Kleine day to fair business. Licensed pictures and good effects balance of week to fair business. Hub (Searls, mgr.): Universal pictures.

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Added attraction, two reels Dr. Fredrick A. Cook pictures to fair business.

SALEM, Ore.—Week March 1—Globe: Feature pictures and good effects to good business for the week. Grand Opera House (Salem Amusement & Holding Co.): Dark, Ye Liberty (Salem Amusement & Holding Company): Monday and Tuesday, Famous Players Company pictures to good business. Licensed pictures to finish. Wexford (Salem Amusement & Holding Company): Licensed pictures to fair business for the week. Bligh (Bligh Amusement Co., T. G. Bligh, mgr.): High class vaudeville acts and Mutual Program to good business for the week.

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Correspondence

OAKLAND, March 10.—Harry Lauder, the inimitable Scotch comedian, appeared at the Macdonough, 9, and more than pleased with his songs and stories. His supporting company was poor. The house was packed. Bessie Abbott and a fine aggregation of singers were seen to good advantage, 11, in De Koven's great masterpiece, Robin Hood. Mrs. Bumpstead-Leigh is the second offering of the Isabelle Fletcher engagement at Ye Liberty, and the attendance, which shows a healthy increase, is very gratifying. It is the first time that this popular comedy has ever been presented at Ye Liberty and the interest has been quite keen throughout the entire week. The cast is the strongest that Manager Bishop has offered for a long time and contains such prominent artists as Isabelle Fletcher, Albert Morrison, Charles Ayer, J. Anthony Smythe, Frank Darien, Geo. Webster and Mrs. Mina Gleason. An elaborate revival of The Lady of Lyons is on the boards for next week. Bessie Clayton, a petite woman with a big dance, is the top-line attraction at the Orpheum, and is by far the best thing on this week's card. Others who contribute are Eva Taylor & Co., Dooley and Sayles, Hans Robert & Co., Binns, Binns and Binns, Alcide Capitaine, Nina Barbour, Welcome and Welcome. Pantages has another Bothwell Browne skit, entitled Merry Masqueraders, which in plain English means songs, dances, pretty girls. The balance of the program consists of Rhoda Royal's Horses, Hal Davis & Co., Melnotte-La Nole Troupe, Murray K. Hill and Brighton Quartette. At the Columbia, Dillon and King are giving their patrons something new in the way of entertainment. Their latest creation, The Follies Revue, is a succession of new, novel stunts, following each other with great rapidity. Some fetching gowns are worn by Vilma Stech and Honora Hamilton, and good songs are rendered by Ernest Van Pelt, Ivan Miller and Jack Wise. The bill at the Broadway includes Lulu, a Parisian musical comedy; Warren and Blanchard, and Spessel Bros. and Mark. Gerardy, the cellist, will give a concert at Ye Liberty, 12. He will be assisted by Gabriel Ysaye, the violinist, and Carl Bruchhausen, pianist. Marta Golden has accepted an engagement with the Gaiety company of San Francisco, and her place at Ye Liberty has been filled by Meta Marsky, a recent arrival from Vancouver, B. C.

LUCILE PALMER COMES; HEADS BROADWAY CAST

OAKLAND, March 8.—Lucile Palmer made her debut today at the Broadway as prima donna of the Broadway Musical Comedy Company, and scored quite a success, along with Ruth Adams, the new soubrette. The play this week at the Broadway is The Tourists, and Lew Dunbar, Sol Carter and the well-drilled chorus have plenty of opportunities to shine. Reuble Sims, cartoonist, draws funny pictures and tells a few jokes. Unholtz Bros. present an original musical novelty, and the moving pictures at the playhouse are attractive and interesting. The Tourists will stay till Thursday, when another musical comedy will be presented.

SALT LAKE CITY, March 10.—Salt Lake theatre is dark all week, with Milestones on deck for the latter part of next week, which will be followed by a return engagement of Margaret Illington in Within the Law. The Utah Theatre Stock Co. is offering for the closing week of Willard Mack and Marjorie Rambeau A Texas Steer, a very agreeable production being tendered. The Right of Way will follow, in which Hallett Thompson and Thais Magrane will make their bow to Salt Lakers as stock leads. The Orpheum bill is a specially pleasing one, with many bright features. Frank Parish opens in a novelty, and Imperial Male Quartette, local boys, who have heretofore won favor on a short Orpheum trip, have selected a line of songs that take exceptionally well, their harmony being par excellence. Claud and Fannie Usher in The Straight Path have a neat playlet, and are renewing the friends they made with their former offering, so well received locally. Spare-ribs is still part of the act. Edna Showalter, in pretty clothes, sings some of the old songs so well that her audiences are slow to permit her going at each performance. Frank Keenan in Vindication, by Willard Mack, is attracting special attention, first on account of his ability, so well known, and, second, on account of the fact that his vehicle is from the pen of Mack and about which so much has been said locally. The sketch is a winner without doubt, and Mr. Keenan is doing the finest work he has done in some time as the Southern gentleman, a most finished characterization. Smith and Cook have a lot of nonsense that gets good laughs, and Marie Brandon ranks in front line when it comes to tip-toe dancing. Paul Conchas, in feats of strength and cannon-ball juggling, closes the

bill, introducing several distinct novelties. When Manager John M. Cooke of the Empress announced that "Big Jim," the dancing and wrestling bear, would meet Fireman Nelson, quite a wrestler locally, he never thought for a moment that it would be necessary to stop selling tickets for the second show, which was the result, the line extending for some distance up Main Street, and many it was necessary to turn away on account of lack of room. The bear closed last Saturday night after a week's showing, and popular demand has induced Mr. Cooke to offer Nelson another try at the bear Tuesday night, offering \$100 if he will throw him fair and square. The bill this week is headlined by the Six Banjophiends. Others are Walsh and Lynch in the rural sketch, Huckin's Run; Luigi Dell Oro with his accordeon, Leonard and Louie, acrobats, and Burke and Harrison. Pantages bill is headlined by Wilhats troupe of cyclists. Others that go to make a strong bill are Gertrude Dean Forbes and company in The Wild Rose, Kresko and Fox, Roche and Crawford, Kaufman and Sawtelle and the De Forests. The Garrick had another sell-out with their fight program last night, and the Great Dillard, hypnotist, billed for appearance the balance of the week, is causing considerable talk, a subject of his sleeping in a down-town window ever since Saturday. Party will be awakened at the theatre this evening. Princess is gradually increasing their business, making the crowds going to that house (old Majestic) look like the old days when there was always a blocked sidewalk of those awaiting entrance. Sam Loeb is responsible for the class of attractions that are going on. The week's bill, Count Nogoodio, is chuck full of laughter-provoking situations and funny lines, and the chorus numbers have been well rehearsed and present a most pleasing picture in their various costume changes, all new and clean for each week. Bernard C. Cook is rehearsing a new act, in

which Evelyn Pritchard, well known in Coast cabarets, will be featured. A group of Hawaiians will sing with the act, and the famous songs of the Islands will form part. Full stage will be used, with special sets and various catchy dancing numbers introduced. R. STELTER.

TACOMA, Wash., March 7.—An important announcement of the week is, that beginning March 8 the Empress bills will open on Sunday afternoons instead of Mondays as heretofore. The Edison talking pictures have been shown all the week at the Tacoma Theatre. Mutt and Jeff will be the attraction at the Tacoma on March 9, followed by Fritz Kreisler in recital on March 10. Empress Theatre: An excellent sketch well played was The Stick Up Man, by Robert E. O'Connor and Company; Murray Bennett had a good line of stories and parodies; the Macbeth burlesque by Kierman, Walters and Kierman amused. The Rossow Midgets are always good drawing cards. An entertaining trapeze act by Dennis Brothers and a musical act by Hazel Berke and Alex Korae rounded out the bill. Starting tomorrow—Kara, juggler Edith Clifford, in song numbers Atkinson and Mack, in a line of patter; Ripley, McCord and Bates, sketch and Stain's Comedy Circus. Pantages Theatre: A pretentious dancing act The Priestess of Karma, easily found favor, featuring Francis Burr, who, with others, displayed good singing voices; one of the big favorites of the week was the pianologue and singing act of Weston and Leon; E. J. Moore amused with his gabby chatter. The Goldinos had a novel spinning act and Keough and Nelson a fair sketch entitled Ambition. Next week—The Riding Duttons; Clara Stevens and Company; Cecilia Rhoda and George Crampton; Duncan and Holt, and the Eula Lee Quartet. A. H.

The Kelly-Rowe Musical Comedy Company closes in Phoenix next week.

JAY HANNA has signed to play the leads for Dick Wilbur, taking the place of Billy Quinn, who closes to night.

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EDITH RALSTON, WHITE

Los Angeles is Quite Agitated With Uncertainties

LOS ANGELES, March 11.—The Merry Gambol, with Marie Dressler, is still being announced, and the atmosphere is still rife with rumors and speculations dealing with possible musical stock companies, the return of the Morosco stock, with changes of name to the New Belasco, etc. We suppose that out of this chaos will come interesting order. * * * Mr. Beck, august potentate of the Orpheum world, is in town, as well as several other vaudeville notables, and they say there is something brewing that line. * * * The bright lights of the big city seem to have been so much for our own Charles Ruger, and after but a few weeks in New York he has taken unto himself a wife, marrying Miss Adele Rowland on March the fourth. * * * Harley Murray, who refused to return to New York, as per instructions of the Biograph Company, has signed with the Keystone Company. Gus Pixley will also remain in Los Angeles. * * * Andrew Robson, a member of the late Little Theatre stock Company, is playing with Florence Stone at the Republic. * * * Jess Dandy and Frances Cameron are to be seen at different theatres these days, as both are awaiting rehearsals for *Austion Pinochle*, soon to be produced at the Burbank.

AUDITORIUM: The Chicago Grand Opera Company opens this week with *Rigoletto*, in which Titto Tuffo, Florence Macbeth, Aristodemo Giorgini, Henri Scott and Emilio appear to make it especially interesting, and Cleofonti Campanini to conduct his wonderful orchestra in person. The next attraction is Mary Garden in her favorite role, *Le Pigeon de Notre Dame*. Caroline White will sing the *Jewels of the Madonna*. Thursday brings *Parsi*; Friday, *Louise*. Saturday brings *Lohengren*, and at the manee, by request, Titto Tuffo will sing *Hamlet*.

BURBANK: Rita's Romance is being launched this week and promises to be a winning venture. From the moment Selma Paley comes on the stage, voicing the beautiful aria from *Traviata*, to the closing scene, in which she sings herself away in the midst of lovely wild flowers, this little comedy is gay and joyous, a bit of fun and music. The story tells of the American and his wife who are mistaken for a prince and an opera singer while sojourning at a German watering place. Confusion follows confusion, laugh follows laugh and song follows song. It is all so simple, so gay and so sparkling that it cannot help being successful, and when to this is added some excellent character work and artistic scenic effects, the whole is most satisfying. Selma Paley assumes the role of an Italian prima donna, to which she brings the charm of youth, some gorgeous gowns and a voice showing clearly the value of a rest. The Baroness Rhenberg of Grace Travers is replete with the charm of faultless acting, for which Miss Travers can always be depended upon. Forrest Stanley plays Rita's husband and does it exceedingly well. Arthur Burckly, in the part of the prince,

sings well. Walter Catlett has a comedy role, from which he draws all the possible interest. Florence Oberle, Mary Mooney and Bessie Tannehill are a trio of gossips, life-like and convulsing. Bessie Tannehill's songs are one of the delights of the performance. Thomas McLarnie gives the role of the doctor its due dignity. Rita's Romance, with the combined efforts of Leo Ditrichstein, Benjamin Hapgood Burt, Sylvio Hein and Oliver Morosco, to say nothing of the art of the Burbank players, is carried to success.

EMPRESS: The Adas Family, seven in all, clad in yellow tights, and possessed of a strength and suppleness to a degree of perfection, have a thrilling and sensational act. The American Comedy Four put forth their popular songs in a happy-go-lucky fashion that catches the fancy of the average audience. John Gordon and players fly madly about in a sketch, called *What Would You Do*, in which the plot becomes such a snarl that the disentanglement seems a surprise. It is well done. N. D. Nestor has a big and well handled voice, and Bess Delberg a pair of nimble feet, so, in a turn called *In Love*, they sing and dance and patter through a lot of nonsense that pleases. The Four Ladellas are gymnasts of the slapstick variety, whose clever tumbling is carried off with enough comedy to make it one continued laugh. The customary Keystone pictures are there to finish the bill.

Dr. Carver's Diving Horses are the most thrilling offering this house has handled, and the huge tank used is equally wonderful. It is a splendid sight to see these beautiful animals dive from the roof into this tank, and when the "girl in red" appears to dive on the back of one of them, clinging closely, while the horse turns over three times in the water, the sensation seems to have reached its climax. Tom McGuire belies his name with his Scotch ballads. Dailey's seven youngsters make *Happy School Days* a 20 minutes of song and fun. The LaSalle Bros. are clever enough to elicit many encores. Virginia Thornton and Mr. King remain from last week and offer a clever sketch, played in their happiest style. Agnes Burr is a dainty comedienne and the Seven Sicilian accordionists also remain with a lot of new selections, while three sets of pictures complete the joys of the bill.

MAJESTIC: The interesting photo-drama, *Traffic in Souls*, is being shown here. This is a picture dealing fearlessly and truthfully with the situation and carries conviction.

MOROSCO: The Candy Shop has been re-stocked and its offerings are more toothsome than ever. Wm. Rock and Maude Fulton offer all their choicest bits, among them being the *Devil Dance*, as ambitious as it is artistic. Kitty Doner, irresistible and irrepressible, and is everywhere at once, and the same time. The balance of the happiness and fun is created by Will Philbrick, Oscar Raglan, Maude Beatty, Frances White, Helen Goff, Frederic Santly and Al. Shean. There is no

rhyme, but plenty of beautiful reason in the success of *The Candy Shop*.

ORPHEUM: Gertrude Barnes is a wonderful girl, in radiant raiment, fascinatingly lovely in face and figure, and clever enough to forget it all and just be funny. Anna Lehr, who has deserted the movies, appears in a fairly good bit of drama called *Little California*, scenically beautiful. It is a melodramatic tale of early life in California, in which Miss Lehr appears as Rosa, child of a greaser, adding sympathy by appealing methods. Frank Montgomery does a most excellent bit of character work and the balance of the cast—Jack Sulzer and Edwin Wallace—are satisfactory. The Two Maxines and little spotted Bobby are always welcome, because they are clever and interesting. Demarest and Chabot are among the very good numbers, playing on 'cello, violin and piano, and by way of good measure add some clever dancing. Goleman remains with his animal act. Willa Holt Wakefield brings new and delightful songs to this week's bill. Eddie Leonard and Mabel Russell also remain with dancing that is much better than their songs or jokes, while Dr. Carl Herman disturbs the atmosphere with his electrical stunts. New pictures and splendid orchestral numbers close a fine bill.

PANTAGES: Last week's sensation remains to become this week's interest in the sketch entitled *Vice*, which is more than ordinarily well presented. The Uyeno Japanese acrobats have a new and novel set of stunts and the two tiny members who are tossed about from hand to hand and foot to foot are almost the star performers. Their act is beautifully staged. Monohan is a roller skater who, not only expresses grace in every curve and gyration, but also gives an exhibition of broad and high jumping. Bill and Laura Dreyer open with a grand display of fireworks and keep up the blaze of glory with a lot of brilliant dancing steps.

REPUBLIC: Florence Stone opens her third week at this house with a sketch by Richard Berry, in which she receives the able support of Andrew Robson. Mercury is the title and it deals with a new and novel idea in which the tense and thrilling situations are handled masterfully by Miss Stone and Mr. Robson. The Chipola Twins are dainty dancers who can sing as well. Price Ludwig is a bit of cleverness done up in a very small package. Rose and Stuart draw the laughs with German fun. Cycling Crane is as funny as he is clever. Fred and Eva Hurley get their share of encores because they are clever entertainers. Querry and Grandy have a lot of trapeze work that is sensational and skilful. N. B. WARNER.

STOCKTON, March 9.—Yosemite Theatre: The Wolf last Sunday played to only fair business. The Orpheum show this week consists of George Damerel and Company, Chick Sale, Foster and Lovett, Louis Hardt, Marie Bishop, and Sylvia Loyal and her Pierrot. Kirby Theatre: Dick Wilbur opened the week with *Bar Z Ranch* and on Wednesday presented *Uncle Tom's Cabin* to good business. The old play was well presented by Billie Quin, Marshall Zeno, Armine

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Lamby, Geo. Johnson, Dorothy Douglas, Zoe Bates, Helen Hughes and the old favorite, Dick Wilbur. The company goes on the road next week, and then to Vallejo for a week.

SAN DIEGO, March 9.—Spreckels Theatre: March 8, Henrietta Crossman was seen for one night in *The Tongues of Men*. Clever comedy, clever star and company. Rob-in Hood comes 14. Sam Rork is in town, coining money with a new fad. He has a company of dancing boys and girls who visit large stores and hotels, dance with patrons and give free dancing lessons (tango, etc.), under the auspices of local booster clubs. Of course, private lessons bring in the money. Empress: The stock company in its second week is giving *The Squaw Man*. Business is encouraging. Coronado Tent City: Claus Spreckels has been appointed general manager of Coronado Tent City and will assume personal charge of the resort at once. G. A. Cheney will continue as local manager and T. P. Getz, for several years proprietor of Ramona's Marriage Place, will be in charge of amusements and concessions. The new general manager has already outlined many changes and improvements, which, when completed, will go far toward placing Coronado in the front rank of America's noted pleasure resorts. Work has already commenced on one of the most important improvements, that of constructing a concrete filled bulkhead and promenade on the ocean front. This will cost about \$25,000 and extend the entire length of Tent City. It will be fully ten feet wider than the present bulkhead, affording more space for vehicles, as well as a broad board-walk for promenaders.

Dates Ahead

FOLEY & BURKE CARNIVAL CO.—Alameda, March 31-April 4; Modesto, 6-11; Merced, 13-18; Bakersfield, 21-26; Stockton, 29-May 2. PEG O' MY HEART (Oliver Morosco)—Victoria, March 18-19; New Westminster, 20; Everett, 21; Seattle, 22-28.

WILLIS GOODHUE is in town—and busy? yes, some. Willis is handling the advance for both the sensational picture, *Smashing the Vice Trust*, and Chauncey Olcott, the big box office winner. He will put out a couple more films of the white slave picture and has engaged Wm. Fullwood and Chas. Thell to go ahead of the two shows.

Correspondence

NEW YORK, March 8.—When a young woman with social ambitions permits a multi-millionaire to lend her \$10,000 without her husband's permission, it is easy to see trouble ahead. That is one of the incidents in *What Would You Do?* a new play by Augustus MacHugh, produced at the Hudson Theatre last Monday. Meanwhile the husband, to meet his wife's need for money, speculates on the street, using \$50,000 of his bank's securities as collateral. Having lost this a wily friend advises him to "borrow" more collateral and by "bluffing" the two realize \$300,000, and replace the securities before their criminal course has been discovered. Morton Sills, as the reckless operator; A. Byron Beasley, as his adviser; Richie Ling, as the wealthy friend who tried to entangle the foolish young wife, and Robert MacKay, as a broker who was nearly broken, carried the masculine burdens of the play. Miss Bessie Barriscale as the young wife, was as blonde as any leading woman could be, and acted in a delightful manner—all sweetness and pretty poses. Miss Gladys Wynne did her best with the role of a young woman whom the dramatist made a hopelessly rude creature, while Louise Drew, in her usual finished way, presented a perfectly hard and cold girl of the period. Miss Mattie Russell, as a scheming old worldling, was excellent. * * * Having made his mark as a dramatic author this year with *The Lure* and *At Bay*, George Scarborough produced his third play, *The Last Resort*, at the Longacre Theatre last week. The author entered the producing field because, he explains, several managers were reluctant to produce a play which attacked the judiciary. "They will probably say such things couldn't happen, but they have happened," says Mr. Holt, the young lawyer in the play. What happens in *The Last Resort* is a melodramatic sequence of events, but hardly an arraignment of the judiciary of the country. The last act shows the young lawyer in a cell of the county jail, where he has been placed for contempt of court. While serving his sentence he has been nominated for Governor and on election night the returns are flashed into his darkened cell from the street, to the delight of the audience. Wilson Melrose was the young lawyer, a role which he presented ably, while George Fawcett, as a powerful corporation lawyer, was as evil as any melodramatic villain whom a righteous audience ever hissed. Miss Olive Wyndham as a newspaper reporter was most convincing. Miss Julia Blane in an Irish character role played easily and happily. Mark Price as an honest judge was unusually good. After the second act there was about fifteen minutes' applause and repeated calls for the author, but Wilson Melrose explained that Mr. Hoffman, the stage director, would not respond, and George Scarborough could not be located. * * * Willie Collier has been doing an excellent business this season in the Hudson Theatre in his latest comedy entitled *A Little Water on the Side*, which was written jointly by him and Grant Stewart, who plays a role in the funmaker second only in importance to that of Mr. Collier himself. Mr. Collier and his spirited bunch of players are under the management of Charles

Frohman and will no doubt in due course of time tour the Pacific Coast where his reputation as a light comedian has been constantly enhancing for the last decade. *A Little Water on the Side* doesn't refer to the quantity of water ordinarily used as a "chaser" in the modern cafes. Its origin is Abbott's Landing, a tract of ten acres on the river front at Platt's Cove, which was about the only available asset young James Abbott (Willie Collier) had when he returned from Paris upon the death of his father to help his sister keep the general store in that village from going into the hands of the sheriff. The play opens with a scene in the store where much is sold but no cash is taken in because everybody has a "charge" or "book" account. Young Abbott changes all that. He calls a meeting of his book customers and gladdens their hearts by telling them to go home and tear up their account books but henceforth come prepared to buy "only for cash." There is a family feud on between the Flemings and the Abbotts and, Romeo and Juliet like, the son of an Abbott and the daughter of a Fleming fall in love with each other. This little romance enables the authors to close up a widening breach by a marriage that makes all hands friends and allows old man Fleming to trade twenty acres of equally good water front property for the ten acres that young Abbott has and which is necessary for the fulfillment of a contract Fleming has taken to build a bridge and save a railroad fifteen miles by a cut-off. Mr. Collier is ably assisted not only by Grant Stewart, but also by Charles Dow Clark, William Collier Jr., Paula Marr and Jessie Glendenning. There isn't a suggestive line in the entire play—nothing but clean comedy that has so long distinguished Willie Collier as one of America's foremost comedians. After witnessing a wave of white slave plays it is certainly a great relief to go to see a lot of wholesome fun by Willie Collier. * * * The repertoire of the Metropolitan Opera Company was enriched last week by the revival of *Orfeo and Euridice*, with Louise Homer and Johanna Gadski in the title roles, Lenora Sparkes as *Amore*, Anna Case as the *Happy Shade* and Arturo Toscanini in musical command. Gluck's inspired glorification of marital love is unquestionably a milestone in the history of lyric drama. For a century and a half this masterpiece has withstood the gnawing tooth of time without loss of emotional vitality, and it holds its own in the twentieth century with the most elaborate compositions of the post-Wagnerian schools. Whether the general public would have responded as readily, however, to the appeal of this immortal work if Giulio Gatti-Casazza had not offered a production that brought into clear relief all the treasures of the score may well be doubted. What with Arturo Toscanini's exquisitely modeled, transparent, melodious and wonderfully expressive reading of the score, Paul Paquereau's picturesque and poetic scenery, the excellent singing of Giulio Setti's choris-

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ters and Louise Homer's incomparable portrayal of Orpheus, an interpretation of Gluck's opera approaching more closely to the ideal could hardly be imagined. From every point of view, in every detail, the performance was a delight. After the mental tortures inflicted by modern sensationalism it seemed like a bath in a pure mountain stream. Special interest centered, however, in Louise Homer, who had made only one previous appearance this season. So popular is the American contralto, whose prolonged absence has been a source of regret to many, that she would have received a royal welcome, no doubt, even if she had achieved less brilliant results. But it is safe to say that Mme. Homer never has given a finer exhibition of "bel canto" than she did, and at the same time a more beautiful and sincerely felt impersonation of the best role in her repertoire. To hear such pure and reposeful singing after some of the nerve-racking extravagances to which the public has been treated in recent years—singing tempered by an artistic sense of reserve and balance and beauty—is indeed a pleasure. No wonder the audience showed its satisfaction in terms so convincing. GAVIN D. HIGG.

CARSON CITY, Nev.—Grand Theatre, W. S. Ballard, manager.—Prince Pat, the educated horse, attracted full houses three evenings last week. Excellent pictures are given by the management of the theatre every night with a Saturday matinee. The amateur vaudeville entertainment given by a special committee of the Leisure Hour Club at their new hall, March 6, was a most gratifying success. The local orchestra, Mrs. W. Furlong, pianist; Mrs. C. H. Brulin, violinist, and E. C. Peterson, trap drummer, opened the programme with a fascinating Persian Dance and a Hesitation Waltz. This was followed by a vocal trio by the Misses Stewart, Wood and Berning, the Venetian Love Songs of Nevin being artistically and harmoniously rendered. The *Emancipation* of Mr. Pankhurst-Laidlaw, a skit written by C. H. Norcross of the Publicity Commission, was most cleverly presented by Miss Jane Torreyson and Mr. Jack Richards, and the graceful dancing of the octette, Miss Wood and Mr. Stenz,

Miss Stewart and Mr. Smith, Miss Berning and Mr. Heidinger, and Miss Rose Stewart and Mr. Payne, was a revelation to the on-lookers. The solo singing by Miss Wood was given with a dramatic finish that was pleasing in the extreme. The presentation of the Tango by Mr. and Mrs. George Smith was a picture of grace and beauty and was so vociferously applauded that the dancers responded with the *Hesitation Waltz*. Mr. Smith is connected with the State Engineer's office and but recently brought his bride to this city from San Francisco. They are already great society favorites. Mrs. George Brodigan, wife of Nevada's Secretary of State, who is a vocalist of no small order, made her first public appearance in this city and astonished those who had never heard her sing by the strength, sweetness and correctness of her voice and her successful manner of using that voice. Her enunciation is perfect, adding so much to the enjoyment of her singing. The laughable farce, *In an American Harem* was delightfully "put over." Ma Stenz, Miss Jane Torreyson and Jack Richards are good wherever you put them and they did ample justice to the parts assigned them in this little play. Miss Frances Adams, daughter of ex-Governor Adams, made her initial bow as a player as the wife of Frank Glynn, and her stage presence in her beautiful contralto voice in a piquant manner made the character a natural one. Mrs. G. E. Tiedeman also made her first appearance as an amateur player and she was a most attractive sister, being naturally a very handsome woman who dresses with exquisite taste. She knows how to act, too, and made the character one of the best of the evening. Miss Sperry, of the local high school faculty, was in verity the cousin of Mr. Glynn and circumspect, yet ready to tell a white lie to help her cousin out of a scrape. Miss Obeline Souherea as Norah, the servant girl, was beyond criticism and kept the house roaring with her brogue and awlwardness in trying situations. Dancing by entertainers and entertainment concluded the evening's merriment and a goodly sum is laid by for the annulment of the debt on the club house. A. H. M.

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French Drama Society Fighting Sunday Law

NEW YORK, March 2.—The French Drama Society of New York announced today that it would bring suit against the city for damages because the police last night prevented a dress rehearsal of a play adapted by Marquis Cusani Confalonieri, Italian Ambassador to the United States, at the Garrick Theatre. The police acted on a law forbidding theatrical performances on Sunday.

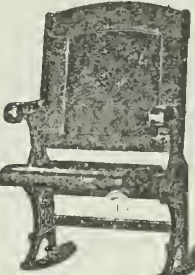
Little Country Theatre, First of Its Kind in Nation

FARGO, N. D., March 5.—The Little Country Theatre at the agricultural college was formally opened and dedicated with appropriate exercises, at which President John H. Worst of the North Dakota Agricultural College, Dean Walter Sumner of Chicago, Alfred G. Arvold, originator of the Little Country Theatre scheme, Miss Katherine York and others made addresses. The talks of Dr. Worst and Dean Sumner were of especial interest to the large number of students and visitors from the city, who attended the dedication. "This will be the beginning of a movement that will soon spread to all parts of the United States," said Dean Sumner. "A Little Country Theatre for the rural districts, where good, wholesome entertainment may be held in the rural neighborhood social centers, and the man, Mr. Arvold, who has started it, should have a unique place as the originator of such a movement. Let it be an object lesson to you who go into the small communities. If you have this theatre here the students will be producing plays that may sweep the country as plays of the right sort. I congratulate you upon this as this Little Country Theatre will bring fame to your institution." Mr. Arvold told of the distinctive features of a Little Country Theatre, and stated that so far as had ever been presented to his notice, this was the only one of its kind to serve the special purpose for which it was designed, not only in the United States, but in any country in the world. "There are numerous little theatres in various American cities, Chicago, Boston, New York, also in Paris, Berlin and Vienna, all designed for the development of the highest dramatic art," he said, "but

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there is no distinctly Little Country Theatre that I know of anywhere." Miss Katherine York followed with a short paper on the kind of plays to be presented. Reginald Colley told of the work of the Edwin Booth Dramatic Club of the North Dakota Agricultural College. Miss Mary Gibbons told of the effect of the home talent play. Richard Harding Davis' Miss Civilization, a comedy in one act, was given under the direction of Miss York.

Henry Miller has started rehearsals for his new production, Daddy Long Legs, the comedy by Miss Jean Webster, which he is to present shortly. Mr. Miller, now finishing his tour in The Rainbow, is directing rehearsals of the new play, but will not himself appear in it. The leading role will be played by Ruth Chatterton.

English Actors "Barnstorming" in the Far East

LONDON, Feb. 28.—Actor-manager Fitzroy Gardner has just returned with his company from a tour of the Far East. Describing the company's experiences in the Daily Chronicle, Manager Gardner said: "We left London just over a year ago, and since then have covered almost exactly 34,000 miles, including fifteen sea passages, and have visited nearly every place with a European population and a theatre in Italy, Burma, Ceylon, the Straits Settlements, the Malay States, China and Japan. Our audiences were not always English or even European. In Rangoon there was a strong Burmese contingent in the best as well as the cheaper seats, and one night in Colombo the Cingalese greatly outnumbered the Europeans. At Tsingtu, the port of the German leased territory in China, we played to an audience of 300 Germans, mostly officers and their families, three Englishmen and one American. During the tour I had to pay salaries and other expenses in eight different currencies, reducing each to British money for the purpose of keeping accounts. Another trial was the transport of scenery and baggage. Three times I had to face a strike of coolies when loading or unloading. But the most difficult job of all was to get our things up to Mussoorie, an Indian hill station 6000 feet above the sea. For the last half of the climb there is no road, and all our baggage and scenery had to be carried nine miles up a rough path by coolies. On one occasion, owing to, I had reason to believe, giving too little backsheesh to Eurasian railway officials, through a miscalculation in high finance on the way to Cawnpore, our truck of baggage was left in a siding. It took hours of telegraphing to learn where it was, and twenty-four hours to recover it, so that our first performance was given with local apologies for scenery and such a wardrobe as our company happened to have in their light baggage. The heat on the stage of an Indian or Malayan theatre was simply terrific,

for we could have no fans or pun-kahs, as they would have spoiled the acoustics. Imagine grease paints on the face, and the necessity of rushing about the stage as in the rough and tumble humor of the library scene in The Glad Eye, which we frequently played. The actors and actresses had to 'make up' several times every evening, perspiration washing out the effect almost as quickly as it was made. We played in the New Electric Theatre at Madras before the dressing-rooms were built, and had to dress in the manager's bungalow and walk across the compound to the stage. More than once our money-taker at the gallery entrance wore evening dress consisting of little but a loin cloth. I was in Calcutta when the alarming news of the attempted assassination of the Viceroy was being shouted in the streets. Months later we were in Peking when the formalities connected with the issue of the much discussed Chinese loan were being completed and Southern China was threatening to fight the North. For hundreds of miles every station that we passed on the line going south from Tientsin was guarded by Government troops, some of whom traveled in our train as a guard. I was on Shameen, the European concession island in the Canton River, when, in June, the British police inspector came into the hotel with the news that a French passenger steamer from Canton to Hongkong had been captured by pirates only 20 miles away, and the following morning I saw a comic regiment of Canton troops march away to the station to attack a little army of rebels which had captured a town on the line. We played in Cawnpore the evening of that critical day in October when the Viceroy arrived to discuss on the spot the question of releasing the natives imprisoned for taking part in the Mosquito riots in August. Apart from undisguised threats as to the use of bombs in a native paper, which were translated for me, I had reliable information that if the pardon had not been granted very serious trouble was expected by the authorities. We were all very much struck by the way in which the

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Music and Drama

CHAS. H. FARRELL, Editor

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G. Lester Paul

The season at the Savoy, devoted to the presentation of *The Crime of the Law*, has been notable for two things—it has brought back to San Francisco a former well known San Francisco actor and it has once more attracted attention to his capabilities as an actor of exceptional merit. For years Lester Paul has tramped up and down the Coast with road shows, and has put in many exacting seasons in stock, all the time building up a reputation for good work that finds its finest expression in the part of Dick, the Rat, in *The Crime of the Law*. There are few actors who could hold up such an exacting part with the fine effect that Paul does, and it will long be remembered as one of the truly remarkable performances of the decade. Lester Paul is personally one of the delightful men of the profession. Of splendid and evenly balanced mind, ambitious to always do his best, unselfish and considerate of those less fortunate than himself, he has attached to himself warm friendship in all parts of the country. He is personally and artistically a valuable addition to any company, and he can hold up his end in the most exacting range of character parts.

Julia Marlowe is Put Under the Knife

BALTIMORE, March 8.—It was reported here tonight from an unimpeachable source that Julia Marlowe was in the hospital for women of Maryland, in Baltimore, and that she had been operated on for appendicitis. Officials at the hospital denied this, but that is the usual thing in Baltimore hospitals. It was also learned from the same source that all the hospital employees had been pledged to absolute silence, and that they were religiously keeping this promise. Miss Marlowe was taken ill here once while playing at a Baltimore theatre, and since that time has frequently consulted a Baltimore specialist who treated her at that time. By one in close touch with affairs of the hospital it was stated that Miss Marlowe was in a serious condition.

STORY DENIED

BALTIMORE, March 9.—Reports that Julia Marlowe, the actress, was ill at a hospital here, were proved to be untrue today, when it was learned that Miss Marlowe was at her home in New York.

Lou Jacobs Pulls New Big Deal

DENVER, Colo.—The local theatrical colony was astonished the first of

the week when announcement was made from the office of Peter McCort, that the Tabor Grand, for many years one of the best known combination houses, will be devoted to the production of tabloid musical comedy this summer. The opening of this historic local theatre with the abbreviated form of musical amusement will be the first step toward the perfection of a plan that has in its inception the formation of a big wheel in the West, that will include houses in Denver, Kansas City, Oklahoma City, Fort Worth, Dallas, Austin, Waco, San Antonio, Houston, Galveston, and El Paso. Louis B. Jacobs, who fathered the thought, is here on the first leg of a trip which includes all of the cities mentioned. The announcement of the formation of the tabloid wheel comes on top of the fact that the popular-priced houses in the West have been unable to secure attractions in the season past. Jacobs will be the general manager of the wheel, and Fritz Fields, it is announced, will tab and produce all of the shows on the wheel. Nothing but royalty bills will be used. The company which is to open here includes Fritz Fields, comedian and producer; Hazel Wainwright, prima donna; Del Estes, Claire Simpson, Elsie Howard, Hazel Lake, Nat Wentworth, Bob McGreer and Jake Clifford. Joe Rickards, for many years in the publicity department of several of the big Eastern producing firms, will have charge of the publicity of the wheel. The Jacobs show opens in Denver on May 3, and will offer two shows a night with two bills a week.

Bachelor's Honeymoon Has Some Troubles

A. Mayo Bradfield, manager of A Bachelor's Honeymoon, is rehearsing new people in Nevada this week on his way East. Including some trouble with the storm and other things, he says: "I sure have had some awful time the past few weeks. The company was marooned at Ventura, Cal., for seven days, then it took them two days to get out to the next stand, losing nine days. The last two days at Ventura, Mr. Higby, whom I left to manage the show while I went ahead, got on a periodical drunk, and while changing cars at Los Angeles, he jumped the show, and I have never heard from him since, have no idea where he is, but I still have his trunk. As nearly as I can figure it without a statement from him, he has gotten away with from \$75 to \$125 of my money. We did a splendid business at both Tonopah and Goldfield; also did a very nice business here (Yerington, Nev.) last night, considering that we came in on only two days billing, \$142.75. We are losing three days this week, all on account of being held up by the floods. I am going to close tomorrow night at Fallon and re-organize. Mr. Gilson, my former partner, is coming on to play "Bachelor," and the Grace Sisters will play the twins. They join from Omaha. We will rehearse all week at Fallon and re-open again at Lovelocks, March 15.

New Stock for Roseburg

E. J. Bloom and Marian Adams, the latter formerly of the Colonial Players, are forming a new stock company for Roseburg, Ore.

Scott Palmer Shot by a Girl

SAN DIEGO, March 6.—Scott Palmer, manager of two theatres in this city, was shot and seriously wounded at 1:30 o'clock this morning in his rooms in the Savoy Theatre Building by Clara Dowd, a candy girl employed in a confectionery store. The girl was taken to the police station, Palmer to a hospital, where it was expected he would recover. Jealousy is said to have been the cause of the shooting.

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tre Building by Clara Dowd, a candy girl employed in a confectionery store. The girl was taken to the police station, Palmer to a hospital, where it was expected he would recover. Jealousy is said to have been the cause of the shooting.

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Frank H. Donnellan, Publicity Manager

March 15

ROSSOW MIDGETS, an extraordinary S. & C. feature; special added feature, the well known legitimate player, ROBERT E. O'CONNOR & CO. in *The Stick Up Man*; special engagement of the juvenile wonders, HAZEL BERKE and ALEX. KORAE, the Little Tetraxini and the Little Paderewski; THOS. KIERNAN, VICTORIA WALTERS and JAMES KIERNAN offer a Shakespearean travesty on Macbeth; MURRAY BENNETT, singing comedian; DENNIS BROS., king of the aerial revolving ladder. Other features. World's best photoplays.

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Columbia Theatre

The Columbia Theatre is dark this week, but will be opened Monday with Henrietta Crosman in her new and successful play, *The Tongues of Men*. Miss Crosman has always been a favorite in this city and her new piece is spoken of as a most entertaining comedy. The star has splendid support.

Cort Theatre

The second trip of *The Blue Bird* to this city within the year is being celebrated at the Cort Theatre this week, where the beautiful Maeterlinck allegorical play is being received with marked favor, and especially at the matinees, where capacity houses rule. It has approximately the same cast as on its former visit. Ethel Brandon, Charles Hampden, Cecil Yapp, Dore A. Davidson and young Burford Hampden. Young Hampden is a clever boy actor, but he is being allowed to get into bad habits of voice inflection, and he leaves the impression of talking like a girl. The production is adequate in every way and the performance is a decided hit. Next week will be the second and last week of *The Blue Bird*, and then comes Margaret Illington for a return of one week in the sensational play, *Within the Law*.

Alcazar Theatre

Effie Shannon and Herbert Kelcey are opening their pleasantly anticipated season at the Alcazar with *Years of Discretion*, a gay little comedy whose entertaining theme and sparkling dialogue are set forth with consummate art by these masters of technique. They blow through the crystallizing atmosphere of the stock company with the invigorating effect of a sea breeze, reanimating it and inspiring it to almost rival itself in its palmiest days. As to the play, some wise philosopher, once upon a time, commented on the difficulty experienced by the generality of mankind, of growing old gracefully—or reconciling themselves to the inevitable skull-caps and knitting-needles, rheumatic joints and silver hairs. And the authors of *Years of Discretion* have seized upon this idea, and used it as a text from which to preach a good-natured sermon proving that it is all in the point of view. Effie Shannon is seen at her best as the sprightly widow of forty-eight. Her slight figure and elastic movements, her vibrant voice and gay joyousness all serve to heighten the illusion of youth, and her assuming the limitations of age seems a voluntary sacrifice on her part. So much can not be said for Adele Belgarde, who is unfortunately miscast as the other fascinating widow, a part that would seem logically to belong to Louise Brownell. Miss Brownell's talents, however, are not lost on the French maid and she plays for points in her usual skilful way, dressing her mistress (Miss Shannon) in exquisite creations. Herbert Kelcey, the genial Christopher Dallas, is his old self, slightly older, but with his good taste and excellent style, still the standards of this kind. His boon companion, John Storm, is not so satisfactorily given by Burt Wesner, whose love-making, through lack of exercise, is

not ardently convincing. Kernan Cripps is at his happiest as the Irishman—half civilized and half cave-man. Howard Hickman makes his anarchist one of the parts of the play and Edmond Lowe registers a hit as Metz, the butler. In the part of the serious-minded son of the charming widow, Charles Compton, the new Alcazar juvenile, makes his initial bow to a very cordial audience. As the "spinster bachelor" his good looks are naturally held in abeyance, but his sincerity, his adoptiveness and sense of humor shine out and mark him as a promising addition to the company.

Gaiety Theatre

The Gaiety Theatre is presenting for the last week *The Merry Gambol* without the buxom star, Marie Dressler. Miss Dressler's place in the entertainment is very ably filled by Marta Golden, a comedienne of very high quality, an exceedingly clever and experienced performer. Miss Golden enacts the part of Mrs. Ned Radcliffe most successfully and introduces a number of her entertaining specialties, which go very big with the audience. The show will leave Sunday for Los Angeles, where it will play a season at the Morosco Theatre. The Gaiety will next week welcome back *The Candy Shop*, which, it will be remembered, made a hit of vast proportions when it was first put on here.

Savoy Theatre

The Crime of the Law, Rachael Marshall's drama concerning the present prison system, will finish its engagement in this city tonight. *The Crime of the Law* comes with a mission. It shows the side of life in State penitentiaries with which the average citizen is utterly unfamiliar. From the prologue, spoken in total darkness, to the epilogue, pronounced in the same mysterious atmosphere, the action is swift and full of sensational surprises. The company is a good one and everybody who has seen the show has been greatly impressed with its worth. Oliver Bailey, who is sponsoring the play, is now in New York, arranging for a production in that city.

VANCOUVER, March 9.—Orpheum, week of March 9: Johnny and Emma Ray in *On the Rio Grande*; Bryand Cheerbert's *Manchurians*; *The Naked Man*, playlet; Clara Inge, eccentric comedienne; Henry Catalono and Jack Denny in a lively ragtime diversion; H. M. Zazell & Co., comic mimo sketch; Mr. and Mrs. Vernon Castle in moving pictures. Imperial, week of March 9: *I've Got It*, with 14 people; Fred St. Onge & Co., whimsical wheelmen; Bessie Downing, the vivacity girl; Edward and John Smith, smart steppers; Gwynn and Gossett, and *The Golden Wedding*. Empress: This week the stock company is presenting Quincy Adams Sawyer. Maude Leone, recovered from her recent illness, is back in the cast, much to the joy of her worshippers. Alf. Layne, Howard Russell, Ed. Lawrence, Ray Collins, Margaret Marriot and Daisy D'Avra are also prominently cast. It is reported Lawrence may soon close his stock as the season has not been very good and it is known that he has written to managers for stock engagements.

Correspondence

SEATTLE, March 10.—The Ham Tree, with McIntyre and Heath, had a profitable four nights at the Moore, 2-5, duplicating its success of former seasons. The present production includes some new features and is elaborately staged. Mutt and Jeff in Panama, 6-8, had good business and was particularly popular with the juveniles. The chorus work featured. Trentini, in *The Firefly*, scored one of the greatest hits of the season last night, the local press ranking it with the best of the light operas that have been seen here. Oscar Figman is prominent, and the entire supporting company most capable. Fritz Kreisler delighted a capacity audience at the Moore, 5. He appeared under the auspices of the Ladies' Musical Club, and is the fourth of the noted violinists to appear here this season. Seattle Philharmonic Orchestra, with Clarence Whitehill, baritone, as soloist, at the Metropolitan, 7. House dark week of the 9th. Checkers was the Seattle Theatre offering last week by the Bailey-Mitchell players. Dwight Meade took full advantage of the opportunities in the name part, and gave a splendid performance. Chas. Schad scored in the low comedy part of the race-track tout. The ladies of the cast had little to do, but did that well. Lena Rivers is the bill this week, and will bring out the full strength of the female members of the company. Olga Nethersole, in the third act of *Sapho*, features this week's Orpheum bill, and her acting is a distinct treat. Effective support is furnished by A. E. W. Barnes as Jean, and Alfred Donahoe as Uncle Cesaire. Julia Nash & Co. have a laughable sketch, *Her First Case*, which was well received. Parillo and Frabito, street singers; Herman Timberg in eccentric singing, dancing and violin playing; "Pete" Burns Hilmer and Grady, the former a former university student, have a fresh clean singing and talking act. Elsie and Wille Blossing in strong-arm feats, and Mosher, Hayés and Mosher have a bicycle act that is startling. The motion pictures show recent local happenings of particular interest. The Keating & Flood Portland company moved over to the Tivoli last week, offering *The Spooners*, in which Billy Onslow and Max Steinle are principal fun makers. The show is long on dancing, and the capable chorus featured a tango contest. Nearly a Hero this week. At the Empress, the Top o' the World Dancers headline. This act was last seen here on the Orpheum circuit. Hong Fong, Chinese comedian; Jas. Francis Sullivan, Olivetti Troubadors, and the Moffat-Clare Dancing Trio are others on the bill. James A. Davett and Ninon Duval, comedy sketch, and Capt. Jack's Polar Bears feature Pantages current bill. Lawrence Johnston, ventriloquist; Barnard, Finity and Mitchell, *From the Rosary to Ragtime*; Morette Sisters, instrumentalists, and Gregoire and Elmina in a clever balancing act. Oliver D. Bailey of the Seattle Theatre is in New York arranging for the appearance there of *The Crime of the Law*, which recently had its initial performance here, and which

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Columbia Theatre

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is the work of Rachael Marshall, a Seattle woman. The Chicago Grand Opera Co. will give four performances, 30-31, at the Orpheum. Marcus Loew and Joseph M. Schenck, of New York, and Aaron Jones, of Chicago, representing various Eastern vaudeville combines, and Adolf Zukor, president of The Famous Players' Film Co., were in Seattle Sunday and Monday, guests of John Considine, of Sullivan and Considine. Combination of interests for mutual advantage was discussed. The distinguished visitors were much impressed with the appearance of the local Orpheum. The party are en route to California.

G. D. W.

E. H. Sothern Tells of Future Plans to J. Willis Sayre

If the mails do not fail him, E. H. Sothern will receive in a few days the manuscript of a new play written for him by Justin McCarthy, author of *If I Were King*, which Mr. Sothern is now appearing in. "The manuscript should have arrived in New York early this week," said Mr. Sothern, "but in the absence of any message from Mrs. Sothern to that effect, it may be that it is delayed. Mr. McCarthy writes me that he thinks very highly of his new work, and that it will equal, if it does not excel, *If I Were King*. It is a romantic drama of the days of King Arthur and his Knights of the Round Table. Sir Gareth is the character role written for me, and from what little Mr. McCarthy has permitted me to know of Sir Gareth as he makes him, I feel that I am going to be greatly pleased with the new play. I am now rehearsing *Lord Dundreary*, and as soon as the new play arrives, will put it in rehearsal. What its title will be I do not know. But that will come in time. My repertoire for next

season will then consist of *Lord Dundreary*, *If I Were King*, *Hamlet* and the new McCarthy drama. If the new drama proves a success, it will be my aim to give it a big production in New York before undertaking my next Western tour." Asked about Julia Marlowe, who in private life is Mrs. Sothern, Mr. Sothern said that it was unlikely that she would again return to the stage. "It is our present intention," said Mr. Sothern, "that Mrs. Sothern shall go into retirement, so far as the stage is concerned, and await my retirement. We have many things we want to do, and it is our desire to give up the stage while we are both comparatively active, so that we may be able to enjoy whatever the future may have in store for us. It may be, of course, that with her returning health, Mrs. Sothern may become ambitious to play through another season. If you are a married man you will appreciate that if she makes up her mind to do this, she will do it. However, whatever is done will be for the best."

Columbia Theatre

Henrietta Crosman comes for a two weeks' engagement, beginning Monday night, March 16, in her latest comedy success, *The Tongues of Men*, by Edward Childs Carpenter. The theme of *The Tongues of Men* centers around the efforts of a young minister to find his way in the new world of Bohemia after having denounced a new opera and its leading singer, who dares him to come into the sphere of her activity and see that his theories are all wrong. The production is a fine one and the supporting cast one of rare excellence, including such well known players as Frank Gilmore, Margaret Randolph, Sheridan Block, Homer Granville, Edward See, Laura McGilvray, Katherine Presbrey, Paul Daucet and Florence Fontayne. Matinees will be given on Wednesdays and Saturdays.

Cort Theatre

Maeterlinck's *The Blue Bird*, the engagement of which has been extended to a fortnight, enters upon its second and last week Sunday night. There will be matinees Wednesday and Saturday, and the engagement will positively close Saturday night, March 21. That night, by the way, will mark the farewell appearance of the fantasy in San Francisco, for it has been decided to withdraw the production from the road at the end of the current season. The staging in its smoothness and celerity excels even the representations of last year. What adds wonderfully to the general effectiveness is the special Debussy, Massenet and Bizet music. It is interpreted in apt harmony with the spirit of the piece by a symphony orchestra under the direction of Leo Siroky.

Alcazar Theatre

The next offering of Herbert Kelcey and Effie Shannon, commencing next Monday night, will be *Martha Morton's* society drama, *Her Lord and Master*. This play was one of the big successes of the former Kelcey-Shan-

non season at the old Alcazar on Sutter street. The stars also won signal triumphs in this vehicle in the East. *Her Lord and Master* is in four acts. The play has a happy and satisfactory ending. All of it is told in a charming and delightful manner and the two stars, in the roles of Lord Canning and Indiana Stillwater, respectively, are happily placed in the cast. They will have the support of all the Alcazar favorites, including Adele Belgarde, Louise Brownell, A. Burt Wesner, Kernan Cripps, Howard C. Hickman, Edmond S. Lowe, Charles Compton and several people especially engaged. The production, under the stage direction of Fred J. Butler, will be a handsome and elaborate one.

Savoy Theatre

A powerful white slave feature film, called *Smashing the Vice Trust*, which is based upon District Attorney Whitman's disclosures during his sensational attack on the vice interests in New York, will have its first presentation in this city at the Savoy Theatre Sunday, when it begins an engagement during which there will be continuous performances daily, starting at 1 p. m. and running until 11 p. m. This same film is at present running in New York City at Weber's Theatre where it has been turning away crowds in zero and even blizzard weather. Its tremendous success in New York City is due to its being the first authentic portrayal of the manner in which the vice trust worked and enslaved its victims. District Attorney Whitman is himself shown in the action of the picture. This is the first time that he has ever appeared upon the screen and the wildest enthusiasm greeted him as he was shown in his office conferring with his assistants in his fight upon the Big Five Syndicate. At a number of performances the applause given to Mr. Whitman lasted five minutes, so intense is the enthusiasm awakened by the thrilling narration of his disclosures. A young girl is lured to New York by a woman agent of the vice trust and the drama revolves around the effort to rescue

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her from her enslavers—a rescue finally effected by her fiancé.

The Orpheum

The Orpheum announces a most fascinating programme for next week with Fritzi Scheff, the prima donna, as its headline attraction. She brings with her as her accompanist Louis Aschenfelder, a musician of international fame. A novel comedy skit, entitled *Hired and Fired*, will be presented by Tudor Cameron and Johnny O'Connor, one of the cleverest and most diverting teams in vaudeville. Edward Gillette in the original comedy scene, *Fun in a Bowling Alley*, will introduce Adam and Eve, the only monkey bowlers in the world. Armstrong and Ford will bid for popularity in a clever and amusing skit, called *The English Johnny and the Cop*. Sam Barton King, of bike comedians, who excels both as pantomimist and cyclist, will in the guise of a tramp keep the audiences in roars of laughter. The only holdovers will be Ray Samuels, Grace Carlisle and Jules Romer and Henry Woodruff and his company.

The Empress

The Empress patrons will be given another treat during next week. Joe Manwell's *Dancing Girls*, seven stunning steppers, will prove a revelation. Some odd and original acrobatics will be offered by Spissell Brothers and Mack in their new and laughable sketch, *The New Chef*. Warren and Blanchard, two clever men, will offer a somewhat different and original blackface act. Patrick, Francisco and Warrenars, rural rustics, will offer a bucolic comedy surprise called *Fun on the Farm*. Music lovers are promised a rare treat when Gertrude Clark and Spencer Ward make their appearance. Both have good voices. Gladys Wilbur, a winsome girl with a sweet voice, will also be a treat to music lovers with an excellent and high class repertoire. Other big added features and the world's best photoplays will comprise an excellent bill.

Correspondence

PORTLAND, Ore., March 9.—Heilig Theatre (Calvin Heilig, mgr.; William Pangle, resident manager): Trentini in *The Firefly* was the piece de resistance of Portland attractions the past week. All the good things we had previously heard of the star's acting and vocalizing were surely sustained, and it has been a long time since Portland has been treated to a better all around musical production. Business could have been better, and the attraction surely deserved it. Oscar Figman, a Portland favorite, is the principal comedian and

was given a royal welcome at every performance. The chorus was large and could sing. Sunday brought the much discussed films, *The Inside of the White Slave Traffic*, and business is capacity. It remains for ten days. *The Blue Bird* is underlined. Baker Theatre (Geo. L. Baker, manager): *Alias Jimmy Valentine* is the play this week at this popular stock house. It opened with the usual Sunday matinee. This is the third season the Baker Company has done *Valentine*, and be it said to their credit that the production as given by the present stock company is on a par with previous ones, and that means nothing lacking. Edward Woodruff is playing the title role and is giving just as good a reading of the part as one could ask, and Miss Shoemaker, who plays the heroine, does likewise. Louis Hall, as the detective, plays faultlessly. The other minor roles are well taken care of by the other members of the company. Next week—*The Bridge*. Lyric Theatre (Keating & Flood, mgrs.): Onslow and LaRose are comediing this week in the musical travesty *The Merry Monarchs*, a side-splitting musical concoction and chock full of good songs, dances and specialties. The Royal Hussar Ladies' Band of fifteen is an added attraction. Orpheum Theatre (Frank Coffinberry, manager): The playlet *To Save One Girl* is the feature this week and the other acts are Shirle Reeves and Company, Kingston and Ebner, Kaufman Brothers, The Hartleys, Helen Ruggles and Matilda and Elvira. Empress Theatre (H. W. Pierong, manager): Rossow Midgets, Robert E. O'Connor and Company, Berke and Korae, Kiernan, Walters and Kiernan; Murray Bennett, Seven Dancing Girls, Warren and Blanchard, Clark and Ward, Gladys Wilbur, Patrick, Francisco and Warren, and Spissell Brothers and Mack. The number of acts offered included the bill of previous week, caused by the fact there was a change of bookings at this house, by which new shows will hereafter open on Sunday matinee. Pantages Theatre (John Johnson, manager): The Priestess of Kana with twelve dancing girls is the headline act and the other acts offered include Weston and Leon, E. J. Moore, Nelson and Keough, and Spanish Goldinis. A. W. W.

The New York Winter Garden's latest success, *The Honeymoon Express*, in which Al Jolson, the black-face funmaker, is starring with the original company, is coming to the Cort Theatre soon. In point of brilliancy, coloring, scenic effects, novel features and a delightful blending of music, travesty, burlesque, funny comedians and dozens on dozens of pretty girls, *The Honeymoon Express* is said to excel any production of its kind.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

At Seligs, Adele Lane has been laying in a stirring drama, *Wrecked Lives*, and has had one of the tense acts which she loves so well. Miss Lane says she would rather do this than pose for a photographer and the remark was made owing to her having spent a whole morning with Witzel, the photographer, who has turned out some charming pictures for Miss Lane. * * * J. Farrel Macdonald has resigned from his position of director with the J. Warren Kerrigan Company and is not yet prepared to announce his plans. Joseph De Grasse will now produce the photoplays in which J. Warren Kerrigan appears. It is not yet decided who will take Cleo Madison's place. * * * One longs to see Bess Meredyth in straight comedy, her bump of humor being very large. She is naturally funny and although her work on the screen has been largely along the lines of adventuresses and Western girls, she has shown her quality in an occasional comedy, enough to make a critic ask for more. She is at present playing an adventuress part and questioned as to what she was, replied "Oh, I'm a regular hussy." * * * Francis Ford has started upon the first photoplay in the big serial, *Lucille Love, the Woman of Mystery*, for which the scenic artists and carpenters have been working for the past few weeks. Several mechanics have been added and placed at Mr. Ford's command to ensure smooth working. Grace Cunard has some wonderful new gowns for her part of Lucille. * * * Edwin August is back from the East feeling his old self again and looking as fit as a fiddle. He thoroughly enjoyed his visit. His plans are not quite settled but he started right in to work on a play with Robert T. Thornby whilst definite arrangements are being consummated. * * * Louise Glaum has fully recovered from her recent accident. The faces of all her many friends fell when they heard she had been injured in a fall whilst acting opposite Universal Ike, for Louise is such a delightfully unaffected girl, who always has a cheerful smile and a kindly word for everybody. * * * Harry Pollard is getting very scrappy, that is, in his pictures. In *The Girl Who Dared* he and Frank Cooley, his able assistant, had as realistic a fight as was ever staged for the screen. Frank Cooley was a Coast champion at one time and Harry is no mean fighter himself. * * * Burton King continues to produce some especially fine pictures under the Usona brand. These pictures will make quite a stir when they are released both from their excellent direction and because of the acting and the carefully selected stories. * * * Wilfred Lucas is much liked by the people who work under and with him. On one occasion he got his people together and started for the mountains at 4 a. m. When the vehicles could go no further they had a six-mile hike to the snows and at an altitude of 4000 feet they took pictures until sundown, slept on the snow and rose at 5:30 to finish the picture and then returned. One actor remarked, "It was no pink tea and I wouldn't do it for

anyone else." * * * Edna Maison is scoring heavily with producer Otis Turner in parts very much suited to her. She recently acted in two photoplays at the same time and the time she was not acting she was changing, but one never gets a whimper from Edna. In one play her hair was curly and in the other she wore it straight or as straight as she could get her rebellious locks, for Miss Maison hates wigs as much as Otis Turner does. Mr. Turner said to her the other day, "Why isn't your hair smooth instead of curly?" Edna laughed and replied, "I am afraid you must speak to the person I inherit it from; my mother likes my hair and I find it quite useful myself." * * * Lee Moran, the popular young actor with the Christie Comedy Company, was chairman at the last weekly supper and emphasized his nationality by wearing a flowing green tie and making witty remarks. Each diner found a little green flag and a filled clay pipe by his plate. The Irish were very prominent and Charlie Murray gave one of his humorous improvisations to music. * * * The Famous Players Co. under E. S. Porter are at present at Del Mar where Mary Pickford is again being featured. Harold Lockwood, who is playing opposite, writes that they are working hard and that he is enjoying it immensely. * * * Carlyle Blackwell is putting on an especially interesting photoplay written around a pearl necklace with a new twist to the story. When asked if there was a robbery connected with it, Carlyle said: "In strict confidence, there is, but thank the powers that be I am not the purloiner for a change. This time I am the honest to goodness hero." * * * Photoplayers in Los Angeles are rightly indignant over a card which has been taken around to the studios which says in part "Movies Ragtime Ball. Dance with your favorite film star—50 cents, ladies free. Everybody come—plenty of chicken." It is sent out by a fighting man who is not even a photoplayer, but who works "extra" on occasions. Those who know the real photoplay artists will readily understand their resentment, but unfortunately it seems impossible to prevent girls who get into trouble and men with some gain in view from trying to be associated with the actual actor or actress who are a credit to any society they mingle with.

At the offices of Richard Willis in Los Angeles, there came into being on February 27, 1914, the "Photoplay Authors' League," with Hettie Gray Baker, Wallace C. Clifton, James Dayton, Marc Edmund Jones, W. M. Ritchey, Russell E. Smith, Lois Weber, C. E. Wing, Richard Willis and Frank Woods as charter members. On Friday, the 13th of March, the league will be incorporated and a special meeting has been called. The league is protective and founded to secure necessary legislation and protection and to be mutually beneficial. It will not be concerned with prices, nor sales, nor will it take an aggressive stand with the manufacturers. The membership will be national, the fees \$10 a year and limited to those

having a proven list of ten produced scripts. The Photoplay Authors' League is a necessity and is already assured of far-spread support.

Harry Scott Discourses on the Film Game

Of course there are a lot of wise people in this world who aren't classified by any blue book directory, but if any of 'em can foretell, with any degree of accuracy the amusement situation, their names should go down in history. When I sprung the Dante Inferno films, three years ago, a lot of the wise ones said it was the finish. Now, I myself am lost in the maelstrom of advancement and gigantic progress made by the legitimate single reel and special feature producing companies. About two years ago the disruption of the independent producing concerns, selling through the sales company, resulted in a disordered condition throughout the country, giving the General Film Company every advantage, but P. A. Powers at the head of the then newly organized Universal Manufacturing Company, soon saved the day and the reorganization of the mutual ground by Ad Kessell and Charley Bauman assisted in regaining the confidence of the independent exhibitors. In the meantime numerous American and foreign producing firms kept butting in. Finally it remained for Adolph Zukor and Daniel Frohman in the organization of the Famous Players Company to start a "side entrance wedge" into the regular exchange service and now the condition in New York in the moving picture field is startling, and just where it will end remains for the wise ones to tell before it happens. There isn't any important theatre in New York below Fourteenth street, but starting with Keith's Union Square Theatre, it's pictures aplenty on Broadway clear up to Sixtieth street. Proctor's, Twenty-third street, and Rosenquest's Fourteenth street theatres, two years ago popular vaudeville houses, are now, practically, in the also class. The Union Square, Weber's, Savoy, Herald Square, Garrick, Broadway, Republic, Criterion, New York, Park and Circle, all formerly leading Broadway theatres, are now showing exclusively pictures; also Carnegie Lyceum, and by April 1 Proctor's, Fifth Avenue, the new Strand and the roller rink on Broadway at Fifty-third street will be grinding the celluloid. Returning to the predictions of the wise ones during Dante Inferno period, all the above mentioned theatres are running special feature films at advanced prices and now Loew's circuit of vaudeville theatres is gradually reducing the number of vaudeville acts and showing five and six-reel features, indicating that the films will ultimately predominate in a majority of the Loew houses, and it is not at all unlikely but that pictures will sooner or later be substituted for the cabaret performers in the bright light restaurants. The foregoing is only a part of the amusement situation in New York, but it is enough to set one athinking. Thousands of actors and vaudeville players are idle with no encouraging prospects in sight, but I haven't seen any of 'em shoveling snow as yet. I am still taking quinine and figuring out how I can collect my income tax.

HARRY M. SCOTT.

Combinations Close in Vancouver

Keating and Flood have withdrawn from the Avenue Theatre in Vancouver, B. C. The Tivoli Company, which was sent up north to help keep the Avenue brightened up, closed Saturday night two weeks ago, and is now on the road for a few one-night stands. The company headed by Allen, lately playing at the new Tivoli in Portland, has been exchanged with the Portland company. The Portland company opened in Portland last week.

Spotlights

The Stratford-on-Avon Players, including E. R. Benson, will be seen at the Columbia Theatre in the near future. One of the features of the repertoire will be *Hamlet*, in its entire text. Richard the Second and *The Merry Wives of Windsor* are also on the program.

For *A Pair of Sixes*, the new farce by Edward Peple, Harry Frazee has engaged Hale Hamilton, who will create the role of T. Boggs John, partner in the Eureka Digestive Pill Company. This will be Mr. Hamilton's first American appearance since his return from London. By arrangement with Messrs. Cohan and Harris, Mr. Frazee has also engaged George Parsons for the role of George Nettleton, the other partner in the new Peple farce. Ann Murdock is to be the leading woman, while Maude Eburne and Carrie Clarke are to play the English maid and the stenographer respectively. Rehearsals are now in progress under the direction of Edgar J. MacGregor.

Active preparations are also in progress for the production of *Billy Black*, a new comedy drama in three acts by Charles Bradley, and in which H. B. Warner is to be starred in the title part. H. H. Frazee has assembled a cast of unusually capable players for the Warner Company, among whom Rita Stamwood, Annie Esmonde, Lynn Pratt, William Devreux, Bertram Marburgh and Frederick Malcolm are to create important roles.

There is a play over at the Valentine Theatre, that has something to tell you. It is Paul Armstrong's *The Escape*. You ought to see it, not only because it is grippingly entertaining, but because it has some more of those truths which the good people are just beginning to let us tell and let us hear. Furthermore, you will see a young man of the name of Norman Phillips perform, for your entertainment and enlightenment, some character acting which you will have to agree is exceedingly beyond the ordinary. The *Escape* hinges primarily about the fortunes of a girl, but the character of the girl's brother, played by Mr. Phillips, is so emphatically visualized that he stands forth as the big character of the drama. Young Mr. Phillips has the most difficult role, the character and his portrayal of it are a revelation. Elsie Rizer did ample justice to the part of May Joyce, and the others in the cast are equal to the occasion.—*Columbus, Ohio, News*.

Vaudeville

The Orpheum

A good bill is playing at this house this week and every act goes over with a zest and speed that is refreshing. The Hockney Company, a foreign Gymnastic unicycle novelty, opened the bill. It is a corking opener, the drunk hit going over to big applause. Billy Rogers, in a series of imitations, was well liked. James F. Kelly and Emma Pollock, in special drop in two, were big favorites, bringing back old memories and finishing with the old favorite, Maggie Murphy's Home. Some finish to this act. Marie Lloyd was a hold-over from last week. Grace Carlisle and Jules Romer opened after the intermission, offering a pleasing violin and singing novelty, closing in one. Theirs was a pretty offering. Henry Woodruff and Company followed in a comedy, entitled A Regular Business Man. Mr. Woodruff is a positive riot in this playlet, the action keeping up a furious pace from beginning to end. Mr. Woodruff's support is excellent and the piece is one of the best comedies seen in many a day. Ray Samuels, assisted by an accompanist, followed, working in one, and put over five songs to a big hit. Collins and Hart, in a burlesque strong act, closed the show and put over the laughing hit of the bill. They held the audience to the finish. The News of the World in pictures followed.

The Empress

A packed house greets a very acceptable bill at each performance this week, the program including some exceptionally good acts. The one most pleasing to the audience, judging by the applause, is The Dance Contest, presented by Sid Grauman. Twelve dances in all are given, by different performers the repertoire including an Indian dance, Dutch dance, Sailors' hornpipe, Castle Walk, waltz by two San Francisco Chinese and several others. The Dutch dance caught the approval of the audience, with the Sailors' hornpipe a close second. Tim McMahon and Edythe Chappelle, in Why Hubby Missed the Train, keep the audience in fine humor with their clever dialogue and repartee. The Rose Tiffany Company, in Cheating the Devil, present a good playlet, in which Earl McLellan plays the part of Fred Strong, a lawyer, very acceptably. P. O'Mally Jennings and Edna Dorman, with Mr. Jennings as "The Bit of English" in A Bit of English, amuse with their patter. Brown and Blyler, entertainers de luxe, live up to their title. Their presentation of Take Me Out to the Ball Game is very cleverly rendered, though a trifle noisy. The Bounding Gordons have one of the best acts on the bill. The smaller of the trio gives an enlightening and entertaining display of clever somersaulting and accurate landing that took the audience's breath away. All three are very good and the time allotted for their act passes only too quickly. Sebastian Merrill and his Yip Yaps, the whirlwind cycling comedians, cause much merriment, at the rate of a laugh a second. Their

tandem somersault from a high trapeze to the stage is an act of daring personified, if nothing else. A moving picture held everyone in the audience and completed a fine bill.

The Pantages

The program for this week is up to the usual standard, in fact it is a little better, as it is more vivid in its entertainment. Harry Girard & Co. (Agnes Cain Brown) are the headliners, presenting a northern romance especially written for Mr. Girard, entitled The Luck of a Totem. "The Girl"—Agnes Cain Brown—has a beautiful high soprano voice, clear as a bell. Mr. Girard also has a fine voice, and got on very well as the sheriff. There is not a bad voice in the whole company. The scenic effects and costumes are very good and typical with what one would find in the North. Zena Keefe, with Gaxton and Cameron, present In College Town, a musical skit with a chorus of good looking males, in which Miss Keefe comes to college dressed as a freshman, and plays pranks on her sweetheart. Miss Keefe makes a very acceptable boy. Cameron is a very clever dancer, with a good voice. Gaxton would make a typical college "rough," and when he comes in dressed as a girl his antics bring down the house. The piece is replete with pretty dances and songs and clever chatter. Rizal and Atima open the performance in a series of whirlwind contortions and balancing feats, whereby they rightfully earn their title of the flexible gymnasts. Manne and Belle, nicknamed "Those Ragtime Maids," follow with a line or raggy songs. Manne, or possibly its Belle, has a voice like a man. Anyway, they have several cute changes in costume and a good way of putting what they have over, and that's what counts. Walter Schrode and Lizzie Mulvey, in Bits of a Theatrical Agency, offer a skit replete with clever dancing and originality. The Hughes Musical Three, de luxe instrumentalists, offer a diversified musical program, using the banjo, cornet, violin and saxophone with equal facility, and rendering pretty pieces in a way that is highly entertaining. John Merry, black-face comedian, in Tales Told for Fun, has little to tell that is new, but has a humorous way of telling what he has got, and has a couple of original songs. He gets a good hand from the audience and gets by with his happy-go-lucky way. A laughable comedy motion picture concludes the performance. The theatre has been crowded all week.

The Majestic

The two offerings at the Majestic this week are very good. In the first half, besides some interesting motion pictures the entertainment consists of Albert and Razelle in The Stage Within a Stage; Lola Norris in songs and specialties; the Will R. Abrams and Agnes Johns company present A Wife's Devotion, while that singing four, Masters of Harmony, surely enact the part. The last half of the week's program and the end of week-day vaudeville at the Majestic consists of Schepp's Famous Dog, Pony and Monkey Circus, Palmer and Robin-

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son in The Lady and the Mountebank, Charley Reilly & Co. in The Bells of Shannon, and pretty Lola Norris. Henceforth at the Majestic, commencing next Monday, feature pictures will hold sway until Sunday afternoon, when a vaudeville performance will be put on for matinee and evening. Pretty Lola Norris, who has become so popular to Majestic audiences, has been engaged permanently to sing at each performance throughout the week. Two, three and four-reel feature pictures will be run from the best companies. Shortly a brand new screen will adorn the stage, larger and better equipped to fit the feature pictures. The management contemplates a few alterations in the line of interior decorations, new carpets, etc., to enhance the public comfort.

The Republic

A dandy show is presented by the management this week, from feature pictures to the last act. The first half of the weekly program consists of Conway Sisters, two Scotch lassies; Palmer and Robinson, The Maid and the Mountebank; Landers Stevens, Georgie Cooper & Co. in The Reno Express, a "melo" in one action; Hayes and R. Ives, dancing and singing duo, and Deane's Manikins. The last half consists of an interesting series of motion pictures; Vera Nulano, an operatic soprano with a fine voice and pleasing personality; Major Wright, a clever baton wielder, and his sensational dancing bugs; Landers Stevens, Georgie Cooper & Co. in The Bells; Benson and Belle, late of the Winter Garden, New York, entertaining singers and dancers, and Deane's Manikins. This completes a program that is interesting and entertaining from beginning to end.

The Wigwam

The Three Musical Browns start the first half of this week's performance at the Wigwam. Farley and Prescott, acrobats; Dancing Duo, a photo-play de luxe, and Monte Carter and his dancing chicks are at their best in Izzy at the Races. The last half of the week is also a very good performance. A first-run movie (Vitagraph), The Speeder's Revenge, sets the ball a rolling. Umholz Bros., novelty harp, violin and brass instrumentalists, are there a million, as are Clark and Lewis in The Traveling Salesman and the Village Belle. The Village Belle, by the way, has some voice. Pathe presents the latest and a most interesting weekly, and Monte Carter and company present Izzy's Trip to Panama, which is well acted. Izzy causing many a hearty laugh, and the dancing chicks come in for their share of applause. The Izzy trio—Clark, Archer and Fox—render a bit of harmony that is very pleasing and are well appreciated by the audience, and, by the way, the Wigwam is playing to packed houses right along.

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The Princess

Bert Levey presents his usual good show this week to fine houses. The first half consists of some very clever acts: Mlle. Fannie, European musical tight-wire artist; Eckard and Eckard in burlesque magic comedy; Herbert Medley, baritone, and Proval, the whistling ventriloquist, and Margaret and her six dainty dream girls (all dreams, too), with a movie of interest. The second half consists of some fine acts: The Blestsoes, eccentric comedians; Prof. Wetmore, novelty musical act; Howatson and Swaybelle, the English Johnny and the California girl; Margaret Favarr and her six dream girls in a spectacular scenic novelty production, and Anna Mack Berlein & Co. in the artistic comedy success, Darby and Joan, and two excellent movies make up as good a bill as has been seen at the Princess in a long while and is adding to the popularity of the Princess. The return of Howatson and Swaybelle is an event, for these two actors are unusually clever and have an act much out of the ordinary.

Vaudeville Notes

Monte Carter will conclude his highly successful entertainment at the Wigwam Theatre on Saturday. Mrs. J. J. CLUXTON, the beautiful wife of Alexander Pantages' right-hand man, left last Saturday for a short visit to Seattle. Mrs. Cluxton is one of the beauties of the Northwest, where she is a great social favorite.

Jack Golden's Vacation is Over

Jack Golden has organized a musical show, to open at the Market Street Theatre, San Jose, on the 22d, for an indefinite stay. It is needless to say that Jack has an A1 company of 15 people. In his support are Mrs. Golden, Florence Young, Mabel Darragh, and Harry Hallen. Will Cross and Jack Doud, and eight pretty and dancing Kewpie Dolls.

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EMPRESS, San Francisco—Spisell Brothers and Mack; Gladys Wilbur; Bounding Gordons; Warren and Blanchard; Joe Maxwell's Dancing Girls (7). EMPRESS, Sacramento, —Jessica Troupe; Brown and Blyer; Rose Tiffany and Company; Jennings and Dorman; Sebastian Merrill and Company; McMahon and Chappelle. EMPRESS, Los Angeles—Earl Girtler; Rich and Lenore; Chas. B. Lawler and Daughters; Burke and McDonald; Bert Leslie and Company. EMPRESS, Salt Lake—Barton and Lovera; Katherine Klare; Richard Milloy and Company; Joe Whitehead; Sylvester; A Day at the Circus. EMPRESS, Denver—Williams and Warner; Frostick, Hume and Thomas; Maurice Freeman and Company; Chas. C. Drew and Company; Big Jim. EMPRESS, Kansas City—Price and Price; Three Musketeers; Mr. and Mrs. Perkins Fisher; Dave Ferguson; Archie Goodall. EMPRESS, Odgen, March 19-21, Orpheum Theatre—Four Ladella Comiques; Nestor and Delberg; John R. Gordon and Company; American Comedy Four; Adas Family.

Correspondence

SACRAMENTO, March 9.—The second week of the Ed Redmond Company in its beautiful playhouse, The Diepenbrock, brought approximately capacity houses during the entire week. Mr. Redmond is offering his admiring clientele the entirely interesting newspaper story, The Fourth Estate. The play gives a very vivid idea of the workings of a newspaper office, and the Redmond Company was in fine fettle, the principal parts being played by Paul Harvey, Beth Taylor, Bert Chapman, Roscoe Karns, Lorrimer Percival, Merle Stanton and Marvin Hammond. Stage Director Harry Leland has surpassed all his previous efforts on the stage settings of this show and his direction was much in evidence. Grand: James Post and his merry Comedy Company are playing

to some large and satisfying audiences, which are always in evidence whenever the Post signal flies. The bill this week is The Waiter and the Chef, and Post is particularly funny, while Herb Bell, who is one of our most pleasing German comedians, is a whole show in himself. Frank Harrington, the handsome and clever straight man, has caught on immensely. Julia Hamilton is a pleasing member of the company and Clara Howard and Dee Loretta are also popular with their audiences. Clunie-Orpheum: On the Orpheum show this week appears Geo. Danial and Company, Chick Sale, Louis Hardt, Sylvia Loyal, Foster and Lovett, and Mary Bishop. Empress: A splendid show is on this week and is composed of Bert Leslie, Chas. Burke and Chas. McDonald, Chas. B. Lawler and daughters, Mabel and Alice, Aubria Rich and Ted Lenore, and the Jessica Troupe.

MONTE CARTER will open his company at the Bakersfield Theatre tomorrow and play there until April 12, when he returns to Stockton at the Garrick Theatre. It was planned to open at the Garrick a little later, but a most enticing offer from Manager Billy Ely started him toward Bakersfield.

GERTRUDE CHAFFEE has joined A Bachelor's Honeymoon Company to play the part of Minerva.

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Mrs. Fiske has revived one of her most brilliant successes, Mrs. Bumpstead-Leigh, and has retained for her new company many of the players who were associated with her, in The High Road, in which she made her last New York appearance. The present cast, however, has been augmented by several talented artists, notably Grace Griswold, who was last seen in New York as the ranchwoman with Wm. Collier in Who's Who, Kitty Mayhew and Fay Bainter.

Three cities have recently passed an ordinance providing that no dance shall be held until a police matron has censored the program, and the dance exponents are up in arms at the action. "Are the police to act as the arbiters of our manners and morals?" asks Thos. Allen Rector, the New York tangoist. "Is all progress in esthetics to be at their mercy, and are they to condemn every new idea which refuses to square itself with their conception of art? The blame rests not with the police, but with our American public which tolerates such disgraceful acts, and until this hysteria of suppression ceases we need not be surprised that American literature and American drama are so lacking in virility and vitality. There can be no progress in any culture of any art without freedom of thought and action." Mr. Rector's views are generally approved.

The lack of clever character comedienne on the American stage was never more manifest. For many years we had such delightful creators of character bits as May Robson, Zelda Sears and Helen Lowell but these, as well as others who had brought their art of cleverness to a high degree of interest, were soon cast for "star" roles, and that was their undoing. May Robson is now playing revived comedies in the smaller houses. Zelda Sears has been forced to vaudeville, and Helen Lowell is trudging the thorny road of disappointment.

Homer Lind, who will be remembered as one of the first notable grand opera singers to enter vaudeville, has accepted for early production a comedy-drama entitled, A Man of Yesterday, and it will be produced for a preliminary season in Brooklyn, beginning March 23. Next season Mr. Lind, supported by an excellent company, will appear in this production for an extensive tour.

Roscoe Karns

Redmond Stock, Sacramento

J. Anthony Smythe

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Crime of the Law Company

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Gilmor Brown

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Marta Golden

Ye Liberty Stock—Oakland

G. Lester Paul

Crime of the Law Company
Management Bailey and Mitchell
Seattle, Wash.

Hugh Metcalfe

Ed Redmond Stock—Sacramento

Gaiety Theatre is Center of Raging Storm

Last Sunday, Marie Dressler refused to appear in the regular scheduled performance of *The Merry Gambol* at the Gaiety Theatre. And behind that hangs a tale. Last week, Miss Dressler, who aspires to mingle with the local elite, entertained a box party of children belonging to several millionaires. Sunday the management, who was paying her a most unheard of large salary, charged her with something like \$32.00 on account of the kids. Then there was something doing. Manager Dalton got busy and the star refused to shine. * * * Then the Gaiety management, tired of her temperament, announced that she had broken her contract and on Monday, Gilbert M. Anderson filed two suits against the late star of *The Merry Gambol*. Anderson seeks \$3,500, which he claims he advanced Miss Dressler and Dalton on February 1, 1914, and also \$35,500 as damages for the alleged breaking of a contract by the star. Although Anderson's suit does not specify for what the \$3,500 was advanced to the defendant and Dalton, who is Miss Dressler's business manager, it is claimed by the latter that this amount was in settlement of claims against the Gaiety by the star when the first hitch in the production of *The Merry Gambol* came about. In his second suit, that in which he asks \$35,500 for the refusal of Miss Dressler to appear last Sunday at the Gaiety, Anderson sets forth the contract in full. This stipulated, according to the complaint, that Miss Dressler was to be star at the Gaiety for a period of forty weeks, beginning January 15, 1914; that she was to receive a bonus of \$2,500, payable at the rate of \$100 a week, for putting on the show; and that her appearance as star was to bring her 20 per cent of the gross receipts of the production. Anderson says he has paid for seven weeks of performances, besides what bonus has fallen due, but that despite this, Miss Dressler on last Saturday announced that she would not continue in the show, and on Sunday kept her promise by not appearing. He says his profits for the remaining thirty-three weeks of the contract period would be \$1,000 a week, which with other losses, would aggregate \$35,500. Immediately after the filing of the suits by Anderson, Dalton announced that, through his attorney, he would file suit against Anderson, charging the latter with breaking the contract. He says he will ask \$1,900; claimed to be still due on the bonus; payment of a note for \$2,000, overdue since February 10, 1914; and \$82,000 as 20 per cent of the house receipts for thirty-three weeks at \$2,500 a week.

FURTHER TROUBLE FOR DALTON AND DRESSLER

To add to the further discomfiture of the star and her manager, an investigation was instituted by United States District Attorney Preston Monday. According to the complaint made to the Department of Justice, Miss Dressler and her manager are accused of violating the Mann act by maintaining immoral relations and traveling from State to State across the country as man and wife. The case was first brought to the attention of the Government authorities by Attorney Herbert Choyinski, representing the Gaiety Theatre management, and W. E. Gorham, manager of the theatre, on Monday. They called on United States Attorney Preston with a bundle of affidavits and documents concerning the alleged relations of Miss Dressler and Jack Dalton, and insisted that Dalton be prosecuted at once on a white slavery charge. The interview between the theatre representatives and Prosecutor Preston lasted for half an hour. When it ended, the prosecutor sent for Miss Dressler and Dalton. Preston said that the cursory examination he made into the allegations presented to him does not convince him that the case is strictly within the scope of the Mann act. He declared that he was doubtful whether he could proceed against Dalton. When asked how the case of Dalton differed from that of Parker Whitney, the millionaire clubman and rancher, who was recently indicted on a white slavery charge growing out of the charges made by Mrs. Genevieve Hanan-Harris, Preston said: "In the first place, there is nothing to show that Dalton bought the tickets for the transportation of Miss Dressler from State to State. In the second place, there is nothing to show that he made her any promise of marriage. Furthermore, Miss Dressler is an independent woman, engaged in earning her own living in a highly esteemed profession. In the third place, there is no evidence, so far as I can see now, of any commercial element in the alleged relations of the couple." Miss Dressler was in a state of nervous collapse following her interview with Attorney Preston. Doctors are in attendance at her apartment, and considerable anxiety is felt over her condition. Her doctor states that her heart has moved six inches out of position, since the strenuous worries of her season at the Gaiety. They say she can never dance again, and are keeping constant watch on her condition during this crisis. "This is a terrible thing to happen to me," said Miss Dressler. "Oh! I know I can deny, but who ever reads a denial? This terrible story will go broadcast over the country and many people will never forget it. They say that Mr. Dalton has a wife and child in the East. His wife was divorced from him nine years ago, and he has no child. The first Mrs. Dalton adopted a child some time ago. That is the child they refer to. To think that anyone could bring such charges against me, and at my age!" Jack Dalton was at the apartment at the time. "I would rather not make any statement concerning these ridiculous charges," he said. "These charges are brought by the Gaiety Theatre for revenge. They claim to have a signed statement from my wife in Boston in which she says that she never divorced me. That is absolutely false. I wired my brother this morning, and he says she made no such statement. The whole matter is ridiculous."

THE AFFIDAVIT

The affidavit from the East presented to the United States District Attorney is as follows: "This is to certify that I was married to James H. Dalton in Jersey City, N. J., in 1900, and that I have never secured a divorce from him,

and that no papers have ever been served on me to indicate that he had ever applied for a divorce, and, to the best of my knowledge and belief, I am still his lawfully wedded wife." The document is witnessed by Nellie B. Roger and Guy C. Packard, a Pinkerton detective detailed on the case.

THE MISSOURI GIRL

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With
FRANK F. FARREL AS ZEKE and MILDRED FORD AS DAISY
and a strong supporting company. For time address
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Smashing the Vice Trust

A COLOSSAL SPECTACLE IN SIX PARTS AND
700 SCENES

An authentic portrayal of the disclosures made during District Attorney Whitman's fight on the vice interests
It shows District Attorney Whitman in his office. The first actual picture of the man whom criminals fear at work.

1 to 11 P. M. Daily

TO LEASE Majestic Theatre, Chico, Cal.

DESCRIPTION: Located in Elk's Hall Assn. Building, brick, ground floor; seating capacity, Orchestra 600, Balcony 400; stage width, Proscenium opening 30 feet, height of same 22 feet; curtain line to back wall 29 feet; curtain to footlights, 4 feet 10 inches; between side walls, 69 feet; distance between fly girders 48 feet; height gridiron, 48 feet.

Sealed proposals for the lease will be received up to 7:00 o'clock p.m., March 21, 1914. Address all communications to

G. H. TAYLOR

SECRETARY ELKS HALL ASSN.,
CHICO, CALIFORNIA

The Pantages

Forty minutes of Gilbert & Sullivan's tiniest opera, *The Mikado*, will be the headline attraction on the new bill, which comes Sunday. The Pollard Opera Company of clever juveniles will present this vest-pocket edition. The production will be staged with the usual elaborate care which the Pollards always use. One of the real vaudeville novelties of the year is a demure little lady, who calls herself *The Girl in the Parrot*. Lora or the girl has an act brimming with mystery and sensation. It is

a sort of Anna Eva Fay seance method, with new and startling climaxes. Leon Rogee, "the man of one hundred voices," imitates all kinds of animals and musical instruments. Known to fame as the upside-down-man, Frank Smith does odd bits on the slack wire while balancing on his head. Elliott and Mullen, a duo of comedy black-faced players, have a routine of merry songs and sparkling dialogue. The Arsenic Trio of operatic vocalists, and Mme. Remi and Mons. Flutels, entertainers, with comedy pictures, will round out the bill.

ALL THE THEATRICAL NEWS

The San Francisco
DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Five Cents a Copy—\$4.00 a Year

San Francisco, Saturday, March 21, 1914

No. 9—Vol. XXX—New Series



Jean Hague

DRAMATIC

VAUDEVILLE

Quinlan Loses Money With Grand Opera

MONTREAL, March 7.—The speculative element in the presentation of grand opera, even when it is given in English, is brought out by the announcement by Thomas Quinlan that his opera company will cancel its Montreal engagement on Monday evening, March 9th, nearly two weeks earlier than arranged. A loss of between \$1,000 and \$1,500 has resulted from each performance so far, it is said. The organization will sail from Halifax for England on March 21st to appear during Easter week at the new theatre in Manchester. "I have been greatly disappointed here," said Mr. Quinlan. "Our company has not met with success during the whole of its Empire tour. I was led to believe when making arrangements for our visit, that there was sufficient culture in Montreal to insure the support of such a company as we have, but the reverse has been proven." Thursday night's receipts were hardly enough to cover the expense of the orchestra.

Blake and Amber

Winfield Blake, artistic and practical developer of stage talent, and Maude Amber, keen business woman and tireless worker, have been kept on the jump since they established their school and agency. They supply acts, actors and do a general agency business in the Tivoli Theatre Building. Among their latest contracts is that of Tommy Leavy for the Candy Shop Company.

Idora Park Getting Ready

Grand opera in condensed form will be given for the first time free of charge when, March 28, the Russian musician, Thaviu, opens with his international band and grand opera company for a season of ten weeks at Idora Park, Oakland. It is planned to give a score of the most popular operas, leaving out the long recitative orchestral passages and the "dry spots." Only the high places will be touched—the great arias, duos, trios, quartets and sextets. Thaviu and his band will have the first half of the program, while the tabloid version of the grand opera will be given in about forty-five minutes following the regular intermission. Among the artists whom Thaviu will bring to Idora Park are Ernesto Giaccione, leading tenor; Ralph Erolle, lyric tenor; Bertha Heyman; Lily Rogers; Sebastian Burnett, leading baritone; and O'Neil Corrigan. Two operas a week are to be given. Opera will also be given at Saturday and Sunday matinees. Among those selected are Faust, Martha, Aida, Trovatore, Pagliacci, Love Tales of Hoffman, Lucia, La Boheme, Cavalleria Rusticana, Rigoletto, Madame Butterfly, Traviata, Glacinda, Sunnambula, Carmen, Tosea, and The Masked Ball.

New York Gets After Ticket Speculators

NEW YORK, March 7.—The committee on amusements of the Board of Aldermen has voted unanimously to recommend the passage of two ordinances designed to do away with tick-

et speculation. One of the proposed ordinances would require theatres to print the price of the tickets on the face and to agree that they would not be a party to their sale above the face value. In order that this ordinance may be made more effective, another ordinance would give the police commissioner the power to revoke the licenses of all places that connived at ticket speculation.

Now the Janitors' Union

The Janitors' Union has adopted a rule, becoming effective on and after April 1st, permitting its members employed in theatres to work not more than eight hours a day.

Press Club to Hold "Show"

The San Francisco Press Club has chosen the Gaiety Theatre as the scene of its annual "after-the-fire-show," which will be given on the afternoon of April 17th, and the night, beginning at midnight, of Saturday, April 18th. The show will be put on by Winifred Blake.

Personal Mention

LOUISE NELLIS opened Monday with the Utah Theatre Stock, Salt Lake City, in *The Right of Way*.

SARON MORLAND, second woman of the Salt Lake Stock Company, closed her engagement with the Utah stock in Salt Lake City last Saturday.

BILLIE BURKE will not go to London this year, but will make a tour of the West with her newest play, *The Land of Promise*. Miss Burke has not been in San Francisco in four seasons.

EUPHEMIA (EFFIE) GERMON, a popular actress of 50 years ago, died on Thursday, March 5, at the Actors' Fund Home on Staten Island. Miss Germon was the daughter of G. C. Germon, the original impersonator of Uncle Tom.

THAT GRAND opera stars are not always successes as husbands was the evidence in Oakland last week in the divorce action of Frances Rosa Russo against Domenico Russo. The wife was awarded a decree of divorce. Mrs. Russo told a long story of abuses.

GRIFF WRAY received a settlement of his claim against the Universal Film Company on account of pictures taken in Honolulu last year. The claim had long been hanging fire and the settlement was made week before last in Los Angeles. Wray writes he got all he asked for.

WINCHELL SMITH, the playwright, who lives in Farmington, ten miles west of Hartford, Conn., was painfully injured March 9th, when his car, which he was driving out of a side street, crashed into a trolley car. Smith was seriously cut about the head and shoulders.

LYLIAN MASON, for many years a leading character woman with Henry Savage, is playing in musical comedy at the Broadway Theatre, Oakland.

BETH VAN HALTREN, fainted on the stage of the Broadway Theatre, Oakland, Sunday night while playing with the 1915 Girls.

GRIFF WRAY is in Chicago for a few days on the way to a visit to his people in Wisconsin. Writing to THE DRAMATIC REVIEW from Juarez, Mexico, he says: "I will get home if I do not run across any more races

or bull fights; one makes illness of the pockets and the other the stomach."

LUCILLE PALMER, late of the Western Madame Sherry Company, has joined Lee Price's musical comedy company, as prima donna, now playing the Broadway Theatre, Oakland.

LAWRENCE BOWES and FRED SNOOK, the two Idora Park favorites, are playing in musical comedy at the Broadway Theatre, Oakland.

After a rest of a few weeks on the Burnham ranch, in the Tamalpais Valley, Mrs. Douglas Crane will go on a road tour in Louise Closser Hale's brilliantly successful play, *Her Soul and Her Body*, opening on Easter Monday night. Mrs. Crane and the production will be under the personal direction of Frederic Belasco.

By the terms of an agreement just executed, WILLIAM COLLIER is to become a musical comedy star under the management of Cohan & Harris, who have announced that this comedian would appear under their direction in a production of *Forward March*, a musical comedy, the book and lyrics by Winchell Smith, John Golden and Frank Craven, and the music by John Golden.

HARRY LAUDER and his company were passengers on the Oceanic liner Sonoma Tuesday for Sydney. Although the Sonoma will stop at Honolulu only a few hours, the canny Scot, it is said, will take advantage of the brief stay to give a performance in the island city. The affair will have to be in the shape of a morning matinee, as the liner is scheduled to continue her voyage early in the afternoon. Most of the company seen here were close, and returned Eastward.

A SCORE of relatives and friends on Tuesday attended the funeral of Theodore B. Ross, pioneer impresario and politician, who died at St. Luke's Hospital, March 8, aged 96 years. At the conclusion of the simple services the body was cremated. Theodore B. Ross came around the Horn to San Francisco on a sailing vessel in 1847. During the early fifties he conducted Our Opera Cafe on the site of the present Hall of Justice. The resort was the mecca of visiting and local theatrical celebrities and became internationally known. Later he built and managed McGuire's Opera-house, in which were presented the leading players and stars of that era.

ED. HOEN, the very popular showman and theatrical manager of Fresno, was seized recently with paralysis while on a visit to San Francisco. In company with his wife, he was walking down Market Street, when suddenly his right hand and arm became paralyzed. A doctor was called and advised that Mr. Hoen return to Fresno and gave him the comforting news that he would be in bed for probably the next two months. As Mr. Hoen has a very strong constitution, it was only three days afterward when he recovered the full use of his limbs, and is now in good health. His many friends will be glad to hear of this happy outcome of what might have been a hopeless illness.

When *The Idler* is produced at the Alcazar Theatre a few weeks hence, with Herbert Kelcey and Effie Shannon in the two stellar roles, these two will be seen in the characters created by them in the original New York Lyceum Theatre production.

Spotlights

Evelyn Nesbit Thaw, the most-talked-about woman in America will be seen at the Cort Theatre soon. Miss Thaw has won a real reputation for herself as a dancer and singer. She appears at the head of a notable vaudeville show.

Al Jolson leads the funmakers in *The Honeymoon Express*, the best of all New York Winter Garden shows, which is announced for early production at the Cort. Associated with this clever entertainer will be Melville Ellis, Juliette Dika, Ada Lewis, Anna Wheaton, Marie Fenton, Donald MacDonald, Doyle and Dickson, Ethel Rose and the rest of the original company, including a chorus of 70 pulchritudinous damsels.

There will be no Sunday night performances during the Henrietta Crossman engagement at the Columbia Theatre.

Robert Hilliard in the crook-detective drama, *The Argyle Case*, will shortly be seen at the Columbia Theatre. This is considered one of the genuine successes of the past season in New York and will be played here by the original cast. Mr. Hilliard last came to San Francisco with his wonderful performances of *A Fox There Was*. *The Argyle Case* is said to surpass even his former success.

Sari, the Hungarian operetta, and *Along Came Ruth*, "that pine-tree comedy," Henry W. Savage's current contributions to New York list of amusements in New York will be fixtures on Broadway for the remainder of the season. Early in the fall both productions, with the original companies intact, will be seen in the largest cities of the country, as they are scheduled for tour which will take them to the Pacific Coast and back again.

One of the reasons for the success of *Along Came Ruth*, the Henry W. Savage production of Holman Day comedy of New England life now current at the Gaiety Theatre, New York, is the excellence of its presentation. In selecting the cast for it Mr. Savage displayed his characteristically good judgment of acting values and individual ability. Iren Fenwick has the name role. Other in the cast are James Bradbury, Joe Kilgour, Vivian Wesell, Maude Turner Gordon, Edgar Nelson, Frank M. Thomas, Ethel Langdon, Louis Sydmoth, F. J. McCarthy, Sol. Aike and John McKenna.

McIntyre and Heath, and the world's best dancing chorus, are playing to capacity audiences in the Northwest in John Cort's production of George V. Hobart and Jean Schwartz musical comedy, *The Ham Tree*. The tour of these celebrated comedians has been highly profitable throughout the entire season, which will not end until about the first of June. Mr. Cort will send the same organization on tour next season.

The Knute Knutson Company was attached by the company in Salt Lake City recently for unpaid salaries. Louise Nellis, leading woman, got her claim first and, of course, was the lucky one.

T. Elmore Lucey, who is a very well known actor and entertainer, is heading this way with an entertainment program and will reach the Coast in a few weeks.


Dates Ahead

BISHOP'S PLAYERS. — In
ock, Ye Liberty Playhouse, Oak-
nd.
DICK WILBUR COMPANY—
allejo, March 22 and week.
FINE FEATHERS (H. H. Frazee,
gr.) — Worcester, March 23;
pringfield, 24; Waterbury, 25;
ew London, 26; Lowell, 27; New-
rt, 28; Hartford, 30-31.
FOLEY & BURKE CARNIVAL
O.—Alameda, March 31-April 4;
odesto, 6-11; Merced, 13-18; Bak-
sfield, 21-26; Stockton, 29-May 2.
JULIAN ELTING CO. in The
inoline Girl (A. H. Woods, mgr.)
ew York City, March 16, indefinite.
LAURETTE TAYLOR, in PEG
O' MY HEART (Oliver Morosco,
gr.)—Cort Theatre, New York
ity, indefinite.
LITTLE WOMEN (William A.
rady)—Minneapolis, March 23-28;
Paul, 30-April 4; Milwaukee, 13-
18.
ORPHEUM STOCK CO. (G. W.
ugh)—Kingsbury, March 20-21;
os Banos, 22-23.
PEG O' MY HEART (Oliver
orosco)—Seattle, 22-28.
POTASH & PERLMUTTER
A. H. Woods, mgr.)—New York
ity, indefinite.
SANFORD DODGE (R. A. John-
n, mgr.)—Bemidji, March 27;
lack Duck, 28; International Falls,
; Fort Frances, 30; Big Falls, April
; Northome, 2; Grand Rapids, 4.
SEPTEMBER MORN (Rowland
nd Clifford)—Alton, March 22;
elleville, 23; Hannibal, 24; Quincy,
5; Centreville, 26; Albia, 27; Bur-
ngton, 28; Cedar Rapids, 29; Cedar
alls, 30; Independence, 31; Decorah,
ril 1; Mason City, 2; Sioux Falls,
; Sioux City, 4-5; Ft. Dodge, 6;
owa Falls, 7; Boone, 8; Perry, 9;
maha, 10-11; Des Moines, 12-13;
rinnell, 14; Iowa City, 15.
THAT PRINTER OF UDELL'S
Gaskill & McVitty, Inc., owners)—
tillwater, March 21; Eau Claire, 22;
iver Falls, 23; Menominee, 24;
larshfield, 25; Stevens Point, 26;
errill, 27; Wausau, 28.
THE DIVORCE QUESTION
Rowland & Clifford, props.; Fred
Douglas, mgr.)—Louisville, March
3-28; St. Louis, 30-April 4; open,
-11; Chicago, 13-27.
THE HOLY CITY—Canora, Sas-
atchewan, March 21; Melville, 23;
orkton, 24; Dauphin, Manitoba, 25;
keepawa, 26; Brandon, 27; Virden,
8.
THE MISSOURI GIRL (Joe
Rith, mgr.)—Klamath Falls, March
1-22; Sisson, 23; McLeod, 24;
Dunsmuir, 25; Kennett, 26; Redding,
7; Biggs, 28; Oroville, 29; Gridley,
0; Chico, 31.
THE SHEPHERD OF THE
HILLS (Gaskill & McVitty, Inc.,
owners)—Greenup, March 21; Effing-
ham, 23; Mattono, 24; Charleston, 25;
uscola, 26; Monticello, 27; Decatur,
8; Springfield, 29; Beardstown, 30;
St. Sterling, 31.
THE SHEPHERD OF THE
HILLS (Gaskill & McVitty, Inc.,
owners)—Ft. Wayne, March 22;
Hartford City, 23; Muncie, 24; El-
wood, 25; Tipton, 26; Frankfort, 27;
afayette, 28; Kokono, 30; Peru, 31.
THE SHEPHERD OF THE
HILLS (Gaskill & McVitty, Inc.,
owners)—Pittsburg, March 23-28;
Cincinnati, 29-April 4.

THE SHEPHERD OF THE
HILLS (Gaskill & McVitty, Inc.,
owners)—Norman, March 21; Sapul-
pa, 22; Chandler, 23; Guthrie, 24; Ok-
lahoma City, 25; Enid, 26; El Reno,
27; Shawnee, 28; Tulsa, 30; Caney,
31.
THE SHEPHERD OF THE
HILLS (Gaskill & McVitty, Inc.,
owners)—St. Johns, March 21;
Hutchinson, 23; Salina, 24; Hering-
ton, 25; Manhattan, 26; Wamego, 27;
Topeka, 28; Lawrence, 30; Ottawa,
31.
THE YELLOW TICKET CO.
(A. H. Woods, mgr.)—New York
City, indefinite.
Woods, mgr.)—Toronto, March 23-
28; Philadelphia, 30-April 4.
THOMAS ELMORE LUCEY—
Dunsmuir, March 23; Yreka, 24;
Medford, 25; Gold Hill, 26; Cot-
tage Grove, 27; Creswell, 28; Junc-
tion City, 30; Springfield, 31; Eugene,
April 1; Salem, 2; Dallas, 3; St. Hel-
en, 4; Arlington, 6; Hermiston, 7;
Milton, 8; Walla Walla, 9; Prescott,
10; Pomeroy, 11.
UNDER COVER CO. (American
Play Company and A. H. Woods,
mgrs.)—Boston, indefinite.
WITHIN THE LAW CO., Eng-
lish Company, (A. H. Woods, mgr.)
—Haymarket Theatre, London, Eng-
land, indefinite.
WITHIN THE LAW CO., Jane
Cowl Company, (American Play
Company, mgrs.)—Boston, indefinite.
WITHIN THE LAW CO., Miss
Illington Company, (American Play
Company, mgrs.)—San Francisco,
March 22-April 4.
WITHIN THE LAW CO., Miss
Ware Company, (American Play Co.,
mgrs.)—Cincinnati, March 22-28; De-
troit, 30-April 4.
WITHIN THE LAW CO., Special
Company, (American Play Co., mgrs.)
New York, March 22-28; Brooklyn,
30-April 4.
WITHIN THE LAW CO., Eastern
Company, (American Play Co., mgrs.)
Omaha, March 22-28.
WITHIN THE LAW CO., South-
ern Company, (American Play Co.,
mgrs.) — Shreveport, March 23;
Vicksburg, 24; Greenville, 25; Green-
wood, 26; Yazoo City, 27; Jackson,
28; New Orleans, 29-April 4.
WITHIN THE LAW CO., North-
ern Company, (American Play Co.,
mgrs.) — Stoughton, March 21;
Watertown, 22; Stevens Point,
23; Grand Rapids, 24; Morrill, 25;
Wausau, 26; Menominee, 27; Still-
water, 28; Northfield, 30; Rochester,
31.
WITHIN THE LAW CO., Central
Company, (American Play Co., mgrs.)
Webb City, March 21; Parsons, 23;
Iola, 24; Coffeyville, 26; Indepen-
dence, 27; Winfield, 27; Arkansas
City, 28; Guthrie, 29; Perry, 30;
Pawnee, 31.

Spotlights

That she may be judged for her
artistic merits alone, the same as
her fellow professionals, is the de-
sire of Evelyn Nesbit Thaw, who
is to appear at the Cort Theatre
soon. She will be seen at the head
of a big company in the clever
French divertisement, Mariette,
from the Alhambra Theatre, Lon-
don. Evelyn Thaw has waited six
years for the notoriety connected
with her name to die out before re-
turning to the stage.



LAURETTE TAYLOR

in **PEG O' MY HEART**

By J. Hartley Manners; Cort Theatre, New York; now
in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.
PEG O' MY HEART B—Southern; Blanche Hall.
PEG O' MY HEART C—West and Pacific Coast; Peggie
O'Neil.
PEG O' MY HEART D—Northern; Marion Dentler.
PEG O' MY HEART E—Middle West; Florence Martin.
THE BIRD OF PARADISE, by Richard Walton Tully.

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The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
The Republic Theatre

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KITTY GORDON in
Pretty Mrs. Smith, with
Grant and Greenwood.
Cort Theatre Boston, in-
definite.
Jack Lait's smashing
success, **Help Wanted**,
Maxime Elliott Theatre,
New York, indefinite.
Help Wanted—Cort
Theatre, Chicago, indefi-
nite.

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THEATRE** **Oakdale, Cal.**
E. C. SHEARER, manager. A live one for
real shows. Seating capacity, 375. Road
shows write for open time.

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manager; A. E. Faeder, musical
director; W. H. Dougherty, master
mechanic; W. G. Cox, electrician; B.
F. Nelson, master of properties;
Patton & Rickeman, scenic artists.

Kitty Gordon, as a star under
Oliver Morosco's management, be-
gan an indefinite engagement at the
Cort Theatre, Boston, on Monday
night in a new comedy with music,
entitled *Pretty Mrs. Smith*, book
and lyrics by Mr. Morosco and El-
mer Harris, music by Henry James.
Among the principals in the cast
are Sidney Grant, Charlotte Green-
wood, Thomas Conkey, Edward
Martindel, Roy Atwell and Jimmy
Gleason.

Correspondence

PORTLAND, March 16.—HEILIG Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.): Owing to the number of people desirous of seeing the pictures, *The Inside of the White Slave Traffic*, they will continue to be shown at the Heilig today, Tuesday and Wednesday. The pictures were shown to capacity houses all last week. Sunday night, March 22, Eddy and his company of mediums will be the attraction. Beginning Monday, March 23, and continuous for six nights and two matinees, Maeterlinck's *Blue Bird* will play a return engagement. BAKER Theatre (Geo. L. Baker, mgr.; Milton Scaman, bus. mgr.): *The Bridge*, or *The Man Between*. Louis Leon Hall is simply great as the engineer; Thomas H. Walsh is the cold, uncompromising father; Dorothy Shoemaker is an adorable girl; Mary Edgett Baker is the engineer's sister, and Edward C. Woodruff is an excellent villain. The play is marvelously well staged, genuine structural iron workers being seen in action, with riveting machine, engines, forges, red-hot bolts, steel girders, etc., in the bridge scene. Next: *The Ghost Breaker*. LYRIC Theatre (Keating and Flood, mgrs.): *The Military Maid*, for laughing purposes only, with Billy Onslow and Tommy La Rose in the lead, is the attraction opening this afternoon. Songs, dances and laughter follow each other at top speed. ORPHEUM Theatre (Frank Coffinberry, mgr.): Olga Nethersole in the third act of *Sapho* is the headline attraction, followed by Herman Timberg, late star of *School Days*; Burns, Kiomer and Grady, in *A Campus Rehearsal*; Julia Nash and Company, in *Her First Case*; Parillo and Frabito, street singers; and *The Blessings*, modern equilibrists. PANTAGES Theatre (John Johnson, mgr.): *The Riding Duttons*, world famous society equestrians, in *The Act Beautiful*; Thoda and Crampton; Patsy Doyle; Duncan and Holt; Eula Lee's *Four Singing Beauties*; Clara Stevens and Company. EMPRESS Theatre (H. W. Pierong, mgr.): Kara, world's greatest juggler; Kiernan, Walters and Kiernan; Stain's Comedy Circus; Edith Clifford, and Mack and Atkinson. Within a few years Portland is likely to be known as the birthplace of an organization that will have many branches and number among its members hundreds upon hundreds of theatrical people. The enterprise in question is the Theatrical Benevolent Association of the United States and Canada. Its formation was effected two months ago in the property room of the Baker Theatre by George L. Baker and a number of theatrical men who met to discuss the need of such an organization for stage people. Articles of incorporation were filed a month ago. The constitution and by-laws are the work of Walter Kelley, a graduate of the Princeton Law School. Portland Lodge No. 1, now has a membership of about 100 all paid up, and the charter will remain open only until April 1st. Annual dues of the association are \$9.00 and charter members have been taken in with an initiation fee of \$3.00, which will be raised to \$15 after the



Scene from the wonderfully successful play, *Within the Law*, which comes to the Cort Theatre tomorrow.

charter closes. To qualify for membership one must have been connected at some time with the theatre profession for six months. Benefits are arranged with a sliding scale, not less than \$7.50 nor more than \$25 a week, according to the amount of money in the treasury. The financial standing of the order at present is in very good shape. There have been a number of substantial donations and the benefit tea held a month ago at the Villa St. Clare netted \$175. Number 2 lodge is being organized in Los Angeles at this time and Sam Victor reports a charter membership of 126 in the number 3 lodge at Kansas City, Mo. Sam Moyes left yesterday for Seattle to begin formation work there and next month a national organizer will be sent out. The trustees of Portland lodge are George L. Baker, F. E. VanRunk and Theodora Henkle. The officers are H. B. McCabe, president; E. C. Oblander, vice-president; James A. Bliss, recording secretary; A. LaBrache, financial secretary; W. Frank Paine, treasurer; Harry Thorne, sergeant at arms; Charles Bennet, marshal. Meetings of the new order are held the first Monday in each month on the stage of the Baker Theatre at 11 p.m. March 17th a big St. Patrick's day benefit was given for the association. Mr. Baker gave the theatre and the Baker Players have donated their services. At present there is only the T. M. A., which cares for the stage hands of the theatre, and the Actors' Fund, which maintains a home, and will provide burial for impoverished actors, or will bring stranded actors into New York.

A. W. W.

OAKLAND, March 16.—The thrilling photo drama, *Traffic in Souls*, is drawing fairly good houses at THE MACDONOUGH and is proving interesting at different stages. The films will be on display for the balance of the week, after which *The Macdonough* will be closed for a period of three weeks. During this period, the

house will be entirely remodeled and redecorated under the direction of Hans Ledebor, the well-known mural artist. Easter is the date set for the reopening with Evelyn Nesbit Thaw as the attraction. The entire strength of the Bishop Company is called into action this week and a splendid production of Bulwer Lytton's *The Lady of Lyons* is the result. Every member of the company is well cast and finds a congenial part. The costumes and scenic effects are fully up to the Liberty standard, and the play in its entirety is one that reflects great credit on the management. Those who contribute some good characterizations are Charles Ayres, J. Anthony Smythe, Frank Darien, Walter Whipple, George Webster, Max Waizman, Isabelle Fletcher, Mrs. Mina Gleason and Meta Marsky. Marie Lloyd, the London music hall comedienne, is with us at the ORPHEUM and has been sick a couple of nights. The entire bill is unusually good and some splendid novelties in the way of entertainment are offered by Two Tabors, Foster and Lovett, Hockney Company, Madge Maitland, Billy Rogers, Kelly and Pollock and Collins and Hart. A musical fantasy, *The Luck of a Totem*, is the big headline stunt at PANTAGES and is alone worth the price of admission. The music is pleasing and the songs well rendered. The balance of the bill comprises Zena Keefe and Caxton and Cameron, Schrode and Mulvey, Hughes Musical Trio, Mann and Belle, and Pantages Baby Contest. In addition to their latest creation, *Frivolous Flo*, Dillon and King are offering their COLUMBIA patrons an extra added attraction in the way of an unique electrical act by Capt. F. V. Irvine and Miss Irvine. *Frivolous Flo* is a conglomeration of mirth, song and dance, and pleases immensely. Apropos of the opening of the Pacific Coast Baseball League games next week, a baseball musical comedy, *Play Ball*, written by

Adam Hull Shirk, playwright and newspaperman of this city, will be presented at the BROADWAY Theatre for three days, commencing next Sunday. Shirk, who has been most successful in writing musical tabloids and who scored a success last year at Idora Park with his light opera, *Quarter to Four*, wrote the musical play especially for the members of the Broadway Musical Comedy Company. The plot is built around the mistaking of the two comedians, German and Hebreu, for star pitchers, and the resultant breaking up of the game. A bunch of militant suffragette ballplayers also take a hand in the ball game with disastrous results. The local of the play is at the new Oakland ball park. Rehearsals for the premiere of the musical comedy commenced today. Lew Dunbar, Sol Carter, Lucille Palmer, Gwyneth Dorsey, Lawrence Bowes, Fred Snook and the other principals will be well cast. The vivacious musical farce of modern metropolitan life *The Matinee Girl*, commenced a four-days' engagement at the Broadway today. The Rossov Midgets and other vaudeville act, and motion pictures complete the "three-in-one" show. The following program is on tap at the Broadway: *The Battle of Picklehill*, Clarke and Thompson and La Palma. Sol Carter and Lew Dunbar are clever in their comedy and Lawrence Bowes with his singing, is a winner. Lillian Mason in the character part is a splendid artist. The company closes Saturday night.

LOUIS SCHEELINE.

GUSTINE, Cal., March 17.—OPERA HOUSE: 12, Hassen Ben Ali Vaudeville Company to fair house. 15, *The White Slave Traffic* satisfied a big house.

NEWMAN, Cal., March 18.—OPERA HOUSE: 16, *The White Slave Traffic*; very good show to fair returns. EDISON Theatre: 17, James O'Neill in *Monte Cristo* pictures.

Marta Golden is Pleasing Los Angeles in the Dressler Part of The Merry Gambol, and Charlie Mason is Voted a Funny, Talented Comedian

LOS ANGELES, March 18.—Of course, it makes us feel glad and boastful when Los Angeles productions get away with flying colors in the far and notional East. Pretty Mrs. Smith, with Kitty Gordon and some of the Burbank members, seems to have made a favorable impression upon exclusive Boston and that should surely be the test. Help Wanted, with Henry Kolker and Grace Valentine, has passed its one hundredth performance in Chicago and the New York company is also making good. * * * Byron Beasley and Bessie Barriscale are giving good accounts of themselves in New York, appearing with What Would You Do? * * * Bessie Eyton, who has long been an important player with the Selig Company, admits that the charm of the profession has drawn her away from home and that she will separate from her husband, Charles F. Eyton, vice-president of the Oliver Morosco Company and manager of the Morosco Theatre, rather than give up her work. There exists only a kindly feeling on the part of Mr. Eyton, who says the picture work has come between them and when it came to a decision, Mrs. Eyton chose the life of the actress. * * * Mabel Norman, who has been seriously ill, is now fully recovered and has returned to her work with the movies. * * * George Damarel, who is appearing at the Orpheum this week, is among friends, and much entertaining, for this is the place he calls home. * * * On March 13th, Mr. William J. Stoermer married Miss Maude Ethelton Dodge. After a short honeymoon, Mr. Stoermer will place a stock company in the Bentley Grand at Long Beach. Myrtle Kane will be the leading woman and Sedley Brown director. * * * Florence Wadsworth Wallace, of local fame, appears at the Orpheum this week. Miss Wallace has long been a favorite with Los Angeles audiences. * * * Marta Golden has not been seen locally since the days of Ferris Hartman and the old Grand Opera House. * * * Florence Stone is considering an offer to go to Honolulu for an eight-weeks' engagement in stock. * * * Harrison Hunter is to be married—further, deponeth sayeth naught. * * * The "girl in red," who has been making the sensational dive on the back of a horse at the Hippodrome, met with a rather serious accident on Saturday night, when the horse in his somersault, pushed her against the walls of the tank. Sheer pluck brought her through and she appeared next day for work, with some very sore spots. * * * Charles Alphin, contradiction notwithstanding, will open at the Century Theatre on April 6th. No doubt he will repeat his former success at this house, for Mr. Alphin is a resourceful producer. Mr. Alphin is a present in New York gathering together his company. * * * Al McChesney, one of Mark Ellis' pupils, who has been

with the Tik Tok Man and later with Kitty Gordon, has become one of the Twentieth Century Trio, and will appear on "big time" in the East. * * * Mrs. Newman, wife of Walter Newman, who is presenting The Traffic, is a daughter of Mrs. Clara Shortridge Foltz, attorney, and her last appearance in Los Angeles was with Madame Sherry. * * * Gertrude Barnes, who is on this week's bill at the Orpheum, will stay here a week and possibly may appear with the movies.

BURBANK: Rita's Romance has been refurbished up, smoothed out and a dash of ginger added here and there, until the performance is a joyful occasion and makes its little star, Selma Paley, an exceedingly fascinating bit of interest. Forrest Stanley, Grace Travers, Beatrice Nichols, Thomas McLarnie and others of the Burbank cast are adding their generous assistance, and Rita will probably take her romance to Boston within a very short time.

CENTURY: The Traffic brings its white slave teaching back to this city, where it previously had a long run. This time the company has changed throughout, and, while not quite equal to the one seen before, is satisfactory. The subject seems to have lost rather than gained interest, and that which is shown appears half-hearted. Edward Gordon plays the role of the cadet in pronounced dramatic style. Irene Outram is cast as the scarlet woman and displays by far the most talent. The balance of the cast are fairly capable.

EMPRESS: Bert Leslie, with ladder, paint-pot and slang, appears in his Hogan the Painter sketch, to the supreme delight of his audiences, most of said audiences being very familiar with Mr. Leslie and his bewildering slang. The same swiftness of action and volley of words mark the sketch and make Mr. Leslie and his fun a large part of the bill for this week. The Lawlors are also familiar figures, with their character studies of New York sidewalk life. The father and daughters have each good voices as well as ample ability to make each little study a vivid picture. The Jessika Family, in the garb of Satan, perform in most interesting fashion and have several new and daring feats to their credit. Charles Burke and Charles McDonald have a clever and witty Irish character sketch, in which the quarrel of two old cronies is made up and started again in delightful brogue and equally delightful wit. Earl Girdeller, with three poodle dogs, gives a good tumbling act. Ted Lenore and Aubria Rich sing and joke with accompanying piano playing and a happy effect. Keystone film fun adds to the happiness of the beholder.

HIPPODROME: The wonderful diving horses of Dr. Carver were too interesting to be allowed to go away and so are in their second week. The diving of "the girl in red," as well as several other graceful swimmers, is not the least interesting feature. Mr. and Mrs.

Keenan Wallace present a farce, A Box of Perfectos, with the desired result. Five Black Spots are five dusky singers with southern songs and mightily clever dancing. The Shipmates, a male quartette, contribute some rousing songs in voices that blend harmoniously. Esmeralda is a zealous xylophone artist, who reaps a large reward. A hand-balancing act and a ventriloquist close a very good bill.

MAJESTIC: Dark. Coming: Evelyn Nesbit Thaw and Company in vaudeville.

MASON: Bessie Abbott and Company in Robin Hood.

MOROSCO: The glory of Rock and Fulton has slipped away from this theatre and into the light has appeared the Anderson Gaiety Merry Gambol, with the accent on merry. The absence of Marie Dressler is no apparent mar in the eyes of Los Angeles theatregoers, for the Merry Gambol seems to be as melodious, graceful, amusing and attractive, as though the star had not seen fit to withdraw before we had gazed upon her brilliancy and suffered from her temperament. There are girls, girls everywhere, dotted here and there with principals, who never fail to satisfy. Charles Purcell calls to mind his Chocolate Soldier days and his singing as well as acting is that of the artist. Gene Luneska, already known to us through The Candy Shop, on second thought is even more popular. Charles Mason makes the German language a thing of joy and his student chorus is one of the best things in the performance. Alf Goulding, whether he be reformer or Scotch "Kiltie," is diverting. Marta Golden, who shone in the days of the old Grand, is very funny. Gladys Goulding is a dainty little comedienne who leaves a pleasant impression, and the Marvelous Millers give us tango such as we have never seen. The stage settings are most elaborate and the whole is a speedy, radiant success.

ORPHEUM: George Damarel and Company is the headline attraction in A Knight of the Air. This is a Viennese tabloid of the Merry Widow—dance, fascinating captain, dashing widow and all. Charles Wright, Myrtle Vail, Leola Lucey, with an exceptionally good singing chorus, make this a very delightful affair. Damarel sings and dances with all his former abandon and grace and the numerous musical numbers move with a swiftness and exactness that do credit to the master hand of Frank Keenan, who staged it. Chick Sale has returned—just be glad—for his fun-making that is irresistible and never grows old. Florence Wadsworth Wallace, a local artist, has a brilliant soprano voice, a winning smile and a pleasing personality. Sylvia Loyal offers novelty, as well as beauty, in her turn, in which she makes a pretty picture, with her pigeons and two black poodles. Louis Hardt is a strong man who makes his contribution one above the average and very artistic. The turn is splendidly staged and Mr. Hardt, while possessing muscles of iron and performing amazing feats of strength, is most graceful in his posing. Gertrude Barnes, Maxine Brothers with dog, Bobby, and Demarest and Chabot are the hold-

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overs.

PANTAGES: Bothwell Browne's Merry Masqueraders is a lot of merry nonsense, with song and dance and pretty girls who wear attractive costumes and do the "tango." Frank Davis and Nate Cole are the center of the fun and work hard at their profession. Rhoda Royal's High School Horses are beautiful creatures who vie with any chorus girl when it comes to "stepping." Miss Royal and her assistants are expert and graceful riders. Hal Davis and Company perpetrate a farce called Stockton's Busy Day, upon an unsuspecting public. Melnotte-La Nole Troupe of tight-rope walkers are clever artists. Murray K. Hill is a monologist, who returns to a friendly audience. The Brighton Four make much of the popular melodies, because they have excellent voices and are not afraid to use them.

REPUBLIC: Florence Stone is in the last week of her engagement, and has chosen a very clever farcical sketch, called Affinities, for her farewell performance. Miss Stone's ability as a comedienne is none the less attractive and important because she is so well known as an emotional actress. Andrew Robson's cleverness adds the required touch to the occasion. Spot, the mind-reading dog, is a remarkable example of "dog sense." W. P. Pearson, the chillful Chinese impersonator, appears in Midnight in Chinatown and creates a sensation with with "Oriental atmosphere." Bell and Bell sing and dance and add a ventriloquistic touch that is remarkable. Morton and Elliott are musicians whose turn is novel and entertaining. Royal Barcofer is possessed of a good voice, which he handles well. Booth and Howard create a lot of merriment with a lot of nonsense.

Vaudeville Notes

Broderick O'Farrell, Barbara Lee and Jack Frazer will open in a sensational play, The Law, from the pen of H. L. Gates, at the Republic tomorrow. Mr. Gates has a number of striking sketches that will be given by this clever trio of actors.

Bryce Howatson and Daisy Swaybelle are playing toward the southern end of the State for Bert Levey and will be back here in about five weeks.

MARIE BAKER closed last Thursday with the Bailey & Mitchell stock of Seattle.

GERTRUDE CHAFFEE has opened with A Bachelor's Honeymoon Company in Nevada, and Manager Bradfield writes she is giving satisfaction.

GEORGE BARNUM is directing at the Utah Theatre in Salt Lake City. The Utah is to be congratulated as George Barnum is one of the very few real stage directors of the country.

Correspondence

NEW YORK, March 15.—Unquestionably the most successful dramatic offering in vaudeville this season is the appearance of William Faversham in a boiled-down version of *The Squaw Man* at the COLONIAL. The audience rose to its feet and cheered Mr. Faversham at the conclusion of his act—which is an event that happens very, very seldom in a vaudeville house. *The Squaw Man* lends itself particularly well to vaudeville purposes. Mr. Royle has managed to condense the third act of his play and to introduce enough explanatory speeches so that the essence of practically the entire piece is conveyed to the audience in less than half an hour. The enthusiasm with which the audience received it proves the mistake of the often-quoted theory that one-act sketches in variety theatres must have a happy ending. The pathos of the situation when Jim tells Nat-u-vitch that he is going to send their little boy away to England with the stranger, has a most poignantly moving effect upon the spectator. Mr. Faversham's acting showed the result of two seasons of Shakespeare. The audience liked it immensely. His company includes Frank Brownlee as Big Bill, Arthur Elliott as Malcolm Petrie, and Elsie Oldham as Nat-u-vitch. The act is exceptionally well mounted. * * * At the CENTURY OPERA HOUSE last week, Verdi's *Aida*, sung in English, was again brought forward. This opera was the one chosen by the Century organization for the opening last September of its first season here, and thus far it is the fifth work in the company's schedule to receive a second hearing. Its presentation served to attract a large audience, which showed no little enthusiasm. The performance was again, as at first, one of commendable achievement. The forces of the house, which, in respect to scenery, costumes, chorus and ballet, are on a scale sufficient in excellence to do good justice in meeting the requirements of these respective fields in the accomplishment of the opera's generally large and spectacular ensemble, called for recognition in terms of praise, while the work done by the leading singers was that of conscientious endeavor and always accompanied by the artistic results desirable. Enrico Clay, a new singer, was the *Aida*. Morgan Kingston was the Rhadames. His singing was a delight. Kathleen Howard was again the Amnerio and Louis Kreidler the Amonasro. The orchestra, under Mr. Szendreis' able direction, did well with the brilliant score. * * * Arthur Hammerstein has been giving New York a typical Casino show this season, entitled *High Jinks*, a "musical jollity" written by Otto Hauerbach with a score by Rudolph Frimi and staged under the personal direction of Frank Smithson. *High Jinks* derives its name from a new perfume which Dick Wayne is trying to get Dr. Robert Thorne to put on the market. It has the remarkable properties of making everybody very lively as soon as he gets a sniff of it. No matter how depressed he may feel, a few drops of *High Jinks* on a handkerchief will work wonders in restoring him to a condition of conviviality that

makes him an extreme optimist under the most depressing circumstances. Of course, the plot is one long continuous surprise, beginning with the office of the physician who conducts a popular health resort. Robert Pitkin was the handsome physician who had great difficulty in restraining the impetuosity of his women patients in their efforts to thank him sufficiently for restoring them to health. One lady was so insistent that she could not refrain from kissing him. That kiss was what caused most of the trouble, for the lady had a French husband, and he insisted on either killing the American physician in a duel or else having an eye for an eye or a tooth for a tooth—in short, he would be willing to waive the duel if he could pay back the doctor in kind—by kissing his wife. The complications that follow in the efforts of the husband to prevent this, call for a frequent application of *High Jinks*. In the excellent cast are our old friends, Tom Lewis, a retired millionaire whose health is all run down, but who insists that he can never get well unless the physician will assign to him a nurse both pretty and young. Then there are Stella Mayhew, Snitz Edwards, Ada Meade, Elaine Hammerstein (daughter of Arthur) and Ignacio Martinetti, who still pirouettes in his dances as of yore. A catchy song is entitled "*High Jinks*," because it seems to make everybody "tingle-ingle." Just to let them see on the Pacific Coast what kind of musical frivolity we like in New York now-a-days, when the extremes of the amusement world has raised the price of grand opera seats to \$6.00 and lowered the price of the movies to five cents, so as to fit the pocket books of all classes, the Messrs. Shubert ought to send *High Jinks* out to California. * * * Maude Adams in a comedy "only for those who have ever had a mother," entitled *The Legend of Lenora*, is in the middle of a very successful run at the EMPIRE Theatre, under the management of Charles Frohman. As usual with the plays that Miss Adams has made popular in this country, *The Legend of Lenora* is by J. M. Barrie. It is an English play in that the scenes are laid in London, but in its comedy effects its humor is universal. It tells the story of a woman of the present day who might have stepped out of one of the old novels of Trollope. The first act is in the home of the Toveys. There is to be a dinner party for the purpose of honoring Capt. Rattray, just returned from a scientific trip to Patagonia. The Captain, through some mistake, gets to the home of his host a little early. He wants to know some of the characteristics of some of the other guests so that he may talk to them without embarrassment, because he has been away so long that he feels a little rusty in his conversation. His host tells him about one man but he wants to know about the women. So Mr. Tovey describes the various women to him, mentioning no names. One

is a "very woman." One is a "sufferer," another "a woman with no sense of humor," another "a woman with too much sense of humor," etc., ending with "one murderess." When the first woman appears in the reception room, Capt. Rattray endeavors to find out which one she is by her characteristics as displayed in conversation. First he thinks she is one, then another, and so on until he has made five or six guesses, then he is forced to the conclusion that she is the murderess. So she turns out to be; at least, she is the woman soon to be tried for having pushed a man out of the window of a moving train merely because the boor insisted on opening a window "when her daughter had a cold." When Capt. Rattray asks Mr. Tovey where the other women are who were going to dine with him and Mrs. Tovey he is told that there are no more; that "Lenora" is the only one—she who was all eight women rolled into one, including the murderess. The second act is taken up with a trial of Lenora for murder. Here the play of course has to merge from pure comedy into legitimate farce, although the efforts of everybody in a trial to save a beautiful woman—even the prosecuting officer—is no great exaggeration of what we sometimes see in our American courts. The third act ends with the betrothal of Capt. Rattray to Lenora with her seven children, including the little girl who had a cold. No one but a Barrie could have written such a delightful travesty; none but Maude Adams could play it with such wonderful charm. Another feather in Miss Adams' cap. * * * Take off your hat to George M. Cohan, who, like one William Shakespeare, has the art of handing us the much-condemned melodrama in such delightful doses that we actually pay big prices to see it. This observation could not help forcing itself upon you while witnessing that most interesting "mystery farce" called *Seven Keys to Baldpate*, which Mr. Cohan dramatized from a story of the same name by Earl Derr Biggers, and which has been running all season at the ASTOR Theatre under the management of

Cohan and Harris. It is very properly called a mystery farce, because at no time is the audience completely "wise" to the manner in which it is being hoodwinked into enjoying melodrama, which if presented in undisguised forms might be highly condemned. Yet with great skill the authors of this amusing farce take the audience in hand and gently lead it into the green pastures of melodrama as exciting as anything ever seen on Third Avenue in the old days when that was considered a paying form of entertainment. It wasn't but a few years ago—about the time the moving pictures began to encroach upon the preserves of the cheaper forms of melodrama—that certain authors began to say that there was "no longer any money in melodrama." Mr. Cohan has proven to the satisfaction of everybody who has analyzed the situation that there was no truth in that assertion. The fact is that the theatre-going public like melodrama just as much today as when Shakespeare dressed up Hamlet in poetic form. Hamlet was melodrama, pure and simple. Cohan has gone Shakespeare one better, for, instead of making his melodrama tragical, he has made them farcical and that is perhaps why, at the age of 35 years, he could—if he cared to—retire with a snug little fortune of \$300,000, after having settled enough on his father and mother to make them independent for life. The central figure in *Seven Keys to Baldpate* is Wallace Eddinger, who will always be remembered on the Pacific Coast as the Little Lord Fauntleroy of the original production that so delighted California. Like in Little Lord Fauntleroy, "Wallie" still has a part that exceeds in length the part in Hamlet. Well, all it is necessary to say is that what he did as a kid he duplicates admirably as a young man. He is ably assisted by Margaret Greene, Lorena Atwood, Carleton Macy, Martin L. Alsop, Joseph Allen, Roy Fairchild and Gail Kane. *Seven Keys to Baldpate* seems destined to have a record run. * * * The *Things That Count* by Laurence Eyre, at William A. Brady's THE PLAYHOUSE seems

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week with Milestones, though hardly what this immense attraction should have drawn. Margaret Illington in Within the Law is playing a return engagement the fore part of this week and good business is looked for. Willard Mack and Marjorie Rambeau, who closed with the Utah Theatre Stock Company Saturday night, finishing out the week with Kinling, that Miss Rambeau made such a distinct hit in when presented at the house some weeks ago. The Utah Theatre Stock Company introduced new leads last night upon the retirement of Mr. Mack and his wife (Miss Rambeau), in the personages of Hallett Thompson and Helen Gemble, the piece selected being The Right of Way, in which the former has several times heretofore appeared. The opening production was very much marred by the inability of Howard Scott to appear, this gentleman taking suddenly ill. A substitute was forced to read the part. Next week The Thief will give exceptional opportunities for Miss Gemble to display her ability. The ORPHEUM has a laughing show for fair. W. H. Murphy, Blanche Nichols and Company in The School of Acting headline, though sharing honors with Walter Lawrence and Frances Cameron. Leo Carillo has a good line of dialect stories and mimicry and The Double Cross is a good comedy melodrama. Martinetti and Sylvester are comedians and pantomimists; Sidney H. Philips sings well to the accompaniment of Winnie White at the piano; and Helen Gannon introduces a novelty in whistling. EMPRESS bill headlined by A Day at the Circus, with the cleverly trained mule. Others: Sylvester, the talkative trickster; Barton and Lovera; Katherine Klare, vocalist; Richard Milloy and Company in The Fighter and the Boss; and Joe Whitehead. Ed Armstrong's The Candy Ship, featuring Ethel Davis and carrying special scenery and the Armstrong Baby Dolls, headlines the PANTAGES bill now playing. Others on the bill are Reed's Aerobic Bulldogs; Dunbar and Turner; Julia Redmond and Company in The Critic and the Girl, a neat skit with good comedy; and Max Fisher, the rag-time violinist. The cabaret entertainment offered by F. L. Wille at the CAFE MAXIM is causing no little comment. His engagement of Pony and Leddy, the tango dancers, just from San Francisco, has set the town talking and the ladies have taken in several of Salt Lake's elite to learn the popular dance at private lessons. PRINCESS is still offering Sam Loeb and the rest of the company that is playing to ever-increasing business.

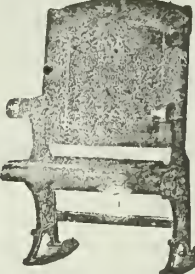
R. STELTER.

SALEM, March 8.—GRAND OPERA HOUSE (Salem Amusement & Holding Co.). Dark. Coming: March 30th, Helen Keller. YE LIB-

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ERTY (Salem Amusement & Holding Co.): First half: Cecilia Loftus in A Lady of Quality to good business. Last half: A very amusing burlesque Traffic in Soles; good business. This was Exhibition Week at this popular theatre. Patrons were shown through the house and guides explained all the modern equipment. WEXFORD (Salem Amusement & Holding Co.): Pictures to fair business. Last half: Madame ?, the lady in the black mask, to capacity business. Fifty dollars was offered to anyone that could identify her. Coming: Sunday, The Rex Players, in stock for an indefinite engagement, will open with the Irish Poet. BLIGH (Bligh Amusement Co.): Exclusive Mutual program and high-class vaudeville acts to good business for the week. GLOBE: feature pictures and effects to good business.

as the embryo ballet dancer. You needn't be afraid of taking your best girl and the entire family to see The Things That Count. It's a clean wholesome play and a great success. * * * Charles Frohman has decided that Billie Burke shall play a spring season at the LYCEUM Theatre. Miss Burke will have a new comedy, called Jerry, written by Mrs. Catharine Chisholm Cushing, author of Kitty MacKay. The piece is in three acts, with all the scenes laid in suburban Philadelphia; most of the scenes are out-of-doors, in the spring of the year, and abundant opportunities will be afforded the actress, not only for comedy situations, but for a display of the newest ideas in a wide range of fashionable feminine apparel, including blue pajamas. A single reading of Mrs. Cushing's new play, Jerry, so delighted Mr. Frohman that he instantly saw an opportunity to duplicate at the Lyceum Theatre the spring season Miss Burke played at the Empire last year, even at the cost of postponing Miss Burke's projected California season until next August. Miss Burke will begin the rehearsals of Jerry directly after her present Boston engagement. The piece will have its first performance at the Lyceum Theatre, Thursday, March 26. Besides Miss Burke the company will include Shelly Hull, Allan Pollock, Lumsden Hare, Thomas Reynolds, William Thornton, Gladys Hanson, Alice John, and others.

GAVIN D. HIGG.

EXETER, March 5.—February 27, Inside of the White Slave Traffic pictures to big house. 18-21, Lorinan Percival's Orpheum Stock Company, very good show to poor business. March 5, the new underworld play, The White Slave Traffic, satisfied a good house. 6, Walla Walla Feature Pictures.

LINDSAY, March 4.—Liberty Theatre: February 22-24, Orpheum Stock Company to very bad business. March 3-4, White Slave Traffic to fair houses. Novelty Theatre: March 5, Walla Walla pictures to very good business.

SALT LAKE CITY, March 16.—The SALT LAKE Theatre did a very good business the latter part of last

to be duplicating this season the huge success made last season by Mr. Brady's production of Little Women. The Things That Count is a drama of three acts, in which the central figure is an elderly married woman with a henpecked husband. They have lost their only son, who died shortly after marrying a young actress. The mother did not approve of the match and would never recognize the daughter-in-law. A faithful man servant and a physician, a friend of the dead son, look after the young wife, who, after the death of her husband, continues to make her own living, but by sewing instead of returning to the stage, as a baby made continuation of her stage career impracticable. In the end, of course, there is a reconciliation by the mother-in-law, who, though brusque in manner and given to "lording" it over servants, her husband and even some of her poor relatives, is nevertheless a woman of fine sensibilities and thoroughly charitable at heart. Humor is predominant throughout the play. First comes a scene with the henpecked husband, who patiently waits for his breakfast from 8 until 11 o'clock on the morning of the anniversary of his wedding, rather than break his custom of always eating with his wife on their wedding morn. The second act leads to the humble lodgings of the son's wife and their little girl, who is soon to undergo an operation. There is a merry Christmas party in which Nick Long and Idalene Cotton are brought in, in their familiar impersonations of Italians. Florine Arnold, a former San Francisco favorite, sustains the role of Mrs. Henebery, which calls for a skilful admixture of both comedy and pathos. Alice Lindahl was the young actress whose recognition by the family came almost too late. Other excellent members of the cast were Charles D. Millward, as the physician, who finally marries the young widow; Hallett Bosworth as the family butler, who is finally won by Ingeborg, a Swedish maid, enacted to perfection by Hilda Helstrom; Florence Mack as Mrs. O'Donovan; Louise Muldener as Frau Bunderfelder; and little Edna W. Hopper

THE SAN FRANCISCO Dramatic Review

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CHAS. M. FARRELL, Editor

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Jean Hague

The little California girl of charming personality and beauty is talented to a degree, and in soubrette parts that require dash and personality she is excellent. Miss Hague can do song and dance specialties and play parts. Her abilities will bring her to the front rapidly.

I'm British, but I'm Good Yankee

NEW YORK, March 16.—Sir Johnston Forbes-Robertson, English actor, who recently announced his retirement from the stage, and Lady Forbes-Robertson, who before her marriage was Gertrude Elliott, were tendered a farewell dinner last night by the New York Press Club. "I shall never hear a word against the institutions of this great country," Sir Johnston said in replying to the greetings of J. I. C. Clarke, the toastmaster, "and my wife will never hear a word against the institutions of England. I have come to that state after so many years of hand-clasps with America that I am as jealous almost as any American of the honor of the country." Behind the speaker the flags of the two nations were crossed, and raising his hand toward them in dramatic gesture, he said: "God forbid they should ever be separated by the stormy gusts of passion. In my heart of hearts I believe they will remain entwined now and forever."

Louise Hamilton Marries Local Rich Man

Coming on the heels of the announcement not more than three weeks ago that Louise Hamilton, late of the Andrew Mack company at the Alcazar Theatre, and more lately in Milestones at the Columbia, had become affianced to Percival W. Selby, the wealthy Burlingame clubman and bon vivant, was word received here the other day that the two were married last Monday at Ogden, Utah. They are at present in Salt Lake City. Mrs. Selby, who at first postponed her consent to marriage because of her ambition for a stage career, will continue on the Eastern tour of the Milestones company. This will last about 20 weeks. Afterward she will return to the Pacific Coast. She may or may not continue her theatrical career. Selby, who is president of the California Golf Association, will return to San Francisco about the middle of April. Selby first met his bride when she came here with the Andrew Mack company. The marriage was kept a close secret, friends having believed it was to be postponed until the summer season.



Edith Newlin

Edith Newlin, leading woman and prima donna, with a large experience in both the dramatic and musical fields, has just returned from her engagement in Honolulu with the Spaulding Company, where she was a favorite. Miss Newlin is both good looking and talented, and has to her credit several exceptional successes. In the East for a couple of seasons she played the lead in Graustak, and was leading woman at one of the Salt Lake theatres for Thurston Hall. More recently on the Coast she played leads for the English-American Stock Company. In such parts as Anna Jeffries, in The Third Degree, Mrs. Whipple in The Witching Hour, and Hilda in The Wolf, her work has been pronounced first class.

Congress Asked to Authorize Commission to License Film

WASHINGTON, March 18.—A Federal Motion Picture Commissioner, under the jurisdiction of the United States Bureau of Education, was proposed in a bill today by Senator Hoke Smith. Three members appointed by the President would license each film for exhibition unless it is "obscene, indecent, immoral or depicts a bull fight or prize fight, or is of such character that its exhibition would tend to corrupt the morals of children or adults or incite to crime."

Denver Owners of Circus Must Pay Judgment

DENVER, March 17.—A judgment for \$43,390 in favor of the Federal Title and Trust Company of Pennsylvania against Alexander Nisbet, Commissioner of Safety; H. H. Tammen and F. G. Bonfils, was rendered in the United States District Court here late yesterday. The suit grows out of the sale of the Buffalo Bill Wild West Show to Tammen and Bonfils, owners of the Sells-Foto circus. The Federal Title and Trust Company held a chattel mortgage given by Thomas A. Smith, purchaser of the share in the Wild West Show

formerly owned by Gordon W. Lillie (Pawnee Bill).

THURSTON HALL, late leading man of the Davis Players at the Duquesne Theatre, Pittsburg, has joined the

GAIETY O'FARRELL OPPOSITE ORPHEUM

Phone Sutter 4141
Triumphant Return of

The Candy Shop

WITH ROCK AND FULTON
Limited Engagement. A Completely New
Edition of Hobart's Merry Masterpiece.
New Songs, New Dances, New
Ensembles

This is the Great Cast: William Rock, Maude Fulton, Al. Shan, Will Philbrick, Oscar Ragland, Mary Ambrose, Kitty Doner, Masie Kimbell, Thomas C. Leary, Frances White, Frederic Santley, Helen Goff, Ethel Boyer, Bessie Franklyn.

Evening Prices, 25c 50c, 75c, and \$1.00
Saturday and Sunday matinees, 25c, 50c, 75c.
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No Sunday Performance. Second Week
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A Delightful Success

Henrietta Crosman

In Her Newest Comedy

The Tongues of Men

Coming: The Stratford-Upon-Avon Players
in the plays of Shakespeare



Today from 1 to 11 p. m.—Last Times of
Smashing the Vice Trust

Starting Monday Evening, March 23rd
William Morris Presents

Harry Lauder

In Singing and Talking

Pictures

In conjunction with a clever company of
entertainers.

All seats reserved, 25c and 50c. Matinee
every day.

Pantages

Unequaled Vaudeville

MARKET STREET, OPPOSITE MASON

First Presentation on Any Stage, John D.
Barry's Gripping Episode of
San Quentin

Hanged

CAST OF THIRTY PEOPLE
Most Sensational Playlet of Penitentiary
Life Ever Staged
SEVEN OTHER GREAT ACTS

Washington Theatre, Detroit, as leading man. He opened his engagement Feb. 16 in The Ghost Breaker and was most favorably received. Hall is also a great favorite on the Coast.

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Beginning Sunday Night, Return Engage-
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Margaret Illington

In Bayard Veiller's Great Play,

Within The Law

Nights and Saturday Matinee, 50c to \$2;
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Alcazar Theatre

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Commencing Monday Night, March 23—
Matinees Thursday, Saturday, Sunday—
Belasco and Mayer Present

Herbert Kelcey and Effie Shannon

Supported by the Alcazar Players In

Martha Morton's charming comedy
of American and English life

Her Lord and Master

One of their greatest triumphs!

Prices: Nights, 25c to \$1; Mats., 25c to 50c

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Matinee Every Day
Positively Last Week

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The brilliant Viennese prima donna, in con-
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GREAT NEW BILL
PAUL ARMSTRONG'S play, TO SAVE ONE
GIRL; MINDEL KINGSTON and GEORGE
EBNER in A Vaudeville Flirtation; SHIRLEY
RIVES and COMPANY in The Song of the
Heart; THE HARTLEYS, novelty jumpers;
KAUFMAN BROTHERS in Tunes of Non-
sense; MATILDA and ELVIRA, novelty
dancers; EDWARD GILLETTE presents
Fun in a Bowling Alley, introducing Adam
and Eve, the only monkey bowlers.

Evening prices: 10c, 25c, 50c, 75c. Box
Seats, \$1.00. Matinee prices (except Sun-
days and Holidays): 10c, 25c, 50c.
PHONE DOUGLAS 70

Empress Theatre

Direction Sullivan & Considine
Sld Grauman, Manager
Frank H. Donnellan, Publicity Manager

Week of March 22

The famous ROSSOW MIDGETS; ROBERT
E. O'CONNOR and COMPANY in THE
STICK-UP MAN; HAZEL BEEKE and
ALEXANDER KORAE, the little Melba and
the little Faderewski, in varied selections
by great masters; DENNIS BROTHERS,
kings of the aerial revolving ladder; MUR-
RAY BENNETT, vaudeville's brightest
singing comedian; special engagement, THE
COLUMBIA PARK BOYS' BAND, 55 mu-
sicians; HERB SWEENEY and GEORGE
BURGESS in song and patter; OTHER
FEATURES; WORLD'S BEST PHOTO
PLAYS.

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Columbia Theatre

Henrietta Crosman has few equals as a comedienne, and in the role of Jane Bartlett every part of her many-sided art is called into play and she shows at her best. The Tongues of Men just escapes being a very good play. It is well conceived, full of sparkling lines and has some interesting characterizations. In fact, most of the parts are characterizations — one for each member of the company—the dominant ones naturally being the two interpreted by Henrietta Crosman and Frank Gilmore. Miss Crosman is the charming middle-aged prima donna whose artistic temperament has been humanized by her love for her fellow men and Mr. Gilmore plays the fanatical young clergyman, obsessed by the conviction that all actors must of necessity be vicious, and whose thundering denunciation of them lacks the saving element of charity. The interest of the play centers around Jane Bartlett's efforts to open the clergyman's eyes to his injustice and by leading him to appreciate his real responsibility toward his calling, to help him become the best there is in him. Miss Crosman's acting is full of delicate touches of light and shade, her youthfulness, which is of no age, being especially charming. Frank Gilmore makes the inflexibility of the clergyman interesting by contrast. Without ever overacting, he gives the impression of absolute self-confidence, and parts of his work recall his success in that memorable visit here with Mrs. Fiske, some time ago, in A Bit of Old Chelsea. Malcolm Dunn gives a delightful portrayal of Dr. Lynn Fanshaw, the man who has loved Jane Bartlett for so many years; and as the clergyman's sweetheart, Georgine Darigal, Margaret Randolph is a virlishly attractive figure, her uncompromising inexperience standing out in bold relief against Jane Bartlett's mellow wisdom. Benton Groce doubles up as the kindly old rector emeritus and the irreproachable man-servant of Jane Bartlett, Mary Mittmann being her efficient maid. Among the church set are William Hemming as a very natural young choir boy; Laura McGilvray as the scandalmongering but very attractive widow; and Homer Granville and Edward See, who interpret the pharasaical vestryman in all their vilely uncharitableness. Opposed to them are the opera people, conspicuous among whom is Herman Bloch, as the manager of the opera house, and Katherine Presbrey, the contralto, who is Schumann-Heink to the life. Florence Fontayne sings Musette's song from La Boheme in good style and Paul Doucet makes a deep impression with his pathetically human picture of the shabby little composer, hungry but undaunted.

Cort Theatre

The second and last week of The Blue Bird will end tonight. The gorgeous scenes of the fantasy, the little tots, the dances and the music are strong drawing cards. The Blue Bird will play no other city in California outside of San Francisco. The company will travel by special train from here to Portland. Tomorrow

the return engagement of Within the Law will begin.

Alcazar Theatre

Owing to the demand for seats, the management of the Alcazar has continued Herbert Kelcey and Effie Shannon in Years of Discretion for a second week. Seldom has an attraction been received with such universal commendation as this one. The women in the audience find much to admire in the really gorgeous gowns worn by Miss Shannon, and those who like parts well played find a rare finish in this performance.

Gaiety Theatre

The Candy Shop, "The Spotless and Plotless Fashion, Fun and Song Show," according to the program, has returned to the Gaiety for a two weeks' run, with all the old favorites in the cast. The first scene, showing a candy shop in operation, was awfully refreshing and appealing to the eye with its soft tones of lavender, particularly after coming in from the hot street, and by the way, the Gaiety Theatre is delightfully cool these warm days. The Devil Dance by Rock and Fulton in the second set, is a weird pantomime cleverly worked up and quite in line with the epidemic of vice plays, moving pictures and playlets we have been having lately. Speaking of moving pictures, their original melodramatic "movies," in which the villain steals the "cheild," are a scream. Sue and Settle, the Alimony Sisters, played by Kittie Doner and Mazie Kimball, who couldn't stop dancing even long enough to get married again, are very good. The cabaret scene, in which practically all of the principals do a specialty, is entertaining, and the travesty on Bernhardt by Rock and Fulton, with the assistance of the handsome giant, Oscar Ragland, made a big hit with the audience. Miss Fulton's make-up as Bernhardt is quite startling in its resemblance. Will Philbrick, as Rufus Ketchum, the detective, is kept busy all during the play looking for a mole on some fair unknown's elbow, but the plot neglects to show whether he ever obtained his object or not. Bessie Stewart as Miss Hyler, the candy drummer, has a short but "sweet" part, which she handles effectively. The candy jag scene between Bessie Franklyn as Mrs. Qulligan, the suffragette, and Al. Shean as the tailor was very funny. The whole show, including the beauty chorus is entertaining from start to finish and well worth seeing more than once.

Savoy Theatre

A powerful white slave feature film, called Smashing the Vice Trust, based upon District Attorney Whitman's disclosures during his sensational attack on the vice interests in New York, is having its first presentation in this city this week. District Attorney Whitman is shown in the action of the picture, which shows how the slave trust works to acquire and hold its victims. The story is told of a young girl who is lured to New York by a woman agent of the vice trust and the drama revolves around the effort

to rescue her by her fiance, which is finally successful. The scenes are graphically portrayed and of absorbing interest.

Marie Dressler's Case in Federal Court

The dispute between G. M. Anderson and Marie Dressler as to their rights under the contract which made the actress the star in the recent production of The Merry Gambol at the Gaiety Theatre will be fought out in the Federal Court, according to a decision handed down by Judge Troutt. Troutt granted the prayer of Miss Dressler's attorneys, who asked for the transfer of the \$35,000 damage action instituted by Anderson from the Superior Court to the Federal jurisdiction, on the ground of the diversity of the residence of the parties. It is understood that Miss Dressler will now cause to be filed a cross-complaint demanding about \$50,000 damages from Anderson. Why not make it a million or so?

Grand Opera at the Tivoli

The Chicago Grand Opera Company opened its season at the Tivoli Monday. Unfortunately, Ruffo, one of the stars of the organization, had to present a substitute, as he was suffering from a bad throat attack. Mary Garden, Caroline White, Mabel Riegleman and other well-known singers, were on deck, and the big nights have been well attended.

Hackett Considering Compromise With Relatives

James K. Hackett, who will receive \$1,500,000 from the estate of his niece, announces that a settlement of the claims of other relatives was being considered by himself and his attorneys. The fight over the fortune left by Mrs. Trowbridge will begin, it is said, in a few days unless some compromise is reached. Cousins of the dead woman say that in a lucid moment, after she has been declared incompetent by the courts, she made a will which would be offered for probate in a day or two. In this will, it is said, Hackett, who was the nearest relative of Mrs. Trowbridge, was cut off without a cent. However, attorneys for Hackett say he is the sole heir, but may settle with the contesting heirs. A. Oakey Hall, whose father was a brother of Mrs. Trowbridge's mother, says that he is the sole heir of the estate, and he announced he would fight the property. He will also fight for the interests of the three children of his sister, the late Mrs. Minnie H. Rechlin. These children are living with their grandfather, Augustus A. Rechlin, at 1365 De Kalb Avenue, Brooklyn.

HONOLULU, March 7.—George Spaulding and company are giving very enjoyable performances, and as Spaulding has such a clever company it is to be regretted that business has not been better. Since last report the company have appeared in The Opry Troupe, and at this writing are playing The Bandits of Kilauea. It is rumored that George Webb is to bring a dramatic show here soon from California. He had better think twice. The show business here needs a

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ANNUAL
ENGAGEMENT
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Columbia Theatre

Easter Sunday
APRIL 12

rest. Enough is enough, and too much means no business.

FRESNO, March 16.—FRESNO Theatre: The bill here shows Texas, gorilla man; Jane O'Roarke Company; That Comedy Four; and two other acts. EMPIRE: Margaret Favar and six girls; Three Musical Browns; Beatrice Corelli; Foley Prescott; Provol. MAJESTIC Theatre is still offering musical comedy.

SAN DIEGO, March 16.—SPRECKELS Theatre: Stratford English Players come 20-21. GAIETY Kely-Massey Company in The Honeymooners. EMPRESS: The stock company is offering The Wolf. Messrs. Dill, Chapman, Nugent and Bennett are seen to advantage. Miss Marshall is a fine Hilda.

Columbia Theatre

Henrietta Crosman's engagement in the comedy, *The Tongues of Men*, will continue for a second and final week, commencing Monday night, March 23rd. This comedy is certainly the best play that Miss Crosman has appeared in since her production of *Mistress Nell* some ten years ago, and as such, is receiving a full share of recognition from theatregoers here. *The Tongues of Men* is aptly described as a comedy with grand opera atmosphere, and is founded on St. Paul's famous saying: "Though I speak with the tongues of men and of angels and have not charity, I am become as sounding brass or a tinkling cymbal." This does not mean that *The Tongues of Men* is preachy. It is really the Church and the Stage. Miss Crosman is splendidly surrounded by her New York cast. Matinees are given on Wednesdays and Saturdays.

Cort Theatre

Margaret Illington, with the same splendid supporting cast intact, returns to the Cort Theatre tomorrow evening in Bayard Veiller's enormously successful drama of modern metropolitan life, *Within the Law*, which, when first presented here two months ago, registered one of the most sensational popular triumphs in the theatrical history of San Francisco. Because of the remarkable vogue it is enjoying in America—ten companies appearing at present in different sections of the country—the story of *Within the Law* is already too well known to theatregoers to require recounting here. Miss Illington's performance of the role of the persecuted shop girl proved a real acting delight. Howard Gould, Hilda Keenan, Frank E. Camp, Robert Elliott, Sonia Jasper, Joseph Slaytor, Neil Moran and Agnes Barrington will again be seen in the roles in which they demonstrated their abilities. The usual Wednesday and Saturday matinees are announced.

Alcazar Theatre

Next week at the Alcazar Herbert Kelcey and Effie Shannon will be seen in a revival of Martha Morton's charming and intensely interesting play of American and English life, *Her Lord and Master*. This play served the two popular stars as a vehicle in the East and it met with great success, as it also did on the occasion of its production at the old Alcazar several years ago with Mr. Kelcey and Miss Shannon in the leading roles. Its revival is very timely, owing to the various discussions that have arisen over the marriage of wealthy American girls to titled Englishmen. The supporting cast will be excellent, and will include Adele Belgarde, Louise Brownell, A. Burt Wesner, Kernan Cripps, Howard C. Hickman, Edmond S. Lowe and Charles Comp-ton.

Gaiety Theatre

The Candy Shop has returned to the Gaiety Theatre to sweeten with its music, its humor and its merriment the affairs of the pretty playhouse in O'Farrell Street. Monday night witnessed the return of "the spotless and plotless fashion, fun and song show." Though the train that bore the com-

pany headed by Rock and Fulton was late, and, in consequence, the curtain was tardily arising, the welcome accorded the cast of favorites was undiminished at 9:00 o'clock when Mr. Rock, who is not only the principal comedienne, but the director of the stage as well, announced, like "Bill" Jordan, "let her go." *The Candy Shop* is seasoned with the spice of novelty, sweetened with the presence of a bevy of beauties, enlivened by countless dances, diversified by specialties, and distinguished by the presence of Rock and Fulton, Will Phillbrick, Mary Ambrose, Al Shean, Kitty Doner, Mazie Kimball, Helen Goff, the prima donna with a real singing voice, Frances White, Oscar Ragland, Frederick Santley, Ethel Boyer, not to forget Bessie Franklyn and Thomas C. Leary, the latter comes last because he is the latest addition to the show, he having been engaged specially for the San Francisco engagement to fill the role of Ned Hogan, a Coney Island amusement promoter, which role he accomplishes with his usual maximum of effect with a minimum of effort. The career of *The Candy Shop* will brighten O'Farrell Street for another week at least.

Savoy Theatre

For the first time on any stage, the Harry Lauder singing and talking pictures will be shown at the Savoy Theatre on Monday evening. Those that have been privileged to see these pictures declare that they represent perfection in their type. Perfect synchronization has been obtained, and the art of the great Scottish comedian is reproduced with absolute fidelity. In addition to the singing and talking pictures, the Lauder travelogue is to be given, showing the comedian on his world tour. Also there will be vocal selections and Scotch singing and dancing, and the pipers that were with Lauder during his recent record-breaking engagement at the Cort, will also contribute to the program. A complete orchestra will furnish music. Matinees are to be given daily after the Monday opening. Tuesday afternoon will be a professional matinee. Special Scotch decorations will be introduced for the occasion. *Smash-the Vice Trust*, the sensational photo drama, will be shown for the last time at the Savoy Theatre this afternoon and evening.

The Orpheum

Fritzi Scheff, the brilliant Viennese prima donna, who is repeating in vau-deville the splendid triumph she scored in grand and comic opera, will enter on the last week of her engagement this Sunday matinee, when, in conjunction with her, a great new show will be presented. Paul Armstrong will present his latest effort, a one-act drama, called *To Save One Girl*. *To Save One Girl* will be presented by a strong cast, which includes Donald Fuller, Ruth Boyce, Seth Smith, John Ritter, Gus P. Thomas, Ben Piazza, Ralph Thayer and Eddie Watson. Mindell Kingston, who has long been one of the joys of vau-deville, has joined forces with George Elner, a comedian of recognized ability. They will present a singing, talking and dancing skit, called *A Vau-deville Flirtation*. Shirli Rives will appear in *The Song of the*

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Heart, a story of grand opera life written by Edgar Allan Woolf, with music by Anatol Friedland. She will be supported by an excellent company. The Hartleys are English novelty jumpers. Hartley holds the English championship belt for the running broad jump, having cleared a little over forty-five feet. The Kaufman Brothers, black-face comedians, will entertain with recent comedy songs and bright new chatter. Matilda and Elvira, novelty singers and dancers, will introduce *The Fortune Teller's Dance*. It will be the last week of Edward Gillette's monkey bowlers, Adam and Eve.

The Empress

The Rossow Midgets will headline a bill at the Empress Theatre that assures plenty of comedy and novelty. The Rossow Midgets have a very odd and novel acrobatic and boxing act that furnishes much entertainment and amusement. Hazel Berke and Alexander Korac are another little couple on the bill. It is seldom that two youngsters are blessed with the talent and musical genius of this charming little pair; that is why they have been given the title of "The Little Melba" and "The Little Paderewski." There is a fascination about a burglar sketch that grips the most unimaginative person. The *Stick-Up Man* is the title of just such a sketch, and it is presented by Robert O'Conner and Company. It is one of the most thrilling and realistic tabloid dramas of the "underworld." Murray Bennett is a recent recruit to vau-deville from the musical comedy stage. Kings of the aerial revolving ladder are the Dennis Brothers, who offer a series of amazing tricks in rapid-fire order. The Columbia Park Boys' Band, who have just returned from an all-around-the-world tour, will be a special feature. The Band consists of fifty pieces. Other added attractions and the world's best photo plays will round out the bill.

The Pantages

Hanged, a gripping episode of San Quentin, written by John D. Barry, a local newspaper writer, will be the headline attraction on the new bill which opens Sunday. The playlet is a story of intense interest, with the problem of anti-capital punishment as its theme. Those who have read the piece declare that Barry has opened a new field for vau-deville and that Hanged will create wide discussion. The climax of the playlet is one of the most sensational staged on any local stage. A big cast will be used in Hanged, thirty persons being needed for its presentation. The scaffold was specially constructed by Roy Stephenson, master mechanic at the Pantages, who visited San Quentin several times to procure exact dupli-

cates of the paraphernalia in the hanging room. Of the regular bill, Edwin Keough and Helen Nelson, in their surprise act, called *Ambition*, a genuine novelty in three scenes. Weston and Leon, a duo of winsome young misses, have a rollicking piano-louge. E. J. Moore is known as the "talkative trickster." An acrobatic act different from the usual routine is the Spanish Gollinos. A great dancing novelty will be presented by ten girls in a spectacular legend, with special scenery.

Correspondence

ALBANY, March 8.—BLIGH (Bligh Amusement Co.; Frank D. Bligh, res. mgr.): Sunday, Col-gates' feature to good business. Monday and Tuesday, Harris and Harris, colored, in a musical act that went fine. Wednesday and Thursday, *The Mutual Girl*, *The Battle of Gettysburg* to good business. Friday, home talent, *A Night of Laughs*, presented by Harry Ennis and Company of Los Angeles, under the auspices of the Albany Military Club, to good business. A good show and well presented. Saturday, Ruchmuth and Muller, Swiss musical act; fair—good business. Coming Monday and Tuesday, *Madame ?*, the woman in the black mask. ROLFE (Geo. Rolfe, mgr.) First half, Licensed pictures, *Hawaiian Trio* in one of the best musical acts shown here; was much appreciated by the large audiences. Last half, Fitzgerald in a novelty barrel-jumping act that went fine; pictures. Coming: Dr. Boyd's *King Pharaoh*. The Colonial Players closed their engagement at the ANTLERS, Roseburg, and the company disbanded, paying all in full. A new company will be organized under the direction of Richard Darling and Steve Burton and will be known as The Rex Players. They will open at the WEXFORD Theatre Salem, Sunday, the fifteenth, for an indefinite engagement.

ALBUQUERQUE, March 12.—A S. R. O. card greeted some people at that wonderful performance of that wonderful play, *Within the Law* this week. It was a decided and satisfying treat to all. "The best show ever saw in my life" was the verdict of many. Margaret Illington was a her very best and every other member of the cast scored. Freckles also came to us this week, with John Velie in the leading part. He has a good voice and did his part well, but the support was poor.

The Orpheum Stock Company playing valley towns, is under the management of Walter Pugh, and is composed of the following people: Louis Koch, Inez Brigham, Wm. Leino, Frances Roberts and Ray W. Hatton.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Cleo Madison is featuring in an especially strong Spanish three-reel picture under the direction of Wilfred Lucas. She is supported by Ray Gallagher, Wilfred Lucas and Ed. Alexander. Great attention is being paid to the sets and costumes and Dolores promises to be a great photoplay. * * * Frank Cooley, the well-known actor, is making quite a hit at Santa Barbara, where he not only takes character parts, but also assists Harry Pollard with his "Beauty" pictures. * * * Francis Ford, with Grace Cunard and a full company, has spent some days in San Diego getting sensational airship and sea scenes for the "Lucille Love" series of photo plays. Word comes from the southern town, that one of Director Ford's mainstays, Ernest W. Shield, fell 25 feet on the rocks and was unconscious when reached. The small details to hand indicate his skull is fractured and he has internal injuries. The news has cast a gloom over the Universal camp, where Shield is a favorite. * * * Burton King is steadily making some very beautiful pictures at his Glendale studios under the "Usona" brand. His Gamblers is one of the most powerful single-reel pictures ever put out, and was finely acted by Robyn Adair, Ed. Brady, Virginia Kirtley and Eugenie Forde. A prominent factor in the success of these films is the excellent feeling which exists at the studio. Mr. King will not allow any bad feeling to exist and treats all his people so well that they have no cause to complain. * * * In Allan Dwan's present two-reel drama, Pauline Bush portrays a young disgraced mother with a babe, an insane woman of forty and the infant grown to womanhood, running the gamut of emotions. All this pleases this young actress immensely. * * * Lulue Warrenton, the well-known character actress, and her son, Gilbert, have been parted for the first time. Lule has gone to Honolulu with director McRae and Gilbert has started on his journey around the world with a motion picture machine and Homer Croy, the humorous writer. * * * In private life Harold Lockwood, who is playing opposite Mary Pickford with the Famous Players, is a delightful companion. He is one of those men who will never grow old, and admitting he is still in his twenties, he does not look a day over nineteen or twenty, and is always up to some fun of the clean sort on the platform or in the field. * * * Adele Lane of Seligs is to be featured in a series of interesting photo plays. Her wonderfully strong work has been attracting attention for a long time now, and her emotional roles have the touch of genius. Here is an actress, temperamental and dead in earnest in her work, who, in private life, is a quiet, retiring little lady who spends her evenings at home and who does a lot of unostentatious good where it is needed. * * * Yes, kind inquirers, Wilfred Lucas, who is directing and acting at the Universal, is the self-same Wilfred Lucas who was featured as Marcus Venecius in Quo Vadis for two years and who played the lead opposite Rose Stahl in The Chorus Lady for about five years. * * *

Out at Santa Monica Canyon they are producing the last of a series of Irish pictures in which Charles Ray does excellent work. Charles Ray has been with Thomas Ince for a long time now, and has risen from a juvenile to lead and from a small beginning to a big salary. Young, athletic and vigorous, Charlie Ray is an ideal hero and a capital heavy. He is an auto fiend. * * * Louise Glaum, whose delightful comedy work is almost as much a feature of the "Universal Ike" series as Carney himself, has a very serious side to her character, and in a recent interview in Los Angeles deplored the efforts of the press to cast discredit upon a "beautiful profession," by crediting every extra girl's errors to the "motion picture actress." She goes on to say—and her words are worth considering—"I am glad to be able to do something that provides me with a comfortable living, particularly something which I enjoy doing. There is no better medicine for a stage-struck girl than to have to earn her living on the stage." * * * William Garwood, who has been so long associated with the Majestic Company, is going to the American, where he will play leads opposite Vivian Rich under the direction of Sidney Ayres. The popular "Billy" will be welcomed by the admirers of the "Flying A" films. He is a gentleman and a fine actor. * * * Auto note: Carlyle Blackwell has added another car to his garage; this time it is a seven-passenger Cadillac. * * * The Photoplay Authors' League is an established fact and thirteen photo play writers of established ability met on Friday, the thirteenth, at the offices of Richard Willis and elected their officers and a board of control, and discussed future business and then duly adjourned for one month. In the meantime, the league will be incorporated and new members enrolled. Frank E. Wool's was elected president, and surely no better man than "Spec" could have been chosen. Richard Willis is the treasurer and Marc E. Jones the secretary, and these, with Vice-President Hetty Gray Baker and Russell E. Smith, William Wing and F. McGrew Willis, form the board of control. A seal will be designed and may be used on photoplays by members, and it will be a recommendation of capability at least. There will be two classes of members—active and associate. The active members must be able to point to ten produced scripts and they will pay \$10 a year and be entitled to vote, whilst those with but five plays to their credit will be associate members and pay \$5.00 a year. Amongst a number of those who attended the meeting or signified their intention of joining at once, outside of those already mentioned, were David W. Griffith, Mary H. O'Connor, George Hennessey, Clarence G. Badger, Theodosia and Adele Harris, Clifford Howard, Eddie Dillon, Anita Loos, W. C. Cabanne, James Kirkwood, James Dayton, Lois Weber, Augusta Phillips Fahrney, Francis Ford and Grace Cunard. The league is protective and aims to improve conditions and influence necessary legislation. It is neither social nor concerned with the sale or price of

scripts. Communications should be addressed to Marc E. Jones, 604 San Fernando Building, Los Angeles, California, the temporary offices of the league.

Pan-American Branching Out

The business of the Pan-American Film Company has grown so rapidly within the last month that additional floor space was necessary, and they have taken over the shipping department, projection room, etc., of the World's Special Film Corporation, which previously occupied the western half of the ninth floor of the World's Tower Building, 110 West 40th Street, New York City. This will give the Pan-American Film Company shipping facilities for fifty features in continuous transit. Edward King will be in charge of the New York exchange, assisted by Harold B. Franklin. William Nuttall will be in charge of the shipping department and Lyall Dean will assist in the booking and correspondence. A large number of features have been added and contracts entered into for additional companies in the manufacture of feature films which will bring releases up to about seventy features per year.

Vaudeville Notes

A Golden Wedding, a classic of rural life and character, will be seen at the Empress shortly. It will serve to introduce Buelah Gynn and David Gossett, character delineators. The piece is a wholesome one, with a pointed morality of fealty and honor between husband and wife for fifty years.

James E. Duncan, a vaudeville actor who was at liberty on \$2000 bail while a charge of bigamy is pending in the superior court of Alameda County, is in the Oakland City Prison again as the result of a family reunion, in which he and his first wife, Nellie Lamore, participated early Tuesday morning. It is said that Duncan threatened his first wife's life, and she resented the threat to such an extent that he was treated at the emergency hospital for severe lacerations of the scalp.

In Old New York, a sketch with George Hoey and Helen Bellow in the leading roles, will be seen at the Empress in the near future. It is a big comedy with a punch to it.

Manager Guy C. Smith's experiment, the "three-in-one" show, composed of musical comedy, vaudeville and motion pictures, at the Broadway Theatre, Oakland, has proven the biggest amusement success in years. Since the inauguration of the innovation, packed houses have been the rule, and the "S. R. O." sign is hung out nightly. An hour of musical comedy, two or three big feature vaudeville acts and three reels of first-run motion pictures comprise the program, certainly some entertainment for a ten, twenty house to give. And Oaklanders are certainly showing their approval. The musical comedy is being presented by the capable company of Lee Price, which recently scored a success in San Diego. Lew Dunbar and Sol Carter are the laugh-getters of the aggregation. Lawrence Bowes, Fred Snook, Gwyneth Dorsey, Lucille Palmer and Lylian Mason are numbered among the principals, while there is a lively bunch

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of ponies under the direction of Dixie Emmerson. R. L. Sampsell is directing the productions. The shows are changed on Sundays and Wednesdays.

A unique performance will be offered by Edward Marshall, known as the expert chalkologist, who will present many pictures and comic caricatures. He will be seen at the Empress in the near future.

Stella Mayo and Margie Addis, two charming young women, will offer a singing and talking act at the Empress shortly. They combine mirth and melody in a dainty and refreshing way.

Fern Frye, a member of the chorus in the Post Musical Company, was married March 3 to E. B. Marshall, musical director of the company. Several popular young actors hereabouts are heartbroken as a result.

One of the most expensive and highly entertaining bits of vaudeville prepared for the Empress circuit in a long while will be The Top o' the World Dancers, the big spectacular musical act which recently toured the Orpheum circuit with marked success. It will prove a delight for the kiddies, for in it are "The Peppermint Boy," "The Teddy Bear," "The Doll Princess," six collie dogs, and a chorus of charming little maids.

The next big act to be sent out by General Manager J. J. Cluxton and Press Agent Bob Grady of the Pantages, is in active rehearsal and is called Hanged. The act will use twelve men, and was written by John D. Barry, editorial writer on the *Evening Bulletin*. The act promises to equal the success scored by Vice and will include in the cast, Ernest Harris, Harold Miller, Chet Stevens, Ralph Hyde, J. Willerming, Joe Roberts and Frank Wallace.

Two years ago Dell Harris came to California and opened at the Savoy Theatre in Pasadena with a small dramatic company, introducing musical numbers with girls, where he remained for fifty-two consecutive weeks. From Pasadena he came to San Francisco, where he organized another company, and at present he is playing his fifth week at the Liberty Theatre over on Broadway, presenting "dramatic musical comedy." Dell has a long list of time booked and looks for a prosperous year.

Charley King and Virginia Thornton closed at the Hippodrome in Los Angeles last Saturday. A difference of opinion regarding extra performances was the reason. It is to be regretted that this was the outcome, as Sam Harris and Charley King have been intimate friends and King and Thornton have been a big feature of the Western States programs. The matter will probably be adjusted when the two meet.

Harry Rose, a musical comedy recruit, has made a hit all along the Empress circuit with his wonderful vocal attainments. He will be seen at the Empress shortly in a skit that abounds with comedy.

Vaudeville

The Orpheum

The best thing on this week's very good bill is Tudor Cameron with Johnny O'Connor in Hired and Fired. Some people may achieve humor and some may have it thrust upon them, but Tudor is naturally irresistibly comic. He was born so and he can no more help touching the most commonplace things with spontaneous comedy than he can help breathing. Tangling himself up in a step-ladder or chasing a cake of soap or mimicking Edward Gillette's monkeys, it is all one so long as he does it. Speaking of these same monkeys, their act in the bowling alley corners a large slice of the applause. There is a whole barrel of them—all sorts and conditions, from tiny ones to full-sized baboons, and the art they show in getting their work over is a lesson to humans. Incidentally they keep the supers busy picking them out of unexpected parts of the orchestra and stage. Sam Barton rivals Joe Jackson in some good comedy bicycle riding, and brings a new stunt in the shape of a wheel set on an immensely tall pole—like a stilt—which suddenly collapses like a telescope and lands him on the earth. Armstrong and Ford work off some daffy-dills and do some good singing as the English Johnny and the cop. But the breath of the audience is held until Fritz Scheff makes her appearance. In response to printed requests that the men refrain from smoking until after her act, they wait impatiently for her to come, chic and well-groomed as only a Viennese can be, listen to her three selections sung in good style, and, with a burst of applause, watch her make way for exuberant Ray Samuels—one of the three hold-overs. Henry Woodruff with his Regular Business Man is one of the other two and Grace Carlisle and Jules Romer with Just a Song at Twilight is the third. The bill closes with some unusually good motion views of the world's news.

The Empress

The Essanceescope showing the latest views of the motion picture world opens an excellent program. Patrick, Francisco and Warren, direct from the Hippodrome, do some whirlwind tumbling with the assistance of a large rebounding matress. Gladys Wilbur, a beautiful girl, presenting Southern songs of rare tunefulness, is easily one of the headliners of the bill. Besides possessing a fine voice, she is also gifted with a pleasing personality and comes into a major portion of the applause. Gertrude Clark and Spencer Ward, the continental vocalists, are two singers of unusual merit. Their rendering of Candle Light is well received. Their act is marred by the fact that their enunciation is very bad. The Dancing Girls, headed by Ada Proctor, present an act replete with clever dancing and unique and novel stage effects. Miss Proctor is easily one of the best dancers seen on the Empress in many moons, and the seven dancing girls manage to hold their

end up too. The Rain Song, which marks the conclusion of the act, is one of the first of its kind seen here. The dancers, in boots, rain coats and "souwesters," round their act up in what looks to be a heavy downpour of rain, and although not rain is there 100 per cent, as far as being wet is concerned. Spissel Brothers and Mack in The New Chef entertain with a variety of eccentric tumbles and hand springs. Fred Warren and Al Blanchard are back with the same old "circus line" they used to present on the Orpheum. Alfred Latell, assisted by Elsie Vokes, presents A Dog of Fantasy and repeats the success he has always achieved in this city. Lloyd Bacon and McDonald Forbes present a classy singing and instrumental offering and conclude a program where the good numbers more than overbalance the mediocre.

The Wigwam

The Queen City Four head the bill for the first half of the week at the Wigwam; Fannie Da Balle and Company, Joe Fenton and Company and the Light Opera Four and some good movies conclude the bill. Ray Wilbert in a novel hoop act opens the bill the second half. The Hampton Sisters, clever singers and instrumentalists; Odell and Hart, comedy knockabout acrobats; The Girls and Boys of the U. S. A. in a fine drill act; and The Castro Band of 40 pieces, Prof. Kennedy director, composed of members of the Castro Parlor, N. S. G. W., and "some band" conclude the performance the second part of the week.

The Majestic

Harry Baker, baritone; Laura Bennett, quick change artiste and singing comedienne, and Benson and Belle, international dancers, head the bill at the Majestic this week. The Light Opera Four, Deane's Manikins and some good moving pictures make up the first half of the week's program. Beginning Wednesday the movies hold sway at the Majestic. Two and three-reel feature pictures are run. They make good with the audience, too, judging by the packed houses. Lola Norris entertains between times with some pretty illustrated songs. On Sunday an all-star vaudeville show of five acts and three first-run photo plays are coming.

The Republic

The fine weather and excellent program seem to bring the crowd out to the theatre. Lola Norris, the petite singing soubrette, opens the bill with a clever song and dance act. Austin and Keene, the comedy singing and talking pair, amuse with their funny songs and sayings. The Seven Rosebuds, in The Act Beautiful, give the correct idea in what should be in harmony and music. Osterfield and Weston, The Phoney Conversationalists, can well be labeled funny. Charley Reilly, the sweet Irish singer, plays The Bells of Shandon with his own company, and scores a decided hit. Charley is the coming Irish singing star. Some interesting movies conclude the performance for the first

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half of the week. In the second half the program opens with an interesting movie, then The Vernons, sensational motor cyclists, motor in breathless silence in The Cage of Death. A miss-slip here would prove fatal. Olga Warren & Co., Russian dancers, in a series of Russian folk dances; The Light Opera Four in a condensed version of popular operas; Bolton and Benson, the Darktown Band, and Landers Stevens and Georgie Cooper and company in a tabloid version of Goethe's Faust conclude the performance.

The Princess

The bill at the Princess this week is very good. Unholz Bros., in a novel musical act, open the program. Upton and Ingraham, in Sauce for the Goose, get a nice reception. The Martins, in clever rag dancing and singing; Herb Medley, the popular baritone, and Nine Boys of the U. S. A., in a series of drills and wall-scaling stunts, in which three girls take part, conclude the performance for the first half of the week. In the second half Herbert Medley is held over. Fannie Da Belle & Co. in Fun in a Country School, with imitations and impersonations, are very good. Clark and Lewis in the Traveling Salesman and The Village Belle; Mlle. Zola, the versatile girl, in a swinging ring act, and Little Marie and Her Bears conclude the performance.

The Pantages

Thirty minutes of Gilbert & Sullivan's opera, The Mikado, is the headline attraction. The Pollard Opera Company of juveniles are responsible for this vest-pocket edition performance. One of the real vaudeville novelties is The Girl in the Parrot. Lora plays the girl. It is a sort of Anna Eva Fay seance method, with new and startling climaxes. Leon Rogee, "the man of one hundred voices," imitates all kinds of animals and musical instruments. Frank Smith does odd bits on the slack wire while balancing on his head. Elliott and Mullen, a duo of comedy black-face players, have some merry songs and sparkling dialogue. The Arsenic Trio of operatic vocalists, and Mme. Remi and Mons. Flutels, entertainers, with comedy pictures, will round out the bill.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of March 22, 1914.

BOOKINGS

EMPRESS, San Francisco—Murray Bennett; Berke and Korae; Dennis Brothers; Rossow Midgots; R. E. O'Connor and Company. EMPRESS, Sacramento—Patrick, Francisco and Warren; Spissel Brothers and Mack; Gladys Wilbur; Warren and Blanchard; Joe Maxwell's Dancing Girls; Clark and Ward. EMPRESS, Los

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Post Goes to Wigwam

Joe Bauer, the Wigwam chief, executed a move the other day that has set the show people talking. Rushing to Sacramento, he made a bee line for Jim Post, and with an eloquence not to be denied, secured the comedian and his company for a season commencing April 12th. Post is the greatest money-maker on the Coast and our richest actor, and is a sure fine drawing card. Mr. Post will add Al Bruce and his wife to his company for this engagement.

Vaudeville Notes

John Canfield and Violet Carlton will offer their farce, The Hoodoo, at the Empress shortly.

Billy Abram and Agnes Johns are laying off this week, on account of an operation that Miss Johns was forced to undergo last week. Miss Johns fell at the Majestic Theatre a week ago Sunday. As a result, she was compelled to call in the surgeon and is still in the hospital. This popular team will be seen at the Republic on March 29th.

Eva Tanguay closed her vaudeville road show March 14th.

Bob Finlay and Girls open on the Pantages tour April 6th.

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That Big Vaud Deal

As announced in The Dramatic Review two weeks ago San Francisco has seen the fulfillment of the report that Marcus Loew, Adolph Zucker and Aaron Jones were to be here to look over the S. & C. interests, which they contemplate buying. With them has been John Considine, who verifies the report of the negotiations, but who says nothing definite has been decided upon. And from the main purpose of the visit—to look over and estimate the value of the S. & C. interests—there have resulted a number of more or less veracious stories as to the future purpose of these gentlemen. One is that a \$300,000 theatre is to be erected in Oakland by the Eastern magnates, and another is that a hippodrome, seating 4000 people, is to be erected in Los Angeles. It is also said D. J. and Sid Grauman, who have a half interest in the Empress in this city and control Grauman's Imperial, will be heavily interested with the Eastern people in the future.

Correspondence

VANCOUVER, B. C., March 16.—Orpheum: The baritone, David Bispaham, accompanied by Ward C. Lewis, in operatic numbers, songs and old ballads; Ben Deely & Co., assisted by Marie Wayne, in The New Bell Boy; Bill Pruitt, the cowboy Caruso; Bernard and Harrington, in a comedy playlet, entitled Who Is She; Keno, Walsh and Melrose, comedy gymnasts, in original acrobatic stunts; Morgan and Rice, in an athletic feature. Empress: An Irish farce comedy, entitled General John Regan, is an irresistible piece of delightful nonsense for the patrons of this house. Maude Leone is a delight; Alf. Layne is as artistic as ever; Del Lawrence is still in the cast. Imperial: Top o' the

World Dancers, composed of 15 boys and girls, and including the Collie Ballet; James Francis Sullivan & Co., offering rapid-fire vaudeville; Hong Fong, Chinese comedian; Moffat-Clare Trio in graceful feats with their feet. Olivitti Troubadours, instrumentalists. Pantages: Captain Jack's Ten Polar Bears, The Morette Sisters, musical girls; Lawrence Johnston, ventriloquist; Phil Barnard, Lew Finity and Tom Mitchell, fun makers; Davitt and Duval in the comedy success, Holding Out; Gregoire and Elmina, juggling act. Avenue: Gus Hill's Mutt and Jeff in Panama opened tonight for a three nights' stay. Mr. and Mrs. Walter Sanford, former lessees of the Empress Theatre, are wintering in Bermuda. Work is rapidly progressing on the New Vancouver Opera House on Pender Street, and Manager Ricketts promises to have his house open about Oct. 20.

Ed. Armstrong will take his newly organized musical comedy company to Eureka next Wednesday to put in a season at the Margarita Theatre.

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Theodora, in Her Soul and Her Body

Management Fred Belasco

**The Stratford-Upon-Avon
Players Coming to the
Columbia**

The Stratford-Upon-Avon Players are at present making their first American tour—a most comprehensive one—which will bring them to this city on Monday, March 30th, for an engagement of two weeks at the Columbia Theatre. The company includes F. R. Benson, who, with the other players, have made special arrangements with the governors of the Memorial Theatre, Stratford-Upon-Avon, England, for the American tour. The repertoire for this city will include Shakespearean plays very rarely seen here. And what promises to be a great attraction is the production of Hamlet with its entire text. Among the plays to be offered are King John; King Henry the Fourth, part two; King Henry the Fifth; King Richard the Second; King Richard the Third; The Taming of the Shrew; The Merry Wives of Windsor; The Merchant of Venice; Twelfth Night; Romeo and Juliet; As You Like It; Othello; Much Ado About Nothing; Hamlet, entire text. The advance sale of seats begins Thursday morning, March 26th.

Correspondence

CARSON CITY, March 16.—GRAND Theatre (W. S. Ballard, mgr.): Frede West in her electrapose acts, March 15 and 16. Miss West has been here before and her posing and the beautiful electric effects were greatly enjoyed both times. Four excellent pictures rounded out a fine program. Mr. Ballard makes it a point to obtain at least one feature picture of an evening and the rest are always above par.

JACK E. DOUDWith Jack Golden
In Musical Comedy**ALLAN ALDEN**

Comedian

White Slave Traffic Company—on tour.

GEORGIA KNOWLTONCare of **Dramatic Review****FLORENCE LA MARR**Second Business or Ingenué Leads
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With Vice,

Pantages Time

Roscoe Karns

Redmond Stock, Sacramento

J. Anthony Smythe

Leading Juvenile
Ye Liberty Playhouse—Oakland

Broderick O'Farrell

Crime of the Law Company

Langford Myrtle

Orpheum Time

Care of DRAMATIC REVIEW

Albert Morrison

Leading Man
Ye Liberty Playhouse—Oakland

Beth Taylor

Leading Woman
Ed Redmond Stock, Sacramento

Gilmor Brown

Leading Man
At Liberty
Care DRAMATIC REVIEW

E. P. Foot

Musical Director
Morosco Theatre, Los Angeles

Inez Ragan

Crime of the Law Company
Management Bailey and Mitchell

John L. Kearney

Comedian
Care DRAMATIC REVIEW

Leland S. Murphy

Juvenile

Verne Layton

Leading Man
Invites Offers
Care DRAMATIC REVIEW

Edwin Willis

Eccentric Characters and Juveniles
White Slave Traffic Company—on Tour

Jay Hanna

Juvenile
At Liberty
Care of DRAMATIC REVIEW

Dorothy Davis Allen

Presenting Own Play—The Redemption
Pantages Time

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Lovell Alice Taylor

Leading Woman
Hotel Oakland
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Nana Bryant

Leads
The Traffic—Chicago
Management Bailey & Mitchell

GEORGE D. MacQuarrie

Leading Man
Bought and Paid for

HELEN D. MacKellar

Leading Woman
Management of Wm. A. Brady

Paul Harvey—Merle Stanton

Leads
Characters and Grande Dames
Ed Redmond Stock—Sacramento

Pauline Hillenbrand

At Liberty
Care of DRAMATIC REVIEW

Marta Golden

Ye Liberty Stock—Oakland

G. Lester Paul

Crime of the Law Company
Management Bailey and Mitchell
Seattle, Wash.

Hugh Metcalfe

Ed Redmond Stock—Sacramento



Beth Taylor is the leading woman for the Ed Redmond Company in Sacramento and her popularity is shown by the numerous floral offer-

ings that crowded her dressing room upon the occasion of the company's opening at the Diepenbrock Theatre.

Lou Jacobs Mighty Live Wire

CHICAGO, March 12.—I suppose you have heard from the boys at home that I have taken over the Tabor-Grand and open there May 3rd with my present company, bringing another one to the Savoy in Phoenix. We are now on our 21st week in Phoenix and still breaking records, but my people are getting worn out with the grind. Two new bills a week is a fright. It was all right when they were up in them, but now it is labor. They don't refer to their pay as salary any more, they call it wages. But business is still tremendous. I have had so many offers for the company for the summer that I didn't know which to accept so I am taking a trip about the loop so as to see the territory and estimate its possibilities at first hand. I have been encouraged by Peter McCourt to organize a circuit of houses through Colorado, Texas, New Mexico and Arizona, and this idea has been still further encouraged here in Chicago where Ned Alvord, the tabloid king, offers to invest \$10,000 in the circuit if I will incorporate. My contracts are all with guarantees and first money, so as I don't need capital, I don't feel inclined to pass up any of it. I shall endeavor to organize six companies weekly. These companies will play in every town except Denver, as my present company will remain there indefinitely. I must enlarge the company to sixteen girls for Denver, which will be too big for the other houses in the circuit. I have arranged for the rights to the Mort Singer and Witmark tabs, and have bought the costumes of Larbord Watch, Heartbreakers, Stubborn Cinderella and several other productions—in all 50 trunks of the classiest stuff ever made. This will make my costume department undoubtedly the largest of any organization in the West, as I had over 200 sets before. I have opened negotiations for the Orpheum Theatre in Kansas City on completion of their new house, and my offer will be the first

to be considered. If we get over in Denver, John Cort promises me the pick of his western circuit; so at present, with my royalty rights and two theatres cinched, with others held in abeyance, I am practically in command of the tabloid situation of the West. Phoenix has been a wonderful town for me. It has not only made me a vast amount of money, but it has brought me recognition from the big ones. I shall have to organize another company for The Savoy at once, so if you know of any good people and especially girls, have them communicate with me immediately. It is too much of a jump to bring them out from here. I leave for the homeward trip through Texas tonight. With kindest regards, I am, very truly,
LOUIS B. JACOBS.

Western States Will Invade the South

Sam Harris has signed contracts to send W. S. V. A. acts to Phoenix early in May, to the new theatre being erected there, and to follow that with connections in Douglas, Albuquerque and El Paso. The success of the Hippodrome in Los Angeles has been so great that Harris & Ackerman will build a second house in Los Angeles, on Broadway, near Tenth St. The San Francisco Hippodrome, corner of Eddy and Mason, has at last started on the last lap toward completion, and will be rushed. It is a peculiar situation here. Three different corporations are interested in this affair. The Eddy and Mason Company is the holding company for the Mason Realty Company, which is leasing the theatre to the Hippodrome Company. All this passing the buck from one company to another was made necessary by the failure of the Down Town Realty Company to make good with the Prior Estate in its lease of the ground lot. In the intanglement Ferris Hartman lost about \$15,000, and Ackerman & Harris, in order to get control have bought out certain interests, and have already about \$40,000 invested. Building theatres is certainly high and tangled finance.

Coming Your Way Soon, **NORTON & RITH'S** Everlasting Success
THE MISSOURI GIRL
With
FRANK F. FARREL AS ZEKE and **MILDRED FORD AS DAISY**
and a strong supporting company. For time address
AL. OAK, Business Manager, care REVIEW Office
The Show that Beats Its Own Record

TO LEASE

Majestic Theatre, Chico, Cal.

DESCRIPTION: Located in Elk's Hall Assn. Building, brick, ground floor; seating capacity, Orchestra 600, Balcony 400; stage width, Proscenium opening 30 feet, height of same 22 feet; curtain line to back wall 29 feet; curtain to footlights, 4 feet 10 inches; between side walls, 69 feet; distance between fly girders 48 feet; height gridiron, 48 feet.

Sealed proposals for the lease will be received up to 7:00 o'clock p. m., March 21, 1914. Address all communications to

G. H. TAYLOR

SECRETARY ELKS HALL ASSN.,
CHICO, CALIFORNIA

Criterion Feature Films

Charley Cole is in New York in the interest of the Criterion Film Co., operating at the old Powers Studio in Los Angeles. This company is a new venture, controlled by Lloyd Ackerman and Mr. Cole, and promises to be a big thing in the film game. So far the Criterion has released two picture films, The Trap and The Desert Sting, produced under the direction of Wilfred Lucas. The company will soon release The Orphan, and is getting ready to work out The Last of the Mohicans and Get Rich Quick Wallingford. These are all four-reel productions.

Correspondence

STOCKTON, March 18.—YO-SEMITTE Theatre: 20, Margaret Illington. 22, Wilbur Company in The Girl of Eagle Ranch. 18-19, Orpheum show to very good returns. Eva Taylor and company of four people in the farce, After the Wedding, is the hit of the bill, although Bessie Clayton and her dances holds the headline position. Others are Binns, Binns and Binns; Alcide Capitaine; Nina Barbour; Welcome and Welcome, and the pictures. LYRIC: 18-19, Maude Fealy in the feature picture, Moths; nice business. COLONIAL: Alexander's Ragtime Minstrels and pictures, to near capacity. GARRICK: Dark. KIRBY: Dark. The Harry Bernard Merry-makers closed at the Garrick last Sunday and are now on the road. The Garrick will be closed for two weeks to undergo a thorough renovation, opening with Monte Carter, April 12th. Both the Dick Wilbur and White Slave Traffic companies laid off here Wednesday. Nothing is known of the future policy of the Kirby.

GODFREY MATTHEWS is playing leads with the Poli stock at Waterbury, Conn.

CORT Leading Theatre,
Ellis and Market
Phone-Sutter 2460
Starting Sunday, March 22
Matinees Wednesday and

Saturday
TRIUMPHANT RETURN, BY
POPULAR DEMAND, OF
THE GREATEST SENSATION
THE STAGE HAS
EVER KNOWN!

Selwyn and Company
(Arch Selwyn, Managing
Director) Presents

MARGARET
ILLINGTON
IN BAYARD VEILLER'S
WORLD-WIDE SUCCESS
WITHIN THE LAW

NOW PLAYING
RETURN ENGAGEMENTS
ON THE PACIFIC
COAST TO RECEIPTS
EXCEEDING EVEN THE
BOX-OFFICE RECORDS
ESTABLISHED
EVERYWHERE ON INITIAL
ENGAGEMENT

HELEN HILL and KATHRYN LAWRENCE will be in the support of Mrs. Crane in Her Soul and Her Body when that show is sent out by Fred Belasco.

MARGARET RYAN is playing Herodias with The Holy City company in Canada. Other well known Coast people in the cast are Grace Johnson and Carroll Ashburn.

ED. CRAWFORD has been signed to go ahead of one of The Traffic in Souls companies that Manager Ed. Kendall is sending out.

GLADYS WEBSTER, daughter of Geo. P. Webster, is now meeting with success in New York in the play, The Things That Count.

ALL THE THEATRICAL NEWS

THE SAN FRANCISCO
DRAMATIC REVIEW

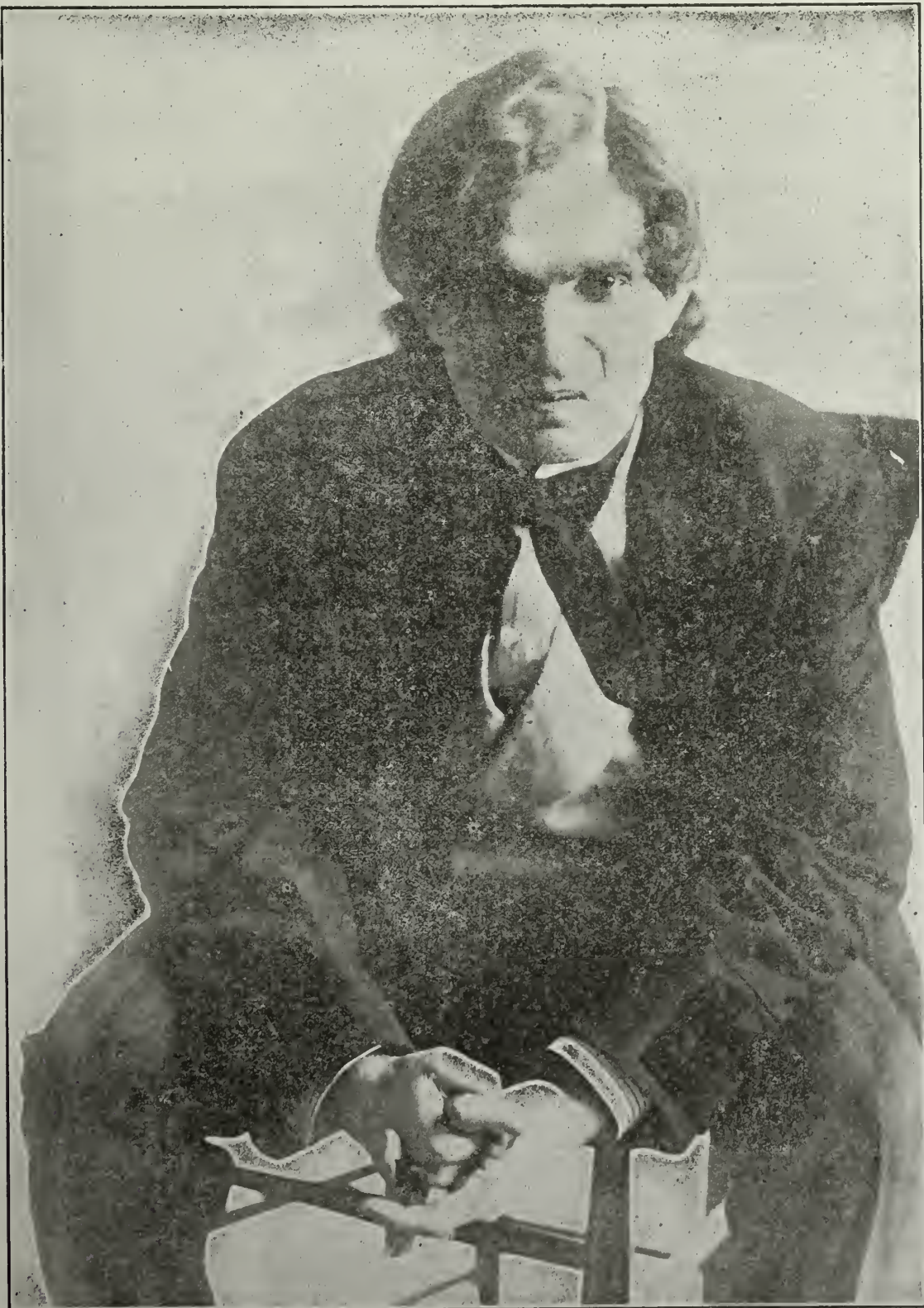
Music and Drama

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San Francisco, Saturday, March 28, 1914

No. 10—Vol. XXX—New Series



Jack
Golden

DRAMATIC

VAUDEVILLE

Mizner Has True Dramatic Instinct

How little consideration some restaurateurs have for the comfort and convenience of their patrons, who pay big prices for good service, is illustrated in an experience which Wilson Mizner had at a famous Fifth Avenue place of good cheer this week. Mizner was dining a party of friends, and his waiter having disappeared in the direction of the culinary department, where it seemed that he would remain indefinitely, Mizner asked another waiter to get him a package of cigarettes. The second waiter refused, saying that Mizner should wait the return of the man who took his order originally. Mizner called to another and still another waiter with the same result. The playwright walked over to the desk and asked that a district messenger be called. When the messenger arrived Mizner gave him a quarter and told him to go to the cigar counter at the other end of the room and get him the desired cigarettes. This the messenger did with all the other guests looking on sympathetically and inclined to applaud. The action had a result, because for the rest of the evening more waiters and omnibus boys hovered around Mizner's table than it seemed before the entire place contained.—New York Review.

Dr. Cook Starts Another Joke

CHICAGO, March 3.—Dr. Frederick A. Cook, whose Arctic exploration and mountain climbings have caused him some fame and not a little worry, today filed suit for \$50,000 against Cohan & Harris, charging libel in the use of his name in the play, *Seven Keys to Bald Pate*, now on at Cohan's Grand Opera House. In the play Cyril Scott who is represented as climbing a mountain, remarked: "After climbing this mountain I can readily believe all that Jack London ever wrote and all that Doctor Cook lied about." Cook says that statement is a libel.

Singer Wears Blue Wig and Shocks Theatregoers

NEW YORK, March 12.—Frances Alda, the vivacious wife of M. Gatticasazza, caused quite a stir tonight at the Metropolitan Opera House in the second act of *Les Contes d'Hoffmann*. She appeared as Giulietta, the Venetian courtesan, wearing a white gown, a winning smile and—a blue wig. The wig was of the twentieth century pattern. The blue was of a pallid turquoise tint. Not till the interpreters of the Venetian act were called before the curtain did the audience realize the audacity of Mme. Alda's headgear. Nor, when it did, were all the gasps in approval.

Harry Scott, Having the Hotel Habit, Refers to New York Taverns

No doubt many persons in California and the Western territory covered by The Dramatic Review will be more or less interested in the following brief references to the one-time popular hotels along or

near B'way in lil' ol' New York. It will, perhaps, recall many pleasant memories. The old Stevens House, still in commission, which, excepting the restored France Tavern, in Broad Street, is probably the oldest and most famous of the older lower New York hostelrys. The Astor House, also on lower B'way, was recently closed and half of it torn down. Smith & McNeil's in Greenwich streets, same as gone; the Brevoort, on lower 5th Avenue; Occidental, in Broome Street at Bowery; the Broadway Central and St. Denis, B'way, are still in business, but the old Sinclair is no more. The famous Morton House, on 14th Street, is now the Hotel Churchill; the Union Square Hotel is still intact; the old Everett, on the north side of Union Square was razed several years ago. The Bartholdi, corner 23rd and B'way, is now an office building; the Albemarle, at 24th and originally part of the Hoffman House, is still in business. The Brunswick, which stood at the north side of Madison Square at 5th Ave., is now an office building. The famous Ashland on 4th Avenue, facing Madison Square Building, patronized by many circus people of years gone, is also out of existence. The old Coleman, Sturtevant and Gilsey, in their day world famed, are now only memories. The Coleman is an office building; the big, new Breslin Hotel is now on a part of the space once occupied by the Sturtevant; the Gilsey was remodelled into an office building. Delmonicos on B'way at West 26th Street, which later became Martines', recently became an office building. The Victoria, B'way and 27th Street, in its day the swellest of the swell, goes out of existence this season, 1914. The old Aulic, B'way and 35th Street, was razed to be occupied by the big Macy store. Soubret Row, in West 35th Street, is a thing of the past. The Marlborough, after extensive alterations, is now the Marlborough-Blenham. The Normandie, at B'way and 39th Street, is patronized by the burlesque people. Brown's Chop House is now surrounded with similar opposition. The Albany, at B'way and 41st Street, the original College Inn, is now the Continental, operated by the Boulevard Cafe Co., the old 2nd Avenue, east side, resort. The Steward just opposite is now the Calvert. The Rossmore is now Louis Martini's "Cafe de Paris." Considine's old Metropole is now the Heidelberg Building with the San Souci Restaurant in basement. Where Shanley's famous restaurant, at B'way and 42nd, was is now the Longacre Building. The Cadalac, at 43rd Street, is now Wallack's; the Metropole, in 43rd Street, where Rosenthal was shot, is now Miller's, and Rector's famous place, B'way and 44th Street, is now the Clarage. The foregoing only refers to the hotels well known and remembered in New York during the past twenty years. Many new and magnificent taverns have since been built in the village, but that's another story.

HARRY M. SCOTT.

FRANK SMITHSON, late of the Shubert forces, is now stage director of the London Hippodrome.

Princess Players Coming

The Princess Players, who for two uninterrupted seasons have occupied F. Ray Comstock's Princess "Theatre of Thrills," in West 39th Street—a playhouse which, indeed, was built especially for them—cried au revoir to their temple of brief drama last night and departed for Detroit, the first halting place in their progress which is to rapidly cover the continent and to the Pacific Coast. At their head is Holbrook Blinn, director of the Princess Theatre since its opening. The engagement in Detroit is for one week, and on Monday evening, March 23, the only indeterminate engagement of the tour began in the Princess Theatre in Chicago. The Monday night opening in Detroit will present Hari Kari, Fancy Free, Fear, The Fountain, and It Can Be Done. On Thursday night and for the balance of the week, The Hard Man, Any Night, En Deshabille, The Black Mask, and The Bride will be shown. The first Chicago program consists of It Can Be Done, Fear, Any Night, and The Bride in that order. Three leading women will appear in the tour. These are May Buckley and Emelie Polini, now playing, and Jean Murdock, a young comedienne of exceptional beauty and high dramatic promise, who has not yet appeared with the Players. Ruth Benson, who appeared in an important role in a Brady production earlier this season, has several characterizations. The men of the company include Mr. Blinn, Harry Mestayer, Vaughn Trover, Lewis Edgardo, Langdon Gillett, Charles Mather and William L. O'Neil. Will R. Antisdel is piloting the company as its advance representative, and John Tuerk, of the Brady office, is business manager. The preliminary Chicago publicity was done by Julian Johnson, general press representative of Mr. Comstock's enterprises. Followers of the Princess plays will doubtless be pleased to note that *White Gloves*, in which Mr. Blinn gave so powerful a characterization, has been restored to the repertoire. The late Stanley Houghton's *Phipps*, a social comedy in one act, will be produced in Chicago. *Marrying Money* will be seen at the Princess Theatre now, but the change to a long play does not indicate a change of policy at the house. The theatre's own company, as a matter of fact, may rehearse an entire new program enroute, and return to the thrill-house earlier than ever next season.

Catholic Societies Give Gertrude Hoffman Trouble

CINCINNATI, Feb. 28.—Because the local Catholic societies threaten to boycott her if she appears in vaudeville here, Gertrude Hoffman has cancelled the week of March 8th at the Columbia Theatre. The Federation of Catholic Societies has given notice that it will boycott Fannie Ward in Madam President, and that attraction may not play here because of the action. A recent attraction playing the Lyric Theatre was boycotted by the federation and suffered very severely. Is there anything else

to spring up? The Jewish societies object to the Jew caricature; the fighting Irish raise a row any time a monkey-faced Irishman is presented; the Ivan League "recommends" certain plays; the Irish societies "censor" other plays—and what not.

Correspondence

SACRAMENTO, March 16.—DIEPENBROCK: Ed Redmond and his wonderfully popular company is still attracting large audiences. The bill this week is the Bob Hilliard success, *A Fool There Was*, and in it Paul Harvey scores a striking success. From the man of family, the man of self-respect, ambition and position, he portrays the fall, first into the shades of occasional doubts and reminiscences; thence to the blackness of utter despondency where memories of the past rankle and cut like a two-edged knife. Harvey's acting throughout was masterly and as good as anything he has done. Beth Taylor was superbly beautiful as the vampire. There was perhaps much justification in the Fool forgetting all else basking in the charms of the beautiful woman. In the varying phases of interpretation of the character, Miss Taylor was most compelling. Roscoe Karns was his clever, insouciant self as the friend, and Bert Chapman as the secretary was good. Marion Hammond was cast as the wife and the role was too heavy for her. Hugh Metcalfe was a dream of a butler; and other favorites—Loriman Percival, Harry Leland, Leslie Virden and Merle Stanton were seen in small parts. Next week, *The Traveling Salesman*. GRAND: Jim Post and his laugh exploiters are prime favorites. Opening Sunday to a packed house, they offered Off to the Front. Post, in his inimitable way, is a whole show by himself and is ably assisted by Herb Bell, Frank Harrington and the Honey Girls. Post changes his bill again on Wednesday and there is all kinds of fun in store for people who like their laughs in large quantities, for Post is the most successful producer of this much-desired element. Three feature nights at the Grand are Tuesday, tango night; Friday Honey Girls' contest; and Thursday, music publishers' night. EM-PRESS: The S. & C. bill shows Edythe Chappelle and Tim McMahon, The Bounding Gordons, Ear McLellan and Rose Tiffany, P. O. O'Malley and Edna Donovan, Sebastian Merrill and his Yaps, Brown and Byler. CLUNIE-ORPHEUM: The regular show here contains Bessie Clayton, Eva Taylor and Company, Nina Barbour, Binns Binns and Binns, Alcide Capitane Welcome and Welcome. At the conclusion of the performances Miss Clayton and her dancers give free demonstrations of the tango. CLUNIE: Within the Law come March 27th.

F. R. BENSON, the art director of the Memorial Theatre, Stratford-on-Avon, is a notable director of pageants. He is also an actor who has a repertoire of star roles, taking in all the principal Shakespearean characters.

Dates Ahead

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

FINE FEATHERS (H. H. Frazee, mgr.)—Newport, March 28; Hartford, 30-31.

FOLEY & BURKE CARNIVAL CO.—Alameda, March 31-April 4; Modesto, 6-11; Merced, 13-18; Bakersfield, 21-26; Stockton, 29-May 2.

JULIAN ELTINGE CO. in The Trilone Girl (A. H. Woods, mgr.) New York City, March 16, indefinite.

LAURETTE TAYLOR, in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—St. Paul, March 30-April 1; Milwaukee, 13-18.

MRS. DOUGLAS CRANE (mgt. of Frederic Belasco) — Hollister, April 13; Monterey, 14; San Jose, 15-16; Stockton, 17; Sacramento 18; Oakland, 19, week; Los Angeles, 27, week.

ORPHEUM STOCK CO. (G. W. Pugh)—Kingsbury, March 20-21; Los Banos, 22-23.

PEG O' MY HEART (Oliver Morosco)—Seattle, 22-28.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

RANOUS and NELSON in **THE WARNING** (Will Kilroy, mgr.; Alphonse Goettler, agt.)—Muscatine, March 19; St. Joseph, 20; Kansas City, 22, week; Omaha, 29-April 1; Des Moines, 2-3; Davenport, 4.

SANFORD DODGE (R. A. Johnson, mgr.)—Bemidji, March 27; Black Duck, 28; International Falls, 29; Fort Frances, 30; Big Falls, April 1; Northome, 2; Grand Rapids, 4.

SEPTEMBER MORN. (Rowland and Clifford)—Burlington, March 28 Cedar Rapids, 29; Cedar Falls, 30; Independence, 31; Decorah, April 1; Mason City, 2; Sioux Falls, 3; Sioux City, 4-5; Ft. Dodge, 6; Iowa Falls, 7; Boone, 8; Perry, 9; Omaha, 10-11; Des Moines, 12-13; Grinnell, 14; Iowa City, 15.

SEPTEMBER MORN, with Dave Lewis, Minerva Coverdale and Frances Kennedy (Harry Earle, mgr.; Dave Seymour, agt.)—Chicago, indefinite.

SEPTEMBER MORN, with Henrietta Leem, Maude Potter (Wm. Lemle, mgr.; Harry Mach, adv. agt.)—Alton, March 22; Belleville, 23; Hannibal, 24; Quincy, 25; Centerville, 26; Albia, 27; Burlington, 28; Cedar Rapids, 29; Cedar Falls, 30; Indianapolis, 31; Decorah, April 1; Iowa Falls, 2; Sioux Falls, 3; Sioux City, 4.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners) — Cincinnati, March 29-April 4.

THE MISSOURI GIRL (Joe Rith, mgr.)—Biggs, March 28; Oroville, 29; Gridley, 30; Chico, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners) — Decatur, March 28; Springfield, 29; Beardstown, 30; Mt. Sterling, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Lafayette, March 28; Kokomo, 30; Peru, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Shawnee, March 28; Tulsa, 30; Caney, 31.

THE DIVORCE QUESTION (Rowland & Clifford, props.; Fred Douglas, mgr.)—St. Louis, March 30-April 4; open, 6-11; Chicago, 13-27.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., owners)—Topeka, March 28; Lawrence, 30; Ottawa, 31.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

THOMAS ELMORE LUCEY—Creswell, March 28; Junction City, 30; Springfield, 31; Eugene, April 1; Salem, 2; Dallas, 3; St. Helen, 4; Arlington, 6; Hermiston, 7; Milton, 8; Walla Walla, 9; Prescott, 10; Pomeroy, 11.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., Miss Illington Company, (American Play Company, mgrs.)—San Francisco, March 22-April 4.

WITHIN THE LAW CO., Miss Ware Company, (American Play Co., mgrs.)—Detroit, March 30-April 4.

WITHIN THE LAW CO., Special Company, (American Play Co., mgrs.) Brooklyn, March 30-April 4.

WITHIN THE LAW CO., Southern Company, (American Play Co., mgrs.) — Shreveport, March 23; mgrs.)—Jackson, March 28; New Orleans, 29-April 4.

WITHIN THE LAW CO., Northern Company, (American Play Co., mgrs.) — Stillwater, March 28; Northfield, 30; Rochester, 31.

WITHIN THE LAW CO., Central Company, (American Play Co., mgrs.) Winfield, March 27; Arkansas City, 28; Guthrie, 29; Perry, 30; Pawnee, 31.

Spotlights

It has been definitely decided that the photo dramatization of Rex Beach's novel, *The Spoilers*, will be the opening attraction at the new Strand Theatre at Broadway and 47th St., New York, which will probably throw open its doors to the public Saturday afternoon, April 11. This will be one of the important events of the late dramatic season in New York City, as the Strand Theatre is said to represent the last word in construction: is the largest photodrama theatre in America, and the first ever built in Greater New York specifically for photo-drama purposes. The Strand Theatre managers plan to make their theatre "The House of Originality"—an institution of the city—that will attract world-wide attention and reflect credit both upon its owners and Greater New York.

Sunday, April 5, will mark the appearance of Evelyn Nesbit Thaw at the Cort Theatre. She will appear at the head of a big company, under the management of Comstock and Gest, in *Mariette*, a singing, dancing divertissement by Maurice Volny that has proved a huge success and an ideal medium for the expression of the star's talents.

The sweetest comedy of modern times, *Peg o' My Heart*, will soon be



Oliver Morosco Enterprises

Oliver Morosco Co. Theatres
Los Angeles, Cal.

The Majestic Theatre
The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
The Republic Theatre

LAURETTE TAYLOR

in **PEG O' MY HEART**

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neil.

PEG O' MY HEART D—Northern; Marlon Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

OTHER ATTRACTIONS

KITTY GORDON in **Pretty Mrs. Smith**, with Grant and Greenwood. Cort Theatre Boston, indefinite.

Jack Lait's smashing success, **Help Wanted**, Maxime Elliott Theatre, New York, indefinite.

Help Wanted—Cort Theatre, Chicago, indefinite.

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Interesting features in *The Honeymoon Express*, which will be revealed at the Cort very soon, is a melodramatic touch which is unusual for a musical comedy production. This diversion is a race between a railroad train and an automobile from the summit to a railway junction in the center of the stage. It is all cleverly woven into the plot of the play.

Edward Fielding returns to New York immediately after the close of the present season of *Madame Nazimova*, who is presenting *Bella Donna*. After a short tour abroad with his wife, a well known concert singer, professionally known as Elizabeth Sherman Clark, Mr. Fielding returns to America for a summer season in stock and pastoral plays.

with us at the Cort Theatre, under the direction of Oliver Morosco. In this exquisite play of J. Hartley Manners all records for a woman star that the world has known have been broken at the Cort Theatre, New York by Laurette Taylor.

The Passing Show of 1913 will be at the Cort Theatre shortly, from the Winter Garden, New York. The success of *The Passing Show* of 1912 at the Cort last season is well remembered. The coming attraction is the same type of bright entertainment.

Chauncey Olcott and Robert Hilgard, two of America's most prominent male stars, are among the early bookings at the Columbia Theatre. The first named will bring his entire company direct from New York, where they will rest during the balance of Lent. Olcott is already in California with his wife.

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Correspondence

OAKLAND, March 23.—The decorators and tinters are in full control at THE MACDONOUGH and the house is undergoing an entire transformation. At YE LIBERTY, The Deep Purple, one of Paul Armstrong's masterpieces, is drawing good-sized houses. In this performance, Bishop's players are giving one of the finest and most finished plays of the season, and the interest is keyed up to a high pitch from start to finish. The company is well cast, the principal roles being in the capable hands of Albert Morrison, Charles Ayres and Isabelle Fletcher, who give clear, intelligent renditions and were largely responsible for the success of the play. Some very commendable characterizations were contributed by Henry Shumer, Geo. Webster, Walter Whipple, J. Anthony Smythe, Frank Darien, Mrs. Mina Gleason and Jane Urban, and the entire company deserves praise for the manner in which the play was presented. The Common Law is in preparation for next week. Henry Woodruff of Brown of Harvard fame, is the headliner at the ORPHEUM and appears to great advantage in a lively little skit that fairly bristles with bright lines and clever situations. The little blue streak of vaudeville, Ray Samuels, also makes an immense hit and easily shares the honors. The balance of a fine bill is made up of Tudor Cameron and Johnny O'Connor, Carlisle and Romer, Sam Barton, Helen Ruggles, Silvio Minicotti and Company, and Dale Winter and Field-May. The Pollard Opera Company are playing a return engagement at PANTAGES and are repeating their former success at this house. Mikado is again their offering and the applause is hearty and spontaneous. Associated with them on this week's bill are Lora, Leon Rogee, Elliott and Mullen, Suzanne Remi Duo. The Night Owls, the latest musical entertainment to be sprung by Dillon and King, upon their COLUMBIA patrons, is replete with laugh-producing situations and tuneful song hits. It moves with speed and keeps the audience in continuous mirth. The attendance is fully up to normal and everybody departs for home feeling contented and in good spirit. Manager Guv Smith of the BROADWAY Theatre decided suddenly last week to switch from musical comedy to vaudeville. The entire bill is changed Sundays and Wednesdays. Sunday a big S. & C. show opened, with Edith Clifford, the magnetic comedienne; The Light Opera Four in a repertoire of operatic gems;

Ford and Laird, the so-different black-face comedians; Mack and Juliette Atkinson, in songs and patter; Hampton Sisters, society entertainers; and Collis LePage, character impersonator. Another big show will open next Sunday. The feature acts will be DeRosa's Cat and Pigeon Circus; the Windy City Trio, colored entertainers; the Goyts, novelty equilibrists; the Three Jesters, sensational illusionists; Bolton and Benson in black-face; and the Belstones, burlesque dancers. Next Wednesday, Jeff Davis, the King of the Hoboes, will tell of his varied experiences in a monologue illustrated by moving pictures of hobo life. The Imperial Pekinese will play the Broadway on April 15th. LOUIS SCHEELINE.

The Pantages

A most varied and interesting offering has been prepared for next week. This will be realized when it is stated that among the acts will be The Riding Duttons, society equestrians; Priestess Kama, in a spectacular legend of India; Cecelia Rhoda and George Crampton in a farce, Between the Reels, Patsy Doyle, the big sad man; Duncan and Holt, black-faced comedians; Clara Stevens & Co. in a novelty dancing specialty. These with current events in pictures and comedy motion pictures make up a huge program.

HONOLULU, H. I., March 22.—The Spaulding Company still here. Their latest show is The Agents. Spaulding as Pat O'Neil, and Jimmy Guilfoyle as the old man are hits. Clever specialties are introduced by Guilfoyle, the De Von Sisters and Spaulding.



Chauncey Olcott, who comes to the Columbia Theatre soon

Loew Pays \$6,000,000 for Circuit, but John Considine May Still Be In It

KANSAS CITY, March 26.—Marcus Loew of New York City, for himself and others, tonight signed a contract to purchase the Sullivan-Considine vaudeville circuit and properties for an amount that will exceed \$6,000,000. Loew will take over the properties August 1 next. The properties, which are scattered throughout the country, are owned jointly by John W. Considine and the estate of Timothy D. Sullivan of New York City. Thirty-seven theatres owned outright by the Sullivan-Considine interests, and 100 theatres, which the circuit books and has interests in, were involved in the deal. Mr. Loew, under the contract, will pay the Sullivan-Considine forces \$1,500,000 for "good

will," and inventory will be made for theatres and properties of the circuit at their present value. Mr. Loew agrees to pay the amount the inventory calls for, which is estimated to be between \$4,500,000 and \$5,000,000. Mr. Considine represented his circuit in the transaction. While here last week, Mr. Considine, in conversation with the editor of The Dramatic Review, said while negotiations were still on there had been no definite decision. The Kansas City despatch would tend to show that the recent inspection trip had proved the worth of the S. & C. circuit. To a Dramatic Review representative in Seattle, Mr. Considine said: "It is possible that Loew may take over the Sullivan end

of the holdings, in which event I will remain in the organization. In any event, whatever the result of the Kansas City conference, I will not go out of the show business. You may say that during the past few years I have sat in on several conferences growing out of proposals not unlike those now being considered, but without result. My interests are for sale at my figure and always will be. When anyone comes along with the necessary money he can buy me out."

Manager Lebovitz, who has made himself very popular as the house manager of the Republic Theatre, has tendered his resignation to Messrs. Aekerman and Harris, and will close his engagement with them on April 4th. He is going into a manufacturing business with his brother-in-law. We hope he will be very prosperous.

John Blackwood Has Turned Another Trick in Los Angeles—May He Win Out!

LOS ANGELES, March 25.—We are to have a Jardin de Danse all our own, as John H. Blackwood, nothing daunted, has taken out a permit, which in vulgar printer's ink reads, "to operate a public dance hall." The old Armory Building, corner of Eighth and Spring streets, will be used for the home of the thing with elaborate decorations, large dancing floor and an orchestra of fifteen pieces under the direction of William Lorraine. * * * Mazie Limbal, who has closed her contract as one of the Alimony Sisters with the Candy Shop, is in town. Thinking over the complimentary remarks we overheard Mr. Martin Meek make at the performance of little Kitty Donner, we are wondering what she intends to do. * * * Charles Alphin will open the "Alphin Theatre" with The Broadway Melles. Reece Gardner will lend his presence to this aggregation. * * * The Lustig Brothers will open a new theatre, the Novelty, on Main between Fourth and Fifth. Pictures and vaudeville are scheduled. * * * J. M. Pyke, heretofore connected with the Mission Play, will manage a twelve weeks' tour for Mr. and Mrs. Douglas Crane, returning to his duties with the Mission Play when it goes on tour in October. * * * Marie Dressler is lurking around the seashore at Ocean Park, at the performances of the Merry Gambol go on undisturbed—perhaps that is the reason. * * * Mr. and Mrs. Richard Vivian, who were members of the ill-fated Little Theatre, have returned to Salt Lake City. * * * Kathryn Williams has finished her adventures for The Adventures of Kathleen and will take much needed vacation. * * * Merle Lowe, treasurer at the Majestic, has resigned and William Meek, hitherto assistant treasurer, has taken his place. * * * Happyana Robinson, whose care-free manner was last displayed at Brink's Cafe to cheer the weary diners, is again in town, appearing at the Hippodrome. * * * The Amateur Players gave a reception at Captain William Banning's Colonial House on Hoover Street, for F. R. Benson, Archibald D. Flower, Major O. Flower and members of the Stratford-Up-on-Avon Players, which was a very unique and delightful affair.

BURBANK: The Country Boy, who went to the city to win success and the hand of his sweetheart, where he met the other girl, new experiences and bitter disappointments until almost driven to suicide, is rescued and sent back to his country home and country sweetheart also, returns to the Burbank for a second visit, having received his tryout on this same stage. Donald Bowles in the name part does splendid acting, touching the pathos with a lightness that is telling and is equally effective in the humorous side of the character. Beatrice Nichols as the show girl breathes the atmosphere of the white lights and is radiantly wicked. Selma Paley plays the country sweetheart with youthful charm. Forrest Stan-

ley as the newspaperman draws a character study that is almost perfect in its creation. Grace Travers as the landlady offers one of her clever studies. Thomas McLarnie, Walter Catlett, James Applebee, George Rand, Winifred Bryson, Vivian Bryson and several others of the Burbank Company are especially well cast and, as a whole, the Country Boy means an evening well spent.

HIPPODROME: Dr. Carver's famous diving horses have an added interest this week, inasmuch as the little Sioux maiden, Two Feathers, is making the dangerous leap. A scene from Sapho is the offering of the Landers Stevens-Georgie Cooper Company, and by them is made very interesting. The Singing Four have splendid voices and are happy in their song selections. Hazel Edwards is an instant favorite with her funny little voice. Hayes and Rives, billed as The Divinity and Her Escort, have a song and dance skit that brings a big surprise. Fred Palmer and Happyana Robinson are too well-known to get by without a hearty welcome, and their songs, dances and comedy sleight-of-hand stunts get ready response. Lyons and Cullum are clever dancers as well as skilful imitators. Several good pictures round out a good bill.

MASON: Stratford-Up-on-Avon Players—fifty in number—is an eventful Shakespearean occasion. A company of clever English players, who, from the least important to those carrying the heaviest roles, play with an evenness that builds a performance of strength. The repertoire includes Merry Wives of Windsor, King Henry the Fifth, Merchant of Venice, King Richard the Second, As You Like It and Hamlet.

MOROSCO: The Merry Gambol still holds the attention of Morosco Theatregoers and while away the time in merry fashion.

MAJESTIC: Evelyn Nesbit Thaw and her dancing partner, Jack Clifford, head an interesting vaudeville bill for this week's attraction. The curious ones who stare can only see a very earnest, very hard-working little woman, in the person of Mrs. Thaw, whose every effort can only command respect and admiration or a good, clean performance. Her dancing is clever and her acting in the pantomime is far above the average. Her partner displays a fitting grace and cleverness. The little musical pantomime, Mariette, is well staged and capably acted. It would seem to us that a certain number of years of service on the Orpheum Circuit entitles you to a season with favored stars in vaudeville, as we have seen with Anna Held, Harry Lauder and Alice Lloyd, many erstwhile stars of the Orpheum firmament. This time we note the Arnaut Brothers, with their bird love-tales, their clever fiddling and real comedy. The Courtenay Sisters sing coon songs and make themselves popular. Fouchere, with trick cycle riding opens the bill. Peppino plays upon the concertina with flourish and noise. Willie

Weston and Mike Bernard suffer by comparison, combining some very clever work with some very vulgar stories, creating the only unpleasant impression on a bill of good, clean performances.

ORPHEUM: Bessie Clayton heads this week's bill and is possibly the most attractive number. Miss Clayton's series of dances includes many of her own creation and that only the wonderful toes and marvelous muscles of this sprightly little lady could execute. Her support is made up of excellent dancers, who serve as a wonderful background for the agile, sprite-like dancing of Miss Clayton. Eva Taylor appears in a little farce, entitled After the Wedding, written by Lawrence Grattan, a series of confusing and racily funny situations. It is a noisy rush-in-and-rush-out lot of fun that begets many laughs. Ivy Benton and Edward Farrell are able support. Foster and Lovett sing and dance and patter and are well liked. Billy Rogers tells some stories and sings some songs, interspersed with very good imitations of musical instruments. Binns, Binns and Binns keep all the talents within one family and are musicians of worth, but their attempts at comedy fall short of the mark. Alcide Capitaine is a young woman whose poses on a flying trapeze are clever and graceful. Welcome and Welcome are acrobats, who offer many new features in clever fashion. Louis Hardt is the only holdover, with his amazing exhibition of strength.

PANTAGES: Twenty Minutes in Chinatown savors of the old days of the Barbary Coast, with a gruesome tale of the theft of a slave girl by the tong men, accompanied by the wierd music of Chinatown, an atmosphere tense with melodrama and orientalism, murder, underworld types and all the turns of love and revenge. College Town is the very noisy offering of Zena Keefe, Gaston and Cameron with a lot of clever chaps who can dance, although their attempts at song it not marked with success. But they are a lively and handsomely youthful lot, so that is easily overlooked. Walter Shrode and Lizzie Mulvey are effervescent and nimble-footed and they call their turn A Theatrical Agency—mere excuse for a lot of new dancing steps. Manne and Belle are two very good-looking girls, whose singing is on par with their looks—one being the possessor of a deep, rich contralto voice. Charles Leonard has a wonderful voice box, from which emanates imitations of the sounds of a big city, such as S. P. trains and seltzer bottles. Hughes Musical Trio render some excellent music on instruments well known and unknown. Two Keystone comedy pictures complete the bill.

REPUBLIC: Girls, girls, girls, seven of them, with dainty Marguerite Favara to lead them through many dainty dances. Their setting is quite splendid, as well as costuming, and their songs are new and catchy—all told, the act attracts and pleases beyond the average. The Imperial Japanese troupe of skilful athletes have many new and deftly executed turns which is made exciting and sensational by a slide from the roof of the stage by one of the members. Palean is a ventriloquist who offers some mighty clever tricks of voice. The two Specks

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can sing and dance with delightful abandon. Morse and Clark play one instrument after another with an ease and skill that is pleasing. The Kaphers also add harmony to the bill with the aid of a clarinet and a good voice. Phil Godfrey tumbles and makes merry and the audience likes him. N. B. WARNER.

SACRAMENTO, March 23.—DIEPENBROCK: The Traveling Salesman is the Ed Redmond offering for the week. Paul Harvey is ideal in the part of Bob Blake and Beth Taylor fits in snugly as the country girl sweetheart. About the biggest comedy hits were scored by Merle Stanton as the old man, and Harry Leland, who furnished an inimitable negro porter. Hugh Metcalfe and Bert Chapman did their parts well. CLUNIE: Gaiety Theatre Company comes 26-28 in The Girl Behind the Counter. ORPHEUM: Charles Yule and Ferdinand Munier in sketch; Hockney Five in gymnastic act; Collins and Hart, burlesquers; The Dumonts, instrumentalists; Madge Maitland in character songs; Armstrong and Ford in comedy talks; The Throwing Tabors, club swingers. Beginning the fourth and last week at the GRAND Theatre Jim Post and his clever company are presenting Clancy's Return. Post, after his illness of the last week, returns to the cast and assumes the role of Clancy. Clancy's Return is replete with funny situations and Dee Loretta, Clara Howard, Julie Hamilton, Herb Bell and Frank Harrington ably assist Post. This act will run to Tuesday night and commencing Wednesday matinee an entire new comedy will be presented. Bert Levey vaudeville opens Sunday. EMPRESS: Joe Maxwell's Seven Dancing Girls; Warren and Blanchard, original and "different" comedians; Gladys Wilbur, singer; Patrick, Francisco and Warren, acrobats; Gertrude Clark and Spencer Ward, singers; Spessel Brothers and Mack, comedians and acrobats.

STOCKTON, March 23.—ORPHEUM: Regular Orpheum show this week. Charles Yule, Ferdinand Munier and Charlotte Treadwell in The Stranger. Hockney Company of five gymnasts and unicycle performers; Madge Maitland, in character songs; Collins and Hart in travesty; The Throwing Tabors, using Indian clubs; Almont and Dumont, instrumentalists; Armstrong and Ford, fun-makers—a good show. The Gaiety, San Francisco, show, Girl Behind the Counter, comes 29th. In the company are Joe Kane, Ann Tasker, Maude Beatty, Arthur Clough and Myrtle Dingwall. The GARRICK is closed; ditto the KIRBY. COLONIAL doing big 10-cent pictures.

Correspondence

NEW YORK, March 22.—Julian Eltinge, one of the most popular and successful stars on the stage today, made another ten strike with a New York indorsement last night in The Crinoline Girl, a farce with songs, at the KNICKERBOCKER Theatre. If Mr. Eltinge does not get his wish, expressed in a curtain talk following the second act, to stay in New York this time longer than usual, he might just as well consider himself doomed to the provinces and the resulting dollars forever, for his new entertainment is far and away the best he has been seen in here. Mr. Eltinge's peculiar talents and his ability to wear women's clothes without being offensive in his female impersonations, get every opportunity to show to great advantage, and he makes the most of them. Eltinge is without doubt the greatest female impersonator on the stage. Mr. Hauerbach is best known as a writer of musical comedies, and The Crinoline Girl is, in construction, story and stage setting, a typical musical comedy. However, the piece is presented as a farce, and the only music is furnished by Mr. Eltinge himself, who sings a number of pleasing songs composed by Percy Wenrich. What The Crinoline Girl lacks in that mysterious something known as "class" it makes up for in speed, and during the entire three acts there is not a dull moment on the stage. There are plenty of laughs that come naturally out of well-built situations and the melodramatic twist to the story is most interesting. Mr. Eltinge and Herbert Corthell keep the fun going all of the time. The story of The Crinoline Girl is not really as complicated as it sounds. Dorothy Ainsley, sweetly played by Helen Luttrell, is madly in love with Tom Hale, Mr. Eltinge's role. Tom is a brother of Alice Hale, who is engaged to marry Jerry Ainsley, the nephew of Dorothy's father, who objects to the girl simply because her brother has a bad reputation as a spendthrift and reckless young man. During the unfolding of the love story of the two young couples, Lord Robert Bromleigh, the Raffles of the play, is busily engaged in stealing all the jewelry of the guests at the Hotel de Beau Rivage in Lausanne, Switzerland, where the action of the farce takes place. The titled crook is ably assisted by the Ainsley family butler and also by a Scotland Yard detective who fails to detect. There is another accomplice, a girl in a crinoline, and Tom Hale and a newspaper friend succeed in drugging her, taking away her dress, and with this costume for Tom to wear the rest is easy. Incidentally, by recovering the jewelry and catching the real thieves, Tom earns \$10,000 or so, which happens to be enough to convince his prospective father-in-law that the young man can actually earn a living. After that all objection to Tom ceases and, quite naturally, the play comes to an end. When Mr. Eltinge stepped on the stage on his first entrance he received a remarkable demonstration, the applause lasting for several minutes. At the finish of the second act Mr. Eltinge obliged with a speech in which he said that he hoped that the reception tendered him was really an in-

dications that this time he would remain here for an extended visit. * * * Charles Frohman has announced that he has formed an alliance with the Famous Players Film Company, whereby that concern would get the moving picture rights to all of the plays controlled by Mr. Frohman. A special studio will be built at once in Long Island City to be used exclusively for the production of Frohman plays. The new alliance will release several hundred plays which have been produced by Mr. Frohman for the "movies," and they will be exploited under Mr. Frohman's name by a subsidiary company of the Famous Players concern. Daniel Frohman is the managing director of the film company. * * * Delightful Laurette Taylor appeared in the first of a series of special matinees of one-act plays, written by J. Hartley Manners, before an enthusiastic audience that filled the CORT Theatre to capacity. There could have been no better illustration of Miss Taylor's versatility than her performance of the varied roles in the three different little plays. The first, a twentieth century romance, Just as Well, in which she portrayed the modern worldly girl of society; the second, a study called Happiness, where, as the little Irish shop girl, her witticisms and philosophy charmed as always. In the last, an allegory, The Day of Dupes, Miss Taylor did some very clever work as the repentant courtesan. The induction spoken before the play was the late Eric Mackay's The Queen of the Asphodel. Miss Taylor was ably assisted in the playlets by Violet Kemble Cooper, H. Reeves-Smith, Hassard Short, Peter Bassett, Clarence Handyside, Reginald Mason, Emile Melville and Yvonne Jarrette, of the Peg o' My Heart Company. The little plays were brilliantly written, staged and played, and society and professional people, who formed the audience, attested their appreciation of the brilliant dialogue and clever acting by repeated encores. Future special matinee will be given Friday, 27th. The plays were produced under the personal direction of Mr. Manners. * * * Henry Miller, actor, producer and manager, is about to move into offices in the New Amsterdam Theatre Building. That is only another way of saying that Messrs. Klaw & Erlanger have entered into arrangements with Mr. Miller for a term of five years by which they will jointly make a number of productions under his personal supervision. The organization will be known as the Henry Miller Company, and the first attraction to be exploited is Ruth Chatterton in Daddy Long Legs, by Jean Webster, now on tour, which opened its Chicago season at Power's Theatre last Monday evening. Miss Chatterton won her first success with Mr. Miller in The Rainbow, by A. E. Thomas. Mr. Miller hereafter will direct the stage affairs of the new organization, and on those occasions when he goes on his own starring tours, as heretofore, he will continue

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to be under the direction of Messrs. Klaw & Erlanger. * * * The New York play critics were enthusiastic in their reception of Along Came Ruth, Henry W. Savage's latest New York dramatic offering. Speaking of this "pine-tree comedy," by Holman Day, the New York Times said: "The man who wrote it used his head, his heart and his funny bone. No audience could chuckle as last night's audience chuckled, unless they were thoroughly and genuinely pleased." The New York Sun, even more enthusiastic, declared: "Along Came Ruth wins at the Gaiety. The audience received it with the most spontaneous enthusiasm." The Tribune remarked: "Here is plenty of good fun"; while the World's comment was: "Figures characteristic and humorously drawn. It gives the audience many a hearty laugh." The Press found Along Came Ruth to be "packed full of wholesome comedy and homely sentiment." Other New York reviews are in agreement with the sentiments of those quoted here, and the unanimous endorsement of the critical fraternity coincided with the views of a house-filling first night audience, with the result that Along Came Ruth scored an immediate "hit," and is now bowling along the path of prosperity so gracefully and easily that it is a foregone conclusion it will remain on Broadway until the beginning of summer at least. * * * Two weeks before the trans-Atlantic cables throbbed with the information that tango wigs of such striking hues as Nile green, purple and crimson had made their appearance upon the heads of women of society and the stage in Paris, the "14 last-words-in-fashion" wore them in the second act of Sari, Henry W. Savage's production of the international operetta sensation now at the LIBERTY Theatre, New York. The "14 last-words-in-fashion" is the name given by a fashion critic to that number of handsome young women who appear as the guests of Count Irmi at a soiree given by him in his Paris home. The costumes they wear are "the most bizarre and beautiful that have yet been shown in New York," wrote this expert. Realizing that in the matter of up-to-dateness in

woman's attire, New York had for once proved itself even with, if not ahead, of the fashion capital, a number of writers on such topics breathed a sigh of relief while as many purveyors of such novelties gnashed their teeth in their disappointment at having the opportunity to be "the first to display the newest thing Parisian" taken from them. * * * After a successful run all this season at the NEW AMSTERDAM Theatre, under the management of Messrs. Klaw & Erlanger, The Little Cafe will soon be starting westward on its way to the Pacific Coast with the entire cast and ensemble that contributed to its popularity this past winter in the metropolis. The Little Cafe is a musical comedy written by C. M. S. McLellan with music by Ivan Caryll, all founded on the French farce, Le Petit Cafe, by Tristan Bernard. It was staged in New York under the direction of Julian Mitchell as to its dancing and scenic effects, while Herbert Gresham had charge of the dialogue with Tony (Anton) Heindle as musical director. The first scene is laid in the little cafe on the seventeenth birthday of Yvonne, the daughter of the proprietor, Philibert. In his employ is a young waiter, Albert, by name, played by John E. Young, the singing comedian. It is plain that Yvonne, sung by Alma Francis, is in love with Albert, and that the affection is reciprocal. A lawyer learns that Albert is the heir to a million francs and induces him to sign a contract with the proprietor of the little cafe, whereby the waiter agrees to remain in the employ for twenty years, or else forfeit 300,000 francs. As soon as Albert learns that he has fallen heir to the 1,000,000 francs of course he tries to break away. In this attempt of his part lies the fun that sprinkles all through the three acts. Of course in the end the waiter turns out to be a count with a fortune of 50,000 francs, and marries the daughter of the proprietor of The Little Cafe. The three acts are replete with musical numbers and resplendent chorus effects, with plenty of Hungarian and other dancing. Among those who contribute to the general success of the entertainment are Grace Leight as the head of the Hun-

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BEST



Meyer's Grease Paint

arian band of musicians, Mildred Elaine as Gaby Gaufrette, and Harry Depp, the glass washer of The Little Cafe. * * * The Century Opera Company, under the management of the Messrs. Milton and Sargent Aborn, has just completed a successful winter season of grand opera at the CENTURY OPERA HOUSE, in the heavy classical works, ending with Verdi's Aida last week. This week the bill for the entire week will be Tiefland, in English as Marta of the Lowlands, with the following cast: Sebastiano, Kreidler or Chalmers; Tommaso, Kaufman; Moruccio, D'Angelo; Marta, Ewell, Stanley or Clay; Pepa, Coughlan; Antonia, Haussmann; Rosalia, Latham; Nuri, La Palme or Mason; Pedro, Bergman or Wheatlev; Nando, Dalhart; Priest, Mansfield. Next week Martha in English will be given by the following cast: Lady Harriet Durham, Ewell or Stanley; Nancy, Howard; Plunkett, Kaufman or Kreidler; Lionel, Harrold, Bergman or Wheatley; and the Sheriff, Phillips. The company now has in preparation the following productions in English, showing that the demand for good English opera has never abated. Natoma, Carmen, Quo Vadis, The Jewels of the Madonna, Mignon, Tannhauser and Cinderella. Notwithstanding the injunction proceedings instituted by Oscar Hammerstein to restrain Orville Harrold, the Century's star tenor, from appearing, he has thus far been victorious, both legally and vocally. * * * With a combination of excellence in the playing and rare beauty in the investiture, Margaret Anglin and her associates gave As You Like It last Monday at the HUDSON Theatre, as the first of the romantic comedies in her Shakespearean repertoire. The intelligence that directed the acting and the art that devised the settings and the costumes joined to make it a most agreeable entertainment. Much of the artificiality that has grown up around the acting of Shakespeare through the centuries, is here stripped away and the rollicking, romping spirit of the pastoral comedy is left to work its will with the audience. Miss Anglin plays "heavenly Rosalind" with all the high spirits, the joyousness of the

masquerading girl who loves and knows she is loved and revels in it. She brings to the role that abundance of vitality which it demands, and her speaking of the poet's lines is finely musical. She gives just that lightness of touch which will serve to make her Rosalind memorable. * * * Dazie, the dancer, appeared at the PALACE Theatre last week and pirouetted her way through that delicate little play of Barrie's fancy, Pantaloon. It had not been seen here in years—not since Lionel Barrymore gave it as a curtain-raiser when Alice-Sit-by-the-Fire was new. Dazie, as Columbine, is graceful and dainty, but she is more than that. She brings to the pantomimic demands of the Barrie playlet a wistfulness that is very appealing. But, after all, Columbine is not the central figure of Pantaloon, and to make her such is to distort Pantaloon and to weaken the real pathos on this "play for an ancient family," which is Barrie at his gentlest and quaintest. * * * Kitty Gordon made her initial appearance as a star under the management of Oliver Morosco last week at Boston, appearing at the CORT Theatre in a new play with music, called Pretty Mrs. Smith. Others in the cast included Charlotte Greenwood, Sydney Grant, Roy Atwell, Harrison Hunter and Edward Martindel.

GAVIN D. HIGH
TACOMA, March 23.—The Conversation League gave a smoker and entertainment on Thursday evening in honor of Gunboat Smith. The speakers and entertainers of the evening were introduced by Walter Corcoran, secretary of the League. By the Tacoma theatre management giving bond of \$1000 for Arthur Hammerstein, the New York theatrical magnate, the play Firefly, which showed at the Tacoma Theatre Friday and Saturday night, was allowed to proceed on its tour. The Firefly had been booked to appear in Bellingham for one night, but later the contract was canceled. After the play had been given to a large house in Tacoma, Friday night, George J. Mackenzie, the owner of the theatre in Bellingham, came to this city Saturday morning and took out a writ of attachment at the Pierce County court-

FOR THE BEST

SCENERY

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house for \$500. The property of the show at the Tacoma Theatre was seized by the Pierce County sheriff and for some time it looked like the Saturday night show would be suspended. However, to avoid this, the local management posted a bond of \$1000 for the Eastern magnates, and the show was allowed to play and continue on its journey. The fight will be continued in the Pierce County Superior Court. Marie Van Tassell was a Tacoma visitor last week. Miss Van Tassell was a member of the Henry McRea Stock Company at the old Star Theatre, and an actress of exceptional ability. The showing of Pastor Russell's pictures of The Creation created much interest at the Tacoma Theatre for the past ten days. One of the big hits of the winter's attractions was the appearance here, March 20-21, of Emma Trentini in The Firefly. The first performance was bought out by the Tacoma Ad. Club, who made it a gala occasion. Business was excellent for the engagement and Trentini scored a personal success, being enthusiastically received. The supporting company was first class, including Oscar Figman, always a favorite here, Craig Campbell, Melville Stewart, Vera Derosa, and two clever dancers, John Hines and Betty Barnell. The chorus was excellent in every respect. Peg o' My Heart is announced for March 30 and 31, followed by The Blue Bird. EMPRESS Theatre: Comedy prevailed on the past week's bill. The Joe Maxwell act, I've Got It, was lively and well played. Bessie Brown was clever in songs and imitations, and Edward and John Smith proved to be unusually clever dancers. New cycling stunts, including acrobatics, were shown by Fred Strong & Co. An amusing sketch, introducing songs, was presented by Beulah Gwynn and David Gossett. This week: Top o' the World Dancers, Olivetti Troubadours, Hong Fong, Chinese singing comedian; James Francis Sullivan, dancing act; Moffatt and Clare Trio. PANTAGES Theatre: The big drawing card of the week was Gunboat Smith, with a three-round sparring exhibition, bag punching, etc. Some clever Italian music and character comedy was given by Granville and Mack. Clinton and Rogers pleased with song and dance, and the Four Magaanis had an unique musical act. Walker's Happy Girls in their musical comedy was a success, featuring Reed and Marshall in comedy. For week of March 23: Capt. Jack and Ten Polar Bears, Davett and Duval in comedy sketch, Moriette Sisters, musical act; Gregoire and Elminia, balancing act; Lawrence Johnson, ventriloquist; Barnard, Finity and Mitchell, singing and dancing.

O. H.
MARYSVILLE, March 23.—One of the best musical comedies of the season played here tonight. It was

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The Girl Behind the Counter. These well-known artists headed the cast: Daphne Pollard, Ann Tasker, Maud Beatty, Lillian Traverse, Joe Kane. Mr. Clough has a clear, beautiful tenor voice, and in his song, Cherry in Cocktail, he had a chance to show. Joe Kane is a scream from start to finish. The chorus is great, the costumes class and the best and most up-to-date ever presented here. The entire show as a whole was more appreciated in this line than any others presented as yet.

Crown Prince Stage Manages Risque Play

BERLIN, March 13.—Crown Prince Frederick William acted as stage manager for a French play which was performed by celebrated Berlin comedians at his palace tonight. The performance was successful, but the tone of the play, which is freer than anything the Kaiser sanctions at court, rather scandalized the aristocratic audience, who were further shocked by the Crown Prince chatting and laughing with the actors.

Maurice Burns has succeeded Bert Pittman as the S. & C. representative in Denver.

THE SAN FRANCISCO Dramatic Review

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CHAS. H. FARRELL, Editor

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Jack Golden

Jack Golden, after a season of success in the East, is once more in our midst. Last Sunday, with his musical comedy company, he opened a season at the Market Street Theatre in San Jose, and his success there has been so exceptional as to create widespread comment. In that city of self-satisfied conservatism such a thing as turning people away is a rare occurrence, but this is the feat Jack Golden accomplished on Sunday, and since the business has been very large. As a finished character delineator, Jack Golden is one of our best. As a producer he is uncommonly good, and to his intimates he is regarded most highly as a man of character and unbending integrity. In the show business, Jack has some great records. For instance, he played here in this city for nearly four solid years, and in other Coast cities he has played long and successful seasons.

Husband of Modjeska Dead

SANTA ANA, March 23.—A telegram announcing the death of Count Bozenta, husband of Madame Modjeska, the once well-known actress, in Krakow, Poland, was received here today from Ralph Modjeska. Count Bozenta was 76 years old. He died Friday and the telegram said would be interred tomorrow.

Hackett to Begin Fight for the Money

NEW YORK, March 23.—The first move to break the will of the late Mrs. Minnie Hackett Trowbridge, half-niece of James K. Hackett, who left an estate of \$1,500,000, was made today, when the objections to probate were filed in behalf of A. Oakley Hall, first cousin. Counsel representing Hackett, who may inherit more than \$1,000,000 if the will is set aside, and the Misses Pearl and Leona Rechlin, second cousins, also will file objections at once.

The Dick Tullys in Divorce Suit

LOS ANGELES, March 24.—Richard Walton Tully, playwright and author of *The Bird of Paradise*, *The Rose of the Rancho* and other dramas, today filed suit for divorce from his wife, known in the literary world as Eleanor Gates, on the ground of desertion. Mrs. Tully, the petitioner avers, left her husband February 1, 1913. Tully only recently arrived here from New York, where Mrs. Tully now is. The petition was very brief. The Tullys were married in Merced

County on January 20, 1901, and no such thing as incompatibility was dreamed of by their friends, but, according to the petition, this seems to have been the cause of all the trouble. Mrs. Tully's greatest success was probably *The Poor Little Rich Girl*. She also wrote *Cupid*, and the *Cow Ranch*.

NEW YORK, March 24.—When the news of the suit was conveyed by telephone to Miss Gates in her apartment, she laughed and said: "That's very good news, indeed, though I knew nothing of Tully's intention. He probably expected me to bring suit. We have been separated a long time, you know, and the probability is that he would like to get married again. I have never sued for divorce, you know, for any suit that I would start in New York would have to involve a woman's name. In California the law is a little more merciful and allows a divorce on a sensible ground. However, if any woman wants to marry Tully she is welcome to him, and if she has to live with Tully she would have enough sorrow without being dragged into court."

T. J. Maguire Dies; Tongueless, Sang

Thomas J. Maguire, veteran theatrical manager, and son of the founder of the old Maguire Opera House in this city, who lived and talked and sang without a tongue, is dead. He died Monday night at his home in New York after a prolonged illness. Twelve years ago Maguire was attacked by cancer of the tongue as the result of smoking from 25 to 30 cigars a day, and it was found necessary to remove his tongue. It did not affect his power of speech or song. Maguire was 57 years old and is credited with having discovered Maude Adams. David Belasco was employed by Maguire doing odd jobs about the Maguire Theatre for \$15 a week. Born in San Francisco, his father owned Maguire's Opera House, situated on Washington Street, between Kearny and Montgomery streets. He brought Billy Emerson and his minstrel band to this city and played them at Maguire's Opera House, afterwards moving them to Shiels Hall, on Bush Street, between Kearny and Montgomery, when Emerson changed the name to the Standard Theatre.

Jimmy Sullivan Dead

Jimmy Sullivan, well and favorably known by many of the oldtimers of this city, died at Bay Rose, Sydney, N. S. W., at the home of his beloved sister, Maggie Moore, the noted Australian actress. With his wife and daughter he was paying a visit to his sister, and while reclining on a lounge was attacked by heart failure, and breathed his last as if in sleep. Jimmy Sullivan journeyed to Australia with his sister and J. C. Williamson, who was his brother-in-law. He acted in the business capacity of business representative for J. C. Williamson for a number of years. Before leaving this, his native city, he adopted the stage as a profession, and in conjunction with Will H. Bray, as partner, played all the variety houses of a decade ago. Besides his wife and married daughter, he leaves three sisters, Maggie Moore, of Sydney, N. S. W., Mrs. Horne and Mrs. Captain John Comstock of this city, besides

numerous nieces and nephews in San Francisco and Virginia City, Nev. His death occurred Feb. 19.

FRED KNIGHT has joined the stock company in Roseburg.

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From the Memorial Theatre, Stratford-upon-Avon, England

Monday and Friday, *The Merry Wives of Windsor*; Tuesday, *King Richard the Second*; Wednesday Matinee, *The Merchant of Venice*; Wednesday Night, *Taming of the Shrew*; Thursday, *King Henry the Fourth*; Saturday Matinee, *As You Like It*; Saturday Night, *Hamlet*.

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Riding Duttons, society equestrians; Priestess of Kama, spectacular legend of India; Cecilia Rhoda and George Crampton, between the reels; Patsy Doyle, the big sad man; Duncan and Holt, black-faced musicals; Clara Stevens & Co., novelty dancing specialty. Current events and comedy motion pictures.

ARTHUR F. WARDE has resigned from the press department of the Geo. Kleine attractions to assume charge of the publicity department of the new Strand Theatre, Broadway and 47th Street, which will probably open Saturday, April 11.

CORT LEADING THEATRE

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Margaret

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In Bayard Veiller's Great Play,

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Nights and Saturday Matinee, 50c to \$2;
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Herbert Kelcey and Effie Shannon

Supported by the Alcazar Players in J. M. Barrie's Delightful Comedy,

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Prices: Nights, 25c to \$1; Mats., 25c to 50c
Monday, April 6, Farewell Week of
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HERMAN TIMBERG, the versatile comedian; THE THREE VARSITY FELLOWS, Burns, Kilmer and Grady, in *A Campus Rehearsal*; MOSHER, HAYES and MOSHER, direct from the Alhambra Theatre, London; HELEN RUGGLES, the demi-tasse prima donna; DALE WINTER and MAY FIELD in *Scattered Dreams*; THE HARTLEYS, last week Paul Armstrong's play, *To Save One Girl*.

Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.
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Empress Theatre

Direction Sullivan & Considine

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Week of March 29

KARA, the premier juggler of the world; STAINES' COMEDY CIRCUS, ponies, mules and other clever animal actors; JACK MACK and JULIA ATKINSON, in sprightly songs and snappy repartee; EDITH CLIFFORD, comedienne; KIERNAN, WALTER and KIERNAN, in a Shakespearean travesty, entitled *Macbeth*; HERB FREY, Broadway's brightest singing comedian; MARIE GLEASON and HARRY KENNEDY, in popular and classic selections. Other features. World's best photoplays.

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Columbia Theatre

The exquisitely delightful performance of Henrietta Crosman and her company in *The Tongues of Men* will leave behind it a most pleasant memory for theatre goers, even if the management cannot feel the same way, for, to be truthful, it is disconcerting to realize that an offering of this character will not apparently draw to the full measure of its merit. Next week we will be given a novelty in the presence of the English company, *The Stratford-on-Avon Players* in their Shakespeare repertoire, played in the old, old manner.

Cort Theatre

Within the Law is playing a return two-weeks' engagement here, after a short interval, and is attracting the same absorbing interest that manifested itself upon the first visit. The same cast is in evidence and nothing but good things may be said of the work of Margaret Illington, Robert Elliott, Howard Gould, Hilda Keenan, Jules Ferrar, Joseph Slayton, Frank Camp and Neill Moran. Next week will be the final one, and then comes Evelyn Nesbitt Thaw.

Alcazar Theatre

In *Her Lord and Master*, Herbert Kelcey and Effie Shannon are giving the public an unusually fine performance. They have not only revived one of their own pronounced successes, but they are helping the Alcazar Company, individually and collectively, to do some real, substantial shining, and to achieve a unity in their work which is not always a conspicuous feature. Herbert Kelcey plays the young Englishman whose uncompromising uprightness is so important an element in the unruly heroine's development. Mr. Kelcey has so much in common with the personality of the Right Honorable Thurston Canning that he slips easily into the portrayal of the well-bred Englishman with centuries of culture and high ideals behind him. His ancestral hall is the scene of most of the action of the play, and the beautiful atmosphere that is associated with the old nobility is well created here through the sympathetic rendering of the various characters connected with the household. Burt Wesner is the old butler, whose child-like pride in his sixty years' service in the old family is as great as though he were a member of it. He has played butlers before, but this is his crowning achievement. The gentle old Lady Canning is another interesting character in-as-much as it is Helen Hill's first really important part, and her intuitive understanding of the quiet dignity and delicate honor of the old gentlewoman, and her power of bringing them out, result in an interpretation that will easily bear comparison with that of the more experienced actresses who have played it here before. She is the picture of the fine old English gentlewoman. Into this quiet, well-ordered household comes Thurston's American bride, the young Indiana, fresh from the conventional life of the Middle West—the uncontrolled, self-willed, high-spirited daughter of sterling, though over-indulgent parents. The development of her spiritual sense of moral responsibility toward her fellow beings

forms the motif of the play, which Miss Shannon evolves with all her charming sympathy and insight. Kernan Cripps and Louise Brownell are excellent rough-diamond parents. Edmond Lowe is handsome and vital as Indiana's backwoods lover, and Adele Belgarde revels in the part of the ultra-modern grandmother, who wears the extreme of style, even to colored wigs, but whose underlying substratum of common sense is a potent factor in bringing Indiana to her senses. It is a long time since her humorous bent could be given free rein, but she uses it here with balance and discretion. Howard Hickman plays the world-weary Lord Nelson Stafford, David W. Butler is a powdered footman, and Margaret Arnold, as an enticing maid, has a lively tilt with the English valet, Flash, whose obsequiousness and servility are excellently drawn by Ralph Bell. Her Lord and Master is bright, clean comedy, with just enough problem to keep the interest keen without over-taxing the analytical sense, and the play goes with a smoothness and spirit that make it a thoroughly delightful performance.

Gaiety Theatre

This is the last week of *The Candy Shop*, one of the greatest musical comedy triumphs ever brought to the city. After tonight's performance the company will close and later a new company, with some of *The Candy Shop* principals, will be seen in a new piece, *The Echo*. In the interval a great feature film will be displayed, opening tomorrow.

Savoy Theatre

The promises made for the Harry Lauder singing and talking pictures at the Savoy have been more than vindicated by the pictures themselves. Perfection in synchronization is a noticeable part of the entertainment. *She's Ma Daisy*, *She's the Lass for Me*, *The Safest o' the Family*, *Parted on the Shore*, *I Love a Lassie*, *A Wee Dooch an' Doris*, and other selections from Lauder's repertoire of songs are given, with the accompanying patter. Motion pictures also show Lauder on his trip across the country and in this city, notably at the 1915 fair grounds. There is a singer in the orchestra pit and some Scotch pipers to help out the show. Matinees are given daily.

The Tivoli

A series of misfortunes has beset the grand opera season, and it is to be regretted that San Francisco's traditional name for grand opera success is receiving a great blow. It is doubtful if we will have another grand opera season for some years to come.

Her Soul and Her Body

Belasco and Davis will start rehearsals for *Her Soul and Her Body* next Tuesday. Supporting Mrs. Crane will be Viola Lada, Kathryn Lawrence, Helen Hill, Eleanor Haber, Edmond Lowe, Jack Fraser, Wm. Dills, Douglas Crane and several others. Edward Lada will go along as musical director. Al Hoogs is booking the tour and will have charge of things on the road. Charley Pike will be company manager.

Mabel Darragh Almost Wins a Farm

Mabel Darragh, prima donna for the Jack Golden company, had an unusual experience in San Jose this week. She opened Sunday with the song, *You Made Me Love You*, and *I Did Not Want to Do It*, using a spot on the first convenient bald head in the audience. As luck would have it, the spot spotted a typical old farmer with spinach adornment, and Mabel made the most of the find. At the second show the spot discovered the same old bald head, in the same old seat, and it began to be interesting. For three days the farmer was a steady visitor, enjoying with great glee his unusual notoriety. When the bill was changed Wednesday the company introduced as a finale to a song a march through the audience, and there was Mr. Farmer, this time with wife. In passing him Miss Darragh was halted, and the farmer insisted on introducing his wife. But wife evidently did not take to hubby's infatuation, for she made short work of the acknowledgment, and soon had hubby hustled from the show house. And apparently that is the end of hubby's show going, for he has not been back yet.

Lucius Henderson Comes

Lucius Henderson, formerly leading man in support of well-known stars and recently convicted of the film producing habit, has been engaged as general producer of the California Motion Picture Company of this city, and will soon be operating in San Rafael, where the company has leased eight acres and where a studio and other buildings will be erected. Mr. Henderson has secured H. L. Gates as scenario editor. He will organize a company in three weeks.

Personal Mention

A new musical comedy stock is being organized for Bisbee, Ariz. AVIS MANOR joined the Orpheum Stock Company at Gustine last Wednesday. During the season of Willard Mack and Marjorie Rambeau at the Alcazar Theatre, beginning on Easter Monday night, these two gifted people will be seen in the first production in stock of Charles Kenyon's sensationally successful play, *Kindling*. JULIA HELENE DILLON is visiting her parents, Mr. and Mrs. Jimmy Dillon, in Seattle. This young lady arrived March 18, and is the recipient of many social attentions. Around the Seattle Stock Company, where Jimmy Dillon is a popular member, the verdict is, Julia Helene is "some baby." Congratulations.

MORRIS B. DUDLEY, several years ago well known as a Coast agent, but now a big figure in the film game, is in Los Angeles, closing up a new big deal. Mr. Dudley is also interested with Zellah Covington in the latter's farce, *The Elixir of Youth*, which goes on in one of the Harris theatres in New York on August the first.

EDMOND LOWE is slated to play the lead with the Belasco & Davis road show which goes out in two weeks. Mr. Lowe is a fortunate young man. His rise on the stage has been rapid and he is worthy of it. Another bit of good fortune came to him a few months ago. It was an inheritance of about \$80,000 that will help the future considerably.

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of Sunny California



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ANNUAL
ENGAGEMENT
AT THE

Columbia
Theatre

Easter Sunday
APRIL 12

Dates Ahead

WHITE SLAVE TRAFFIC—Arbuckle, March 28; Willows, 29; Colusa, 30; Winters, 31.
SMASHING THE VICE TRUST PICTURES (Chas. Thall ahead)—San Jose, March 25-April 2; Sacramento, 3-5; Stockton, 6-8; Auburn, 9; Reno, 11-13.
SMASHING THE VICE TRUST PICTURES (W. H. Fullwood ahead)—Denver, April 5 and week.
Geo. R. MATISON and AUSTA PIERCE (Mrs. Matison) are in town for a week before leaving for San Diego to visit Mrs. Matison's mother. Last season Mr. Matison was with *The Lion and the Mouse Company*.

Columbia Theatre

The first visit of the Stratford-Upon-Avon Players to America is attracting the attention of students and lovers of Shakespeare everywhere. For this wonderful company, including as it does, many of the foremost artists of the British stage, has played more of the dramatic works of William Shakespeare than any other organization of which there is any record. Of the thirty-six plays of Shakespeare, the Stratford-Upon-Avon Players have presented thirty-four. For the American tour they have brought over complete equipment for no fewer than twelve plays of the bard, all of which they will present at the Columbia Theatre during the two weeks' engagement which begins Monday night, March 30th. Moreover, they are rated by English critics as the foremost Shakespearean repertory company of the present day, the cast including F. R. Benson, at its head; Dorothy Green, who has won success with modern roles in London, as leading woman to Sir George Alexander and Henry B. Irving; William Calvert, reputed the best Falstaff in England; Chas. Warburton, Basil Rathbone, Henry Caine, Alfred Harris, John MacLean, Frank Cochrane, Ethel MacDowall, Rosa Burgess, the noted English character comedienne, and others, some fifty in number. The complete repertoire for the San Francisco engagement at the Columbia Theatre is as follows: Monday and Friday nights, *The Merry Wives of Windsor*; Tuesday night, *King Richard the Second*; Wednesday matinee, *The Merchant of Venice*; Wednesday night, *The Taming of the Shrew*; Thursday night, *King Henry the Fourth*; Saturday matinee, *As You Like It*; Saturday night, *Hamlet*. Second week—Monday night, April 6th, *Romeo and Juliet*; Tuesday, *King Henry the Fourth*; Wednesday matinee, *King Henry the Fifth*; Wednesday night, *The Merry Wives of Windsor*; Thursday, *The Merchant of Venice*; Friday, *Much Ado About Nothing*; Saturday matinee, *Twelfth Night*; Saturday night, *King Richard the Third*.

Cort Theatre

The second and farewell week of Margaret Illington in *Within the Law* will be started on its way Sunday night, March 29th. It is unlikely that the play will return to San Francisco for at least two seasons, so it behooves those that have not yet seen this extraordinary American play to secure reservations early. Miss Illington is the shop girl to the life, with all her hopes and trials. When she is led away to prison at the close of the first act, for a crime she did not commit, her denunciation of the grinding methods of her employer, Edward Gilder, is stirring and convincing to the last syllable. She is compelling seemingly without effort. There is a sympathetic quality to her voice and to every varying mood that corrals every member of the audience from the occupant of the first row to the final gallervite. Admirable work is done by Howard Gould, Hilda Keenan, Frank E. Camp, Robert Elliott, Sonia Jasper, Joseph Slaytor, Neil Moran, Agnes Bar-

ington and others. The most talked of woman in the world, Evelyn Nesbit Thaw, comes to the Cort on Sunday night, April 5th.

Alcazar Theatre

Herbert Kelcey and Effie Shannon, for their third offering, will be seen in J. M. Barrie's charming and analytical play of child nature and wit and humor and satire, *Alice-Sit-by-the-Fire*. It is the story of a fifteen-year-old English girl, marrying an English officer and accompanying him to India, and becoming the mother of three children, a girl and two boys. For their health's sake, the little ones are sent to England while in their infancy and the parents do not see them again until one of the boys is a manly young cadet, the girl a sweet young miss of fifteen and the other boy still a baby. By that time, Alice, the mother, is a gracious lady and the father a grizzled veteran. They are full of parent love as they return to the old country, but with the children it is somewhat different. Never having known their father and mother, whatever filial love they have is instinctive, and they look upon the coming family reunion with feelings akin to dread. From this point on the story of the play takes a delightful turn and the witty dialogue and infinite Barrie humorous situations crowd in, one upon the other, with such rapidity and charm as to leave the spectator thoroughly enjoying his evening's invitation. The production will include, besides Miss Shannon and Mr. Kelcey, a new and sweet little ingenue, Marie Connelly, in the role of Amy, the romantic young daughter of fifteen; Charles Compton, as her brother, Cosmo; Louise Brownell, as her friend, Leonora Dunbar; and Howard C. Hickman, as Stephen Rollo, a friend of the family.

Gaiety Theatre

"I thought," says Elizabeth Goodnow, author of *The Market For Souls*, "that in my book, I had touched the subject with no light hand, but after studying your wonderful work, *The House of Bondage*, even I, who have studied the life of the streets, was shocked and filled with pity for the unfortunates we see going along with their little bags—'going to work'—they call it. And it is work, the hardest work in the world." Thus writes one of the greatest novelists of the present day concerning the production of the greatest film drama ever projected onto a screen from the pages of a book. *The House of Bondage* has been prepared for the film drama. The pictures will be seen at the Gaiety from 10 a. m. till 11 p. m. every day while William Rock, till Sunday night, at the head of *The Candy Shop*, rehearses the company in a great musical revue, *The Echo*, which will open at the Gaiety on Easter Sunday night and resume that playhouse's career as the leading producing theatre in the West.

Savoy Theatre

The first week of the Harry Lauder singing and talking pictures will be rounded out with the performance Saturday night. The present

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bill includes *I Love a Lassie*, *She's the Lass For Me*, *She's Ma Daisy*, *Parted on the Shore*, *The Safest O' the Family* and *A Wee Dooch-An-Doris*. A change of program will go into effect Sunday afternoon, starting the second week of the engagement. *She's Ma Daisy* and *A Wee Dooch-An-Doris* will be retained. Lauder himself has to sing them on every program before an audience will let him go, and seemingly the same is expected of the pictures. *The Weddin' o' Sandy McNab*, *Roamin' in the Gloamin'*, *Same as His Father Was Before Him*, *The Lass o' Killierankie*, *When I Got Back to Bonnie Scotland* and other selections from the extensive repertoire will be added to the entertainment. The motion picture which shows Lauder as the guest of Mayor Rolph at the Panama-Pacific Exposition Grounds has made a distinct hit. Fraser's Scottish pipers, dancers and vocalists contribute numbers to the program that are away from the beaten track, and there are other novelties. A matinee is given every day and the prices are 25c and 50c.

The Orpheum

The Orpheum will have for its headline attraction next week Olga Nethersole, the emotional actress. Miss Nethersole will present for this, her first vaudeville engagement in San Francisco, the third act of Clyde Fitch's adaptation of Alphonse Daudet's novel and Daudet and Belot's play, *Sapho*. Herman Timberg, the comedian and later star of *School Days*, will contribute a new supply of character songs and stories. The *Three Varsity Fellows*, Burns, Kilmore and Grady, will appear in *A Campus Rehearsal*. College men on the stage are not unusual. It is however an exceptional occurrence for three classmates to leave a university together to enter vaudeville as a lark and made so good as to be given lengthy bookings. Their act is an enjoyable mixture of song, dance and patter. Mosher, Hayes and Mosher, direct from the Alhambra Theatre, London, will execute the most difficult feats known to the trick bicyclists and also introduce a line of irresistible comedy. Helen Ruggles, the demi-tasse prima donna, who has sung prominent roles with the French Opera Comique and the Royal Opera Company in Milan, will make her vaudeville debut in this city. Dale Winter and May Field, two charming girls who have been stellar members of big musical comedy companies in the East, will offer a delightful bit of comedy and music, which has for its title, *Scattered Dreams*. It will be the last week of the Hartleys and also of Paul Armstrong's play, *To Save One Girl*,

which is proving an immense sensation.

The Empress

The most attractive show seen at the Empress in many months will include Kara, the juggler. Kara's tricks are all original and nearly all his feats have a tinge of comedy. Staine's Comedy Circus, featuring an unridable mule, will be the extra attraction. Mules, ponies, dogs and other animal actors take part in this act. Edith Cliford, a talented and pretty girl, will sing several songs, her repertoire being composed entirely of recent song hits. Kieran, Walter and Kiernan, travesty stars, are next in the laughable burlesque, *Mac Beth*. This act is similar to *Othello Outdone*, a Shakespearean travesty which made a great hit at the Empress a few months ago. The costuming of the act is said to have a laugh in every line. Jack Mack and Juliette Atkinson, musical comedy stars, will also be one of the features. Their act consists of bits of song, patter and dancing. Borden and Miller will offer a fast line of acrobatics with a heap of comedy mixed in here and there. Other features and the world's best photo plays will constitute an excellent bill.

Still Another Oakland Theatre

Oakland reports have it that Harry Bishop is to build a new theatre at Fourteenth and Harrison streets in that city.

Mixes Vaudeville and Church Services

Divine worship with vaudeville trimmings, with the organ loft for a stage and the pastor impersonating all of the headliners of the bill, was the diversion given those who attended services last Sunday night at Golden Gate Baptist Church, Fifty-fourth and Park Street, Oakland. Rev. J. M. Heady, the pastor, called it a drama sermon or religious vaudeville, and the title was "The Things Worth While." Rev. Mr. Heady believes in being sensational to attract people to his pews. When he was ready for the performance he climbed into the organ loft and proceeded to impersonate an organist and his daughter, all the while in his dialogue bringing out the points and the morals of his sermon. He declared the idea was not new and not original with him, and that as far back as the prophet Ezekiel it was tried as an inducement to bring the people to divine worship. His vaudeville bill consumed thirty-five minutes. He declares it was such a success that he will give similar bills every Sunday until further notice.

FRED W. SNOOK

Character Comedian

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At Liberty Care of DRAMATIC REVIEW

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

"Who is the little boy?" asked many members of the Selig studio. They were really surprised when they found the little boy was that clever little actress, Adele Lane, and a delightful performance she gave of the twelve-year-old youngster, Timmy Malone, in *The Captain's Chair*. * * * Many people think that the statements that Allan Dwan employs musicians for the taking of his plays is "press work." It is not, and the musicians are enrolled as regular members of his company. He has also a cottage where his company make-up and rest, for Dwan believes that in making his company comfortable and contented that it reflects in their work. Pauline Bush, his leading lady, says that both the quiet and comfort of the cottage and the music affect her work. "The music stimulates the imagination and is particularly helpful in emotion scenes"; she says. * * * Harry Pollard and Frank Cooley and eight other members of the American studios have joined the new gymnasium at Santa Barbara. They are all scared of getting too stout! * * * Otis Turner did not like parting with Edna Maison, who has done such good work under his direction. She gave a very fine performance in *Across the Veldt*, and did many daring things in this daring picture. Her work in *The Spy* was fine too. Miss Maison is now under the direction of Edwin August and is playing opposite him. * * * John Stepping, the well-known comedian, is going to the American studios at Santa Barbara. * * * Carlyle Blackwell is leaving the Kalem Company in April, but his future is "rapt in mystery." * * * William Garwood starts with the American on Monday next. He will be the right man in the right place. * * * The Lucille Love, the "Girl of Mystery" series is going strong and providing one of the sensations in the photo play world. Francis Ford is getting some fine stuff into each picture and is making a telling figure of the International Spy. Grace Cunard is having a strenuous time as Lucille, and in one week made five aeroplane ascensions, received two duckings in the sea and was dragged over the rocks. * * * Edwin August is again producing and taking his own leads. He is at present putting on a very strong drama, entitled *Pittfalls*. * * * Henry Martin Best, well-known stock actor and for a long time associated first with Seligs and then the Essanay Company, has joined Tom Ince's forces at Santa Monica. * * * Gus Inglis, who knows as much about motion pictures from scenario to the theatre as anyone, is assisting Director Wilfred Lucas at the Universal. * * * Arthur Maude continues to produce pictures for the Kennedy Features, in which Constance Craw-

ley and himself are featured. He has just completed *The Massacre of Saint Bartholomew* in four reels, and is working on *Thais*, also in four reels. * * * Tess of the Storm Country, produced by E. S. Porter for the Famous Players and featuring delightful Mary Pickford, is bound to make a highly popular offering. Harold Lockwood, who plays opposite Miss Pickford, fully lives up to his reputation as a capable and finished actor. * * * An addition to the family of Bess Meredyth. Item 1. One mother who is going to spend the summer with her little daughter. Item 2. Six tiny little bull dogs to add to the kennels. Mama bull dog is very proud and seems to say "See how I am adding to your income, Madame Bess?" But Miss Meredyth says she would not let her acting go to the bow-wows. * * * Edwin August has a very capable company with him, which includes the handsome and well-known Edna Maison, Hal August and Eugene Ormonde. * * * Ernest Shields, who stood on a rock which crumbled beneath him and fell twenty-five feet while working in the Lucille series at San Diego, lies in the hospital with concussion of the brain. He fell upon other rocks and slid into the water and Grace Cunard jumped in after him, as did the camera man and a spectator. He is quite seriously ill. * * * Cleo Madison, who was attacked and badly beaten by a burglar with whom she fought, is rapidly recovering. Fortunately, there are no disfiguring cuts on her face or shoulders, although her face was terribly swollen and both her eyes blackened. * * * Charlie Murray, who made such a success with the Biograph, received a call to go back to New York with his company, but sunny California and the Photoplayers' Club were too much for Murray, so he is now making fun for the Keystone patrons. * * * Arthur Mackley, the sheriff and director of the Broncho Billy motion pictures for the Essanay Company, is now appearing in Mutual movies only. He is hard at work at Los Angeles with Courtenay Foote and Irene Hunt on a two-reel Western drama, *The Return of Col. Clauson*, by Birdsall Briscoe, from the Metropolitan Magazine, which may be seen after April 11th. Mr. Mackley is soon to attempt a novelty in motion picture production in the form of a two-reel subject in which for two-thirds of the reel there is but one character visible on the scene; this character being played by Mr. Foote, a former Vitagraph star, *The Stilletto*, by F. E. Woods.

THE KEYSTONE DRAMATIC Co. are playing through Arkansas. Among the actors known here are Clyde Armstrong and Elmer A. Marsh.

Correspondence

SALT LAKE CITY, March 24.—Popular demand induced Willard Mack and wife, Miss Rambeau, upon the close of their engagement as stock leads with the Utah Theatre Company, to give a repeat performance of *Kindling*, and he engaged the Salt Lake Theatre for that purpose the last half of last week. The first performance saw only a fair house, but subsequent performances were given to big business, the Saturday matinee calling into play the standing-room sign, many paying for the privilege of standing. The production was one of a high order. Mr. Mack's offering of *Heine* completely hiding his personality and identity, playing the part better than anything this stock star has ever done locally, and Miss Rambeau, who has, through long local work, won a warm place in the hearts of theatre-goers, gave a conception of the wife, Maggie, that coaxed the tears out in streams at proper times. The rest of the cast, in the hands of Lillian B. Rambeau, Frank Millman, Arthur Morse Moon, Eleanor Haber, Arthur S. Price, Albert Richards and Alice Conrad, did well. Tonight and tomorrow night the old Salt Lake will shelter *Robin Hood*, by the De Koven Opera Co., with Bessie Abbott featured. The *Honeymoon Express*, with that clever Al Jolson prominently cast, filling out the week. The Utah Theatre's new re-organized stock company got a good start last week in *The Right of Way*, only one small feature, which was soon overcome, marring the initial performance. Howard Scott took suddenly ill and was forced to abandon the part of Joe Portugais, being succeeded by Frederic Summer, the latter making a distinct hit in his clever handling of the long and difficult role. Hallet Thompson made a good impression in the lead, and Lillian Kemble did well, though this week's offering of *The Thief* is giving that clever lady a better chance of showing her real ability. Richard Vivian and Fanchon Everhart are back in the cast, as also are Frank Jonasson, Jane Griffith and George Morrell. Next week, Rip Van Winkle, in which that great stage director, George Barnum, who joined the Utah company with the re-organization, can show his master mind. ORPHEUM bill is a strong one, headlined by Salt Lake's favorites, Willard Mack and Marjorie Rambeau in two of Mr. Mack's latest sketches, presented for the first time on any stage. The fore part of the week Little Mex will go on, and Just Plain John show the week end. Others: Eddie Leonard, the minstrel, assisted by Mabel Russell; Willa Holt Wakefield; Francis Dooley, assisted in his nonsensities by Corinne Sales; Dr. Carl Herman, the electrical phenomenon; Coleman's European Novelty, in which animals form the great part, and the Ricco Trio. PANTAGES bill is a winner and drawing good houses. To see his house turn the public away at matinees is a regular occurrence lately. The headline act takes in Little Hip, the elephant, and Napoleon the

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Great, billed as the world's wisest chimpanzee, which billing one can hardly find fault with after seeing the clever things—almost human—that this "critter" does. He rides a bicycle, roller skates, etc. Others: The Three Johns, Rice and Franklin, Le Roy and Lytton; the Sylfonos, xylophonists, and Bell's Hawaiian Sextette. New bill to go on tomorrow will be headlined by Vice. EMPRESS bill headlined by the Adas Troupe of seven gymnasts in thrilling stunts in mid-air. Others: The Four Ladella Comiques, Nestor and Delberg, John R. Gordon & Co. in *What Would You Do*, Stella Fanches-Robinson, pianist, and the American Comedy Four. Manager Sam Loeb of the PRINCESS, who is also producing the show and playing the leading comedy roles weekly, reports this week's bill of Ikey Joins the Army as being his best offering yet presented. The class of productions at this house since Mr. Loeb took charge have all been laugh producers, and the appreciation of that house's clientele is manifested by the increase of business each week over the previous week. As the name would apply, the skit deals with life around camp, and plenty of amusement is furnished by the bright lines and comical situations. Special mention should be made of the enlargement and substitutions that have taken place in the chorus line, and the classy dancing numbers presented this week is spick, span, and "nifty" clothes—all new. Will Wag is seen in a straight part and looks splendid in his uniform of blue, and Myrtle Bruce makes a dashing soldier boy. Celeste Brooks hasn't much to do, but dresses her one number in a pretty pink gown, and the make-up of her locks vies with the much pictured Brinkley girl. Jack Lamar sings his allotted song with all the feeling and fervor in him, and gets good hands. Mr. Loeb himself plays his inimitable Jew in soldier garb, gaining good laughs for his unique opening, when he is found in the audience creating a disturbance.

R. STELTER.

EMIL ADOLF LAYMAN, son of a prominent Alameda man, last week was given permission by Judge Waste of Oakland to change his name to Charles Emil Maylan. He wants to go on the stage, and his mother, now in Europe, objected to his using the family name.

BENJAMIN T. NIELSEN, assistant stage manager of the Boston Opera House and son of Alice Nielsen, prima donna, has taken out a license to marry Lillian L. Adams, a member of the Boston opera ballet. The issuance of the license was the first public intimation regarding the romance.

Vaudeville

The Orpheum

Fritzi Scheff, the prima donna, is repeating her triumph of last week. Paul Armstrong has in the new bill a new melodramatic effort, called *To Save One Girl*, presented by a strong cast, which includes Donald Fuller, Ruth Boyce, Seth Smith, John Ritter, Gus P. Thomas, Ben Piazza, Ralph Thayer and Eddie Watson. Mindell Kingston, grand opera soubrette, has joined forces with George Ebner, a comedian of clear-cut methods, and they score in a singing, talking and dancing skit, called *A Vaudeville Flirtation*. Shirley Rives appears in *The Song of the Heart*, a story of grand opera life written by Edgar Allan Woolf. She is supported by a fair company. The Hartleys, English novelty jumpers; the Kauffman Bros., black-face comedians, entertain with recent comedy coon songs and bright new chatter; Matilda and Elvira, novelty singers and dancers, introduce *The Fortune Teller's Dance*. Edward Gillette's monkey bowlers, Adam and Eve, are in their last week.

The Empress

The bill at the Empress this week is pleasing and entertaining. Dennis Bros. open the show and bring forth many thrills by their work on the aerial revolving ladder. The Rossow Midgets follow, and after performing some strong-man feats, etc., finish with a boxing stunt that is a "knock-out." Robert E. O'Connor, assisted by Wm. Marble, Eda Bethner and Albert Livingston, present a very interesting and amusing sketch, entitled *The Stick-Up Man*. Hazel Burke and Alex. Korae, styled "The Little Melba and the Little Paderewski," sing and play the piano remarkably well. Murray Bennett, the singing comedian, was a decided hit and was called back repeatedly for encores. The Columbia Park Boys Band are home again after their trip around the world, and they closed the attractive program with stirring military selections.

The Pantages

Pantages offering for this week is one of the best shows, as a whole, that the theatre has housed in weeks. The Goldinas open the bill with an acrobatic act that is out of the ordinary. Weston and Leon, the "personality girls," do a high-class pianologue and win their audience from the start. Their execution, both in playing and singing, shows technique and class, and they are deserving of a much better spot on the bill. Edwin Keough and Helen Nelson offer an act in three parts, called *Ambition*, which is full of surprises and gives both members of the team an opportunity to show their striking ability in the histrionic art. Miss Van Bracht, the girl who can sing, offers a fine selection of semi-classical songs in a very charming manner; and the way in which she puts over *I Hear You Calling Me*, deserves special mention. The Six American Rosebuds follow in a piano act. And then we have the talkative trickster, L. J. Moore, who keeps the audience in an uproar until he leaves the stage. Hanged, the headliner, rounds out the bill. It is an episode of *San Quentin* by John D. Barry. The act

deals with capital punishment and grips the audience to the tag. William Gould as the hangman does a fine character part and has the sympathy of the audience from the start. Harry Garrity as the Warden does some fine work and wins his audience, when, in reply to the reporter, he says: "If people are so against these hangings I don't see why in hell they don't put a stop to them." Chester Stevens as the citizen, who is "for the law," handles his bit in a great manner and the hisses from the audience speak volumes. Leland A. Mowry as the young reporter has the only comedy part, and brings the house down twice; once when he asks the doctor for some whisky to brace him up and again when the hangman shows him the board used to hold up a man about to be hanged, when he loses his nerve. The cast, as a whole, is excellent and the piece is staged in a very realistic manner.

The Princess

The Princess for the week of March 22nd, is presenting the following bill: Diamond, Beatrice and Company in their beautiful musical act; Raymond Wilbert, the hoop thrower; the popular Queen City Quartette; and Joe Fanton and his athletes. The second half: Rath Brothers, hand to hand balancers; Van and Davis, comedy singers and eccentric dancers; Beatrice Correla, singer; and Herbert Medley, baritone singer for illustrated songs, who also appears during the first half.

The Republic

Manager Leboritz has the following interesting program for this week. The first half of the time The Irish Troubadours; Thomas and Ruttgers, the black-face and the Lady; Chas. Rielly and Company in *A Bit of Old Ireland*; The Light Opera Four, in selections from *The Bohemian Girl*; and Broderick O'Farrell, Barbara Lee and Company in *The Law*, a powerful play of circumstance by Harold Gates. The second half: The Lovelands, in a musical act; Julia Bowers, operatic singer; Broderick O'Farrell, Barbara Lee and Company in a sketch, *Politics*; Rose Lee Ivy with her original singing film, *The Soul of Venice*; William and Dale, singing and talking comedienne; and Jester and Company in a clever illusion act.

The Wigwam

Manager Joseph Bauer is offering a short season of straight vaudeville with the following people on the bill this week. First half: The Goys, Van and Davis, Windy City Trio, May Sisters, Rath Bros., Fritz Christian, Geo. Archer. Second half: Upton and Ingraham, Millard, Kennedy & Co., O'Dell and Hart, Geo. Archer, Clark and Le Vere, Maud Francis, Ed. Dale. Commencing Sunday, Monte Carter returns for two weeks, after which Jim Post returns for a long season.

Nell Ellsing, who got in a few weeks ago from Australia, where she had been playing vaudeville with the team of Dangerfield & Ellsing, has been in a hospital for two weeks, and Mr. Dangerfield is now rehearsing a new partner, preparatory to playing eastward.

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Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of March 29, 1914.

EMPRESS, San Francisco: Staine's Circus, Mack and Atkinson, Edith Clifford, Kara, Kiernan, Walters and Kiernan. EMPRESS, Los Angeles: Patrick, Francisco and Warren, Spissell Bros. and Mack, Gladys Wilbur, Warren and Blanchard, Clark and Ward, Joe Maxwell's Dancing Girls. EMPRESS, Denver: Barton and Lovera, Katherine Klare, Richard Milloy & Co., Joe Whitehead, Sylvester, A Day at the Circus. EMPRESS, Sacramento: Dennis Bros., Berke and Korae, Rossow Midgets, R. E. O'Connor & Co., Murray Bennett. EMPRESS, Salt Lake: Earl Girdler, Jessica Troupe, Rich and Lenore, Chas. B. Lawler and Daughters, Burke and McDonald, Bert Leslie & Co. EMPRESS, Kansas City: Luigi Dell'Oro, Burke and Harrison, Walsh-Lynch & Co., Leonard and Louie, Six Banjophiends. ORPHEUM, Ogden, April 2-4: McMahon and Chappelle, Brown and Blyler, Rose Tiffany & Co., Jennings and Dorman, Sebastian Merrill & Co., Bounding Gordons.

The Law—a Sensation

The Law, a playlet written by H. L. Gates, has proved the sensation of the week in vaudeville circles. Rehearsed as a straight dramatic sketch with a punch, it turned out to be a 30-minute farce, with a laugh in every other line. Republic audiences getting favorable reports of it Sunday, have jammed that playhouse all week. Sam Harris pronounces it the best act he has had on in months. Barbara Lee as the Italian woman surprised all with

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her fine dialect and comedy work and Broderick O'Farrell and Jack Fraser gave finished portrayals of their parts.

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The success of the Jack Golden Company in San Jose has been exceptional. The Market Street Theatre has become the center of a real theatre district. Golden has an excellent company, comprising Mrs. Golden, Mabel Darragh, Florence Young, Harry Hollen, Will Cross and Jack Doud, with a chorus of eight girls. The costuming is rich and in good taste and Golden's shows are full of riotous comedy and plenty of enjoyable singing.

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Correspondence

VANCOUVER, B. C., March 23.
 —ORPHEUM: Alice Eis and Bert French in Rouge et Noir, The Dance of Fortune; Harry Gilfoil in Baron Sands; Ruth Raye, princess of ragtime; Hilda Thomas and Lou Hall in The Substitute; Jack Ward and Eddie Weber, a minstrel boy's conception of art; The Randalls, seventeen minutes in Arizona; Kartelli in sensational wire thread trick balancing, make up the week's bill. IMPERIAL: The Royal Six Imperial Pekinese Company; John Canfield and Violet Carlton in The Hoodoo; Frank Mullane, the Irish Hebrew; Maye and Addis, in mirth and melody; Edward Marshall, expert chalkologist, presenting pretty pictures and comic caricatures, comprise the week's bill. EMPRESS: The Lawrence Stock Company in The Woman is a fine offering. Maude Leone and Margaret Merriam are well placed and Layne, Lawrence and the men are seen to advantage. PANTAGES: Mlle. Adgie, lion tamer, with her eight flying lions; Milton and Dolly Nobles, former legitimate stars, in The Auto Succession Club; Howard Brothers, wizards of the banjo, introducing their original novelty, the flying banjos and operatic review; Arthur Rigby, the black-face entertainer; Frank Richards and Louise Montrose, those lively entertainers; Phil La Toska, the talkative juggler, are the week's selections. AVENUE: The forthcoming visit of Martin Harvey, the English actor-manager, to this city, is announced.

His plays will be The Only Way, The Breed of the Treshams and A Cigarette Maker's Romance. Eddie Diamond, is occupying the position of manager of the Avenue Theatre.

Vaudeville Notes

Agnes Johns returned to her apartments from the hospital and will open with Wm. Abram at the Republic tomorrow. Miss Johns has regained her strength rapidly and will receive a cordial welcome when she reappears.

Herman E. Wilmering, a member of the Hanged company at Pantages, was arrested Wednesday on complaint of his wife on a white slave charge. J. J. Clixton, general manager of the circuit, went on, and has since played Wilmering's part.

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Spotlights

Sam Bernard and Gaby Deslys will appear together in *The Girl from Kays*. The date of the first performance is two weeks from Monday. Several other stars will have parts in this production, among them being Lawrance D'Orsay. This revival will be made at one of the leading Shubert theatres in New York.

Michael B. Leavitt's case in court against Anna Held by means of which he is trying to recover \$5000 due as commission, is not lost. A short time ago Leavitt attached \$3000 belonging to Miss Held and in the possession of John Cort, who was her manager. This attachment was vacated by Justice Seabury of New York, and it looked for a time as if Leavitt had no other redress. He changed attorneys, however, and as a result Justice Greenbaum held that Leavitt's complaint was good, and that the case must come to trial.

Homor Lind has recently added to his interesting family another girl. This makes three, and if the youngest emulates her seniors, she bids fair to become a rival to Ray Cox, Trixie Friganzi or some other bright luminary of the vaudeville firmament. Mr. Lind noticed one of them looking suspiciously at a plate of oysters, concocted into a new gastronomic tid-bit. The little one had never seen oysters served thus, and was dubious about eating. "They are oysters," Mrs. Lind explained. "You know what oysters are, don't you?" "Sure," replied the hopeful, "they are fish built like a nut."

One of the best-known managers in New York spoke disparagingly of "stock" experience in an interview recently, which has prompted Joseph A. Deimer, himself a brilliant young stock actor, to prepare a list of the notable dramatic stars who graduated from the stock companies. The list embraces nearly every important name now conspicuous on the American stage. The manager's answer has not been recorded.

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Correspondence

SEATTLE, March 18.—The MOORE and METROPOLITAN are dark this week. Underlines at the former are The Blue Bird, 30th and week, and Peg o' My Heart. Henrietta Crosman in The Tongues of Men, is an early booking at the latter house. The current week's offering at the Orpheum leans strongly to comedy, with the old favorites, John and Emma Ray holding the black face type position. Their new sketch is styled On the Rio Grande. A troupe of five Manchurians do some excellent acrobatic work. The Naked Man, a Wm. A. Brady sketch, is capably acted by Warner Richmond, Wilfred Young and Helen Grantley. The theme is a novel one. Clara Inge, Henry Catalana and Jack Denny, piano and singing act; H. M. Zazell & Co., pantomime sketch, and moving pictures of Mr. and Mrs. Vernon in the new dances, complete a bill that is proving very popular. The SEATTLE has the old Cohan favorite, Forty-five Minutes From Broadway. Florence Bell is Mary Jane, and Dwight Meade essays Kid Burns. Both appear to advantage. James Guy Usher, Wm. Brewer, James Dillon, Jean Kirby and Ada Due are well cast, and give pleasing performances. The EMPRESS has the Royal Imperial Pekinese Troupe of magicians, acrobats, etc., a feature with the Anna Held show here recently. Others are John Canfield and Violet Carlton, Frank Mullane, Stella Maye and Margie Addis, and Edwin Marshall. Milton and Dolly Nobles, and Adgie and her twelve lions, feature the current PANTAGES bill. Arthur Rigby, black-face comedian; Howard Bros., banjoists; Phil La Toska, juggler, and Frank Richards and Louise Montrose, singing and dancing, complete an exceptionally strong bill. At the Monday night performance, Adgie had her hand lacerated by one of the lion's claws. After being bandaged, she insisted on proceeding with the act. She was given hearty applause. A Night Out, a lively comedy, is at the TIVOLI. Jack Westermann, Thos. Bundy and Max Steidle contribute capably, and are ably assisted by Myrtle and Deloy and Drena Mack. The chorus girls' athletic and specialty contests continue. Mayor Hiram Gill has closed all the cabaret shows in this city.

SEATTLE, March 24.—Gerardy and Ysaye in concert at the MOORE, 20, was the only attraction at the legitimate houses last week. Both houses are dark, 22-28. The Blue Bird, with last season's excellent company, will be seen at the Moore, 30 and week. The ORPHEUM has a notable offering in David Bispham, the grand opera baritone, with a well selected program. His voice is still rich and full. Bernard and Harrington capably present an amusing farce, called Who Is She?; Ben Deelev with Marie Wayne and Emmett Brisco, a colored trio, score in The New Bellboy. Deelev is of the Bert Williams type and his singing of his own songs is a hit. Others making up an excellent bill are Morgan and Rice in comedy acrobatics; Bill Pruitt, billed as the Cowboy Caruso; Keno Walsh and Melrose, gymnasts; and the Stanleys in the novel shadowgraphing act. A Message from Mars, this week's selection at

the SEATTLE, has hearty approval from capacity houses. The company appear to advantage and the production is scenically elaborate and excellent. At the EMPRESS, Dick Bernard, brother of the more noted Sam, and company of three, in a sketch, called The Animal Stuffer, is headlined, although Orville Stamnia, seventeen-year-old boy, in an exceptionally clever exhibition of muscular strength and development, is the real novelty. The four Quaint Q's, a male quartette, display good voices and considerable comedy; Frank Thornton and Deborah Corlew sing and talk entertainingly, and Will Morris' bicycle act is featured with an unique entrance. Harry Bulger, comic opera star, and the Terry troupe of tumblers and acrobats feature PANTAGES current bill. Tom and Stasia Moore in songs and chatter; Vera Berliner with the violin; and the Wagners in a juggling act, complete a bill of a high order of excellence. The TIVOLI vehicle is A Minister's Son. All of the favorites appear. Added attractions are the Bathing Maidens, vaudeville and Pathe's weekly. Manager Alex Pantages, speaking in connection with a recent dispatch from Salt Lake, quoting Marcus Loew with reference to the purchase of the Pantages Circuit, stated that he was well satisfied with it and that it was not for sale at any price. Mr. Pantages has purchased the interests of the Victoria, B. C., men who were erecting a theatre on Government Street, in which the Pantages attractions were to be offered under franchise from Mr. Pantages. The new house, to cost \$100,000, will have all of the latest improvements and be opened early in May. Carl Reiter, manager of the Orpheum, has arranged for the appearance of the full Orpheum show, which opens at Seattle 20th, at Victoria Monday and Tuesday next, on which days the Chicago Grand Opera Company will occupy the Orpheum. The occasion is creating much interest in the British Columbia city.

G. D. HOOD.

PORTLAND, March 23.—HEILIG Theatre (Calvin Heilig, mgr.; W. T. Pangle, res. mgr.)—Following the very successful engagement of The Inside of the White Slave Traffic, moving pictures, which, by the way, broke all records for motion pictures in this city, this theatre has had no regular attraction, but re-opens this evening for the week in The Blue Bird. Last night Dr. Eddy and his snooks naked the house. Following The Blue Bird comes more motion pictures and then Henrietta Crosman. BAKER Theatre (George L. Baker, manager; Milton Seaman, mgr.)—Something new to Portland playgoers was offered at the Baker Theatre last night in the play The Ghost Breaker, which served as a vehicle for H. B. Warner the past season. It deals with the adventures of a young Kentuckian who engages himself to a Spanish princess to rid her family castle of ghosts. He marries her and leaves his native country to go to her home, and succeeds in ridding the castle of its alleged snooks. The play is full of bright lines and many thrills, especially in the last act when the young Kentuckian is investigating the alleged spooky castle. Edward Woodruff plays the lead of the Kentuckian, and fits into the part like it

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was written for him, and Miss Shoemaker as the Spanish princess is perfectly at home, and gives us one of her usual high portrayals. The heavy role is by Louis Leon Hall, and he makes it villainous enough to satisfy any one. The comedy role falls to Walter Gilbert as a darkey, who accompanies his master, the Kentuckian, in his exploration of the castle, and he gets many a laugh. The play will go big. It is well produced, cast and acted, and what more can one ask? Next week, Miss Hobbs. The Portland Symphony Orchestra gave its fifth concert of this season at the Heilig yesterday afternoon to a big audience. ORPHEUM (Frank Coffinberry, mgr.)—Johnny and Emma Ray had the patrons of this house holding on to their seats yesterday, caused by the laughter they created in their playlet, On the Rio Grande, offered as a headliner at this theatre yesterday. The other acts on the bill were the marvelous Manchurians, the playlet, The Naked Man, Clara Inge, Catalana and Denny, H. M. Zazell & Co., and Mr. and Mrs. Vernon Castle. LYRIC Theatre (Keating & Flood, mgrs.)—Billy Onslow is still holding forth at this theatre with his comedy company, and as usual the business is good. Full value is given or the prices asked, and the chorus is just as good as one can see and hear with more alleged pretensions attractions. EMPRESS Theatre (H. W. Pierong, mgr.)—For this week the headline act is I've Got It, with plenty in the cast. Others appearing are Gwynn and Gossett, Fred St. Onge & Co., Bessie Browning, Edward and John Smith. PANTAGES Theatre (John Johnson, mgr.)—Gunboat Smith is featured at this theatre for this week, and the balance appearing are Walker's Happy Girls, Granville and Mack, Clinton and Rogers, and Magnani Family. The Chicago Grand Opera Co. will be heard at the Orpheum for four performances, starting April 2.

A. W. W.
CARSON CITY.—GRAND Theatre (W. S. Ballard, mgr.)—Several feature films last week attracted even larger crowds than usual. Manager Ballard is a believer in printer's ink and uses it lavishly and understandingly. The University Glee Club from the N. S. U., gave a highly entertaining program March 21 at Leisure Hour Hall. The selections by the club were varied in style and all exceedingly well rendered, reflecting great credit on the director, Chas. Haseman. Juanita Frey was most acceptable as accompanist. Tom Walker's popularity grows with every visit he makes to Carson City, and he was warmly received on this occasion. Mr. Walker is painstaking in everything he does and this quality, added to natural talent, assures his hearers of a good thing always. Mr. Rose has a clear, sweet tenor, which he uses to excellent advantage. Johnson and Ferris, in their side-splitting sketch of Romeo and Juliet, brought down the house, and the rafters shook with the applause. Mr. Johnson's high tenor voice was inexpressibly funny in a Romeo, and Mr. Ferris'

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deep, resonant bass was a scream when rendered by Juliet. Mr. Rose is some reciter, natural, easy and expressive, and his "Perlite Stage Robber" was one of the best things of the evening. The Glee Club is composed of Messrs. Rose, Johnson, Clark, Walker, Elliott, Layman, Frazee, Ross, Webster, Glass, McCreery, Ferris, McKinley, Wyle, Mills and Rivet. Jean Hague's pictures in last week's Review have been enjoyed by her hosts of friends in this city, both the News and Mrs. K. A. Raftice displaying the Review in their windows.

Willis Goodhue Combines Two Jobs

Willis Goodhue has routed and organized two Smashing the Vice Trust picture companies, and has placed Charley Thall and Harry Myers with the Coast show, and W. H. Fullwood and Jack Brehaney with the Colorado-Texas show. Now that the pictures have been started on their way to earn some money, Willis has taken up the regular business of booming Chauncey Olcott, who comes to the Columbia with the closing of Lent. The prospects of a fine engagement here are of the brightest kind.

Poor Outlook for Shows in Honolulu

It is said that George Webb is to take a dramatic show to Honolulu. Better not. Show business in the islands is pretty slow and a dramatic show hasn't a one-two-three chance. It's a long swim back.

FRANCES WILLIAMSON joined the Claman Company in Dunsmuir last week.

ALL THE THEATRICAL NEWS

The San Francisco

DRAMATIC REVIEW

Music and Drama

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D. Clayton Smith

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DRAMATIC

VAUDEVILLE

Actors' Fund Day

The Actors' Fund Day performances set for the afternoon of Friday, April 17th, promise to yield a handsome sum for that worthy charity and the public will surely get their money's worth at the theatres. It will be recalled that in accordance with the plans formulated by A. L. Erlanger at the meeting of the Actors' Fund last year, it was decided to set apart one day in several of the large cities where the entertainments should be given. It was originally intended to utilize only one theatre in each city, but the proposition has assumed much larger proportions and it is now settled that every first-class theatre, regardless of its affiliations in a business way, in the cities of New York, Chicago, Philadelphia and Boston, should give a matinee of its current attraction on the afternoon of April 17th. A meeting of the Actors' Fund committee was held recently in the offices of Mr. Erlanger in the New Amsterdam Theatre in New York. In attendance were Messrs. Erlanger, Marc Klaw, Joseph Brooks, Harrison Grey Fiske and Daniel Frohman, the president of the Actors' Fund of America. Ways and means of promoting the project were discussed and business managers selected to proceed to the various cities. In each city many people prominent in the business and social world have agreed to act as patrons and patronesses.

W. A. Brady on Nursing a Play Along

"I am asked quite often," said Wm. A. Brady, "why it is that managers of the present day decide the fate of a new production so quickly when the play does not gain instant recognition, and reminder is given that in former years a withdrawal rarely occurred until the production had been given every possible chance to win out. In many of these arguments the ease of 'The Things That Count' is quoted as proof positive that other plays abandoned in haste have amply repaid their promoters if governed with greater patience. Perhaps this is quite true, and then again perhaps it is not. There is no business in the world that changes so rapidly as the business of producing plays. What was possible, or even likely, so short a time as five years ago is altogether out of the question now. In the first place, the cost of carrying a play while the public is making up its mind when the response is not almost instantaneous is vastly increased. The rentals of theatres are higher. The salaries of desirable actors have gone up. Advertising of all kinds costs more than it did. Then, both directly and indirectly, competition has had its effect. There are so many plays to choose from that only sensational successes catch the public eye right off the reel. This condition leads up to another, namely, that nowadays a play to gain success must be a great deal better play than was required formerly. High living makes people fastidious. Abundance of stage production makes it harder to appeal to the public appetite. In order to get an immediate success nowadays you must fairly startle your audience, as in the case of *Too Many Cooks*. It was a complete surprise and set everybody

to talking, so that there was a big demand for it over night. But in the instances of nine out of ten plays which do not capture the fancy of the public within the first few days the manager had better pocket his loss and try again. Naturally a manager who watches his productions with minute care can tell in the course of a week or so after they are launched whether the public is going to respond or not—and this without much regard for what is actually happening in the box office. For example, there is the case of *The Things That Count*. The play began quite slowly and did not show any immediate tendency to increase very greatly in the matter of receipts. But in the lobby between acts and after the performance the people who had seen the play, almost without exception, were talking about it in terms of the greatest enthusiasm. This was my cue, for it showed me in the first place that I had not been mistaken in my own estimate of the play's value and it gave me the further and sure information that those who witnessed the performances would talk about it to all their friends and acquaintances. Of course everybody knows that the most valuable advertising in the world is the kind that goes from mouth to mouth, and its very evident appearance in connection with *The Things That Count* convinced me that all I had to do was to sit tight and await results. These began to appear in about four weeks' time, and the audience gradually increased in number until the theatre was full. Thus a play which might have been tossed into the discard within a week or two of its production is to remain in New York until the beginning of summer and perhaps longer, for when a manager really establishes a success (particularly with a thoroughly clean drama) that has built itself up in this way it is a reasonable certainty that he has something which will stick. But, as already intimated, it would not do by any means to tie up too many plays to which the public seems indifferent at the outset. It has turned out that *The Things That Count* was worth while, but it does not often happen that way in the present day. Perhaps hanging on would not have appealed to me as a sensible thing to do in this instance, but for some of my earlier experiences, notably with *Way Down East*, which the public would not have at all when it was first shown, but which through careful nursing, based on firm belief, became one of the greatest theatrical properties ever known, and in its twenty years of life has cleared profits that would be almost unbelievable. Still, when all is said and done, the manager who sends to the storehouse any play which has no well developed appeal at the beginning, and devotes to starting an absolutely new deal the money he would have spent in carrying his production over the bridge between failure and success, will be far better off in the long run than the one who is stubborn in the face of sluggish recognition."

Peg O' My Heart Soon Due

Fresh from Eastern triumphs, where it played the large cities to absolutely the capacity of the theatres, Oliver Morosco's production of *Peg o' My Heart*, the comedy of youth, laughter and love, will play an engagement at the Cort Theatre beginning April 26. *Peg o' My Heart* has proven con-

clusively that theatregoers of all sections of the country can still laugh as heartily and sincerely at humor, which is not coarse; that a simple story directly and sincerely told, is more potent than any fantastic plot conceivable; for this romantic comedy has been playing to tremendous business in New York for over a year, with Laurette Taylor in the principal role. The company that is to appear in San Francisco is headed by Peggy O'Neil, the little Irish-American girl that was selected by Mr. Morosco from more than four hundred applicants who desired to play the part of "Peg." The supporting cast includes Martin Sabine, Laurene Santley, Jos. Yanner, Jane Meredith, Roland Hogue, Frazer Coulter, Olin Field, A. T. Hendon and others.

Plays for the Mack-Rambeau Season

The management of the Alcazar Theatre has secured a splendid list of dramatic successes for the coming season of Willard Mack and Marjorie Rambeau at the pretty little theatre in O'Farrell Street, where these two sterling artists will be supported by the Alcazar players. They will open on Easter Monday night, and the list of plays promised during their season includes the latest David Belasco success, *The Man Inside*; Bayard Veil's newest play, *The Fight*, which is said to be even a greater success than his other play, *Within the Law*; Helen Ware's great success, *The Deserter*; *Kindling*, by our own Charles Kenyon; two plays by the well known California author, Herbert Bashford, entitled *The Women He Married*, and *The Voice Within*; a brilliant new play by Theodore Bonnet, the editor of *Town Talk*, and two plays by Mack, himself, *So Much For So Much*, and *Men of Steel*. It is also hinted that Mack's celebrated little one-act thriller, *Kick In*, in which he and Miss Rambeau were recently seen at the Orpheum, will be included in the repertoire.

Clever Press Stunt

They pulled a press stunt in New York last week that put all others to shame. At the Maxine Elliott Theatre there is a play called *Help Wanted*, and it is one of the big successes of the town. In order to stimulate interest, if such a thing might be possible, about 10,000 cards were distributed. They bore the simple legend:

HELP WANTED
NOW

MAXINE ELLIOTT'S THEATRE

The next day the entire I. W. W. army and the other 210,000 idle were applicants. The streets were jammed. Even the reserves were unable to clear them away. In the height of the excitement a stentorian-toned announcer, with a mammoth megaphone, elevated himself to a nearby roof and shouted: "No more tickets for tonight. Seats selling six weeks in advance."

C. HADDEN CHAMBERS, the author of *The Idler*, to be presented at the Alcazar Theatre next week as the closing vehicle of the Kelcey-Shannon season, is at present in San Francisco on a visit. During his stay here he will be a guest of the Alcazar management at one of the performances of his celebrated play.

Chicago Company is Fine for Rebating

CHICAGO, March 26.—The Empire Circuit Co., a theatrical organization, was fined \$3500 yesterday by Federal Judge Carpenter after pleading guilty to a charge of having violated the interstate commerce laws regarding rebates. The fine was paid by James E. Fennessy of Cincinnati, president of the company. This was one of a series of rebate cases prosecuted by the Government in which was charged, according to District Attorney Wilkerson that theatrical companies in effect received rebates from railroads through advertising in the theatrical programs paid for at exorbitant rates. Mr. Wilkerson said that \$51,000 had been collected in fines, of which railroads had paid \$40,000.

Spotlights

Klaw and Erlanger have entered into an arrangement with Henry Miller for a term of five years, by which they will jointly make a number of productions under the personal supervision of Mr. Miller. The organization will be known as the Henry Miller Company and the first attraction to be exploited is *Rut Chatterton in Daddy Long Legs*, by Jean Webster, which is at present in its Chicago season at Power Theatre. Mr. Miller hereafter will have his offices in the New Amsterdam Theatre Building, New York where he will direct the stage affairs of this organization, and on those occasions when he goes on his own starring tours, as heretofore, he will continue to be under the management of Klaw and Erlanger.

Richard Bennett announces that he will continue in *Damaged Goods* until late in the summer, having been booked for a trip to the Pacific Coast and back in the spring, and then, after a brief vacation, will form an association with Edith Wynne Matthison, the English actress, for the purpose of establishing a traveling repertory company to produce modern classical plays dealing with the problems and interest of today. Their first offering will be *The Idol Breaker*, by Chas. Rann Kennedy, author of *The Servant in the House*. Bennett also will produce *Maternity*, by Eugene Brieux, author of *Damaged Goods*. "Every female impersonator," Oliver Briscoe remarks, "is his own punishment."

The Man Inside, the latest of the David Belasco successes, was written from personal observation, by Roland B. Mollineaux, who it will be recalled was the leading figure in a sensational poisoning case in New York a few years ago. Mollineaux was wrongfully accused of a crime he never committed, and was just exonerated of the same in one of the most sensational cases on record. It was during his confinement in the Tombs that Mollineaux wrote his play, which has since proved one of the big dramatic triumphs of the present theatrical season. This play will be seen at the Alcazar Theatre during the season of Willard Mack and Marjorie Rambeau, who will be seen in the leading roles. Mr. Mack and Miss Rambeau open their engagement at the Alcazar on Easter Monday night, April 13th.

Live News of Live Wires in Vaudeville

1 Bruce and Mabel Calvert, now with the Liberty Girls Burlesque Company, Columbia Wheel, will arrive from Chicago the first of the coming week to join the James Post Musical Comedy Company. Mr. Bruce will play the opposite German comedy to Mr. Post. The Post Company opens at the Wigwam Theatre, Sunday matinee, April 12. Emmett Sheridan has forsaken the dramatic stage for the movies. Mr. Sheridan will soon be occupied as stage director for a new firm that will open a studio in this city.

Thos. C. Leary, a noble Coast Defender and a Broadway comedian of reputation, has been playing an engagement at the Gaiety. He is remaining on the Coast on account of the age of his father, who is a pioneer of the city of Oakland.

Gene Anderson, the Santa Cruz manager, has leased his picture theatre and is a visitor here this week. Frank Pollard came down the other day from Vallejo, where he has a moving picture house; likewise one at Benicia. Frank reports that the Jas. Post Company are turning people away at every performance in Vallejo.

Chris Lynton is down from Portland to visit the Coast Defenders, whom he has not seen for a long time. He will linger with us in case a good engagement is offered him. Eddie Gilbert's wife returned from Los Angeles the first of the week. She has been confined in a hospital undergoing an operation and is all right again—and Eddie is happy.

Jimmy Cooke, stage director at the Wigwam, was howling mad last Tuesday because he could not get away to see the opening game between the Seals and the Tigers, but Tom Burke was there and explained to Jimmy what the Venice boys did to the Seals. Oh, what an opening for Del Howard!

Alma Astor and her sister, Grace, formerly of the Post Company, are now members of Monte Carter's company, and will journey with Monte to Stockton, where the Carter Company opens on the 12th.

Ruth Lagrange left Wednesday to join the Jack Golden Company in San Jose, where Jack is packing the Market Street Theatre at every hour.

Blake and Amber, the world-famed duo, are sending actors and actresses to Lou Jacobs in Phoenix, Arizona. They have the best fitted offices in this city, being located in the Tivoli Theatre Building.

Charley Alphin will open the Alphin Theatre in Los Angeles, April 12th, with musical comedy.

Charley Byrne, comedian with Ethel Davis Company, is on his way to Chicago, but sends word that the return dates to California cannot commence too quick for him. He misses the balmy spring air of our climate and wants to see John Schroeder and Nowlson.

Ben Deeley is on the Coast up north, but will be with us shortly at the Orpheum. He wants to look over his ranch up at Folsom and see mama. This will occur after he

plays the Oakland Orpheum and a week at Los Angeles. Then he rests before taking up his return dates over the Orpheum Circuit.

Joe Hayden will be with us in person on April 12th. He is coming down from the Springs to pay Jas. Post a visit on his opening at the Wigwam.

Gus Leonard has taken Eureka by storm. His quaint comedy, *al la German*, is a revelation to the patrons of the Margarita Theatre, where the Ed Armstrong Company are playing musical comedy.

Manager Culligan, formerly of the Gaiety Theatre, Oakland, has disposed of all his interests in that house to a party from San Francisco. The house is still running musical comedy in opposition to Dillon and King, who are in the next block across Broadway.

Dell and Mrs. Harris left for Los Angeles last Wednesday for a visit. Dell will probably open at Vallejo on his return, with musical comedy.

Joe Leal, who has picture houses at Honolulu and Mauri, is a visitor in our city. He came for the purpose of having a cataract removed from his eye.

Ed Dale, Matt Burton and Frank Leahy took in the opening ball game of the season last Tuesday. Where were Will Cross and Harry Hallen? Working for Jack Golden at San Jose.

Tommy Smith of the Empress Theatre says his nine can beat Del Howard's Seals, if they can't play any better than they played that opening game, and Tommy says he will put John Considine against Mayor Rolph as a pitcher, and use Sid Grauman for umpire.

The Dunsworths played the Opal Theatre, Hollister, for Elmer Tomkins last week. Their neat Irish act went over big. The Dunsworths are relatives of Judge Dooling of the Federal bench, formerly of Hollister. Pete sang for the Irish Fair a dozen years ago and the inhabitants did not forget him. They gave the Dunsworths a royal time after the show.

Viola Allen is to go into vaudeville.

Anna held does a poor vaudeville act.

Green and Parker join the Weberfields show.

Elsie Janis is now leading woman of a London show.

Frank Sheridan is playing a sketch, *Blackmail*, in vaudeville.

William Faversham is putting a tabloid *Squaw Man* in vaudeville.

Martha Russell and Company in *The First Law of Nature*, opens on the Pantages Circuit next week.

Willard Jarvis' Alpha Sextette is giving St. Joseph, Mo., a touch of *From Ragtime to Grand Opera*.

A suit was filed recently in New York by Abraham L. Erlanger to foreclose a mortgage for \$75,000 on four parcels of real estate owned by the estate of the late Timothy D. Sullivan, who was a partner in many of the plaintiff's theatrical enterprises. The defendants named are Patrick H. Sullivan and "Larry" Mulligan, half-brothers and executors of "Big Tim's" estate; Ada



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The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
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LAURETTE TAYLOR

in **PEG O' MY HEART**

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neil.

PEG O' MY HEART D—Northern; Marion Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

OTHER ATTRACTIONS

KITTY GORDON in **Pretty Mrs. Smith**, with Grant and Greenwood. Cort Theatre Boston, indefinite.

Jack Lait's smashing success, **Help Wanted**, Maxime Elliott Theatre, New York, indefinite.

Help Wanted—Cort Theatre, Chicago, indefinite.

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E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

carries scenic embellishments rarely attained in the big shows. There are fourteen characters in the sketch.

The Punch, a dramatic sketch, will be seen at the Empress shortly, with Marietta Craig in the leading role. Miss Craig is capably supported by George Harrie and Sydney Bennett.

A. E. W. Barnes, the English actor playing Jean to Olga Nether-sole's Sapho, over the Orpheum time, took some unintentional car rides, figured in an automobile accident, became lost in a Seattle forest, missed his dinner, was shot at as a highwayman and barely made his performance at the Orpheum, all in the space of three hours' time one day recently in Seattle. My word, but it was exciting!

Sullivan, a daughter, and Katherine Sullivan, who put forward a claim to being a daughter. The two women are named in the suit to avoid any possible complications. Mr. Erlanger sets forth that he loaned "Big Tim" \$75,000 in December, 1909, taking as security a mortgage on parcels in East Thirteenth, East Fourteenth, East Twenty-third and East Thirty-fourth streets. The papers state that T. D. Sullivan promised on December 21, 1911, to repay the loan, but that neither the interest nor principal was repaid.

The biggest popular-priced spectacle to traverse the Empress circuit in many months will be seen at the local show house in the near future. John B. Hymer will present *The Mermaid* and the *Man*, a musical comedy in which Clark Rose and May Haight are featured. The act is one of youth, beauty, sunshine and song, and

Correspondence

PORTLAND, March 10.—HEILIG Theatre (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.)—The Blue Bird closed a successful week at this theatre last Saturday night, and again Portland playgoers enjoyed Matrinka's fascinating play. For the young as well as the old there is untold joy in this production, and to the latter it is mystic. The youngsters playing the leads were the same as last season, and W. H. Denny as Dog, and Cecil Yapp as Cat, played their respective roles in a manner that one cannot forget. Last night at this house, the Oregon University Glee Club. Henrietta Crosman opens for three nights commencing the 2nd. Peg o' My Heart follows for week of 12th. The Chicago Grand Opera Co. open their engagement at the Orpheum next Thursday night for four performances. There is a large advance sale of seats and everything points to a successful engagement. BAKER Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.)—Jerome K. Jerome's brilliant satirical comedy, Miss Hobbs is this week's bill at this house, opening with the usual Sunday matinee. As we all know, Miss Hobbs is the lady who hates men and loves trouble, but who eventually falls from her high pedestal of hatred for the sterner sex—the usual course. Miss Shoemaker was charming in the name role, and played it right up to requirements. Playing opposite to her and as the man who tamed her was Louis Leon Hall, and this capable actor was equal to demands made by the role. The other minor roles were well sustained in the usual high-class Baker manner. Next week, The Deserters. LYRIC Theatre (Keating & Flood, mgrs.)—Business is good at this theatre, and the patrons are offered good, clean, wholesome musical comedies every week. Billy Onslow is the head of the bill and company at present occupying the house. Keating & Flood have three companies in all, one located here, one in Seattle and one on the road. ORPHEUM Theatre (Frank Coffinberry, mgr.)—David Bispham, the noted American baritone, is this week's headliner, and the others appearing include Ben Deeley & Co., Bernard and Harrington, Bill Pruitt, Keno, Walsh and Melrose, Morgan and Rice, and the Stanleys. PANTAGES Theatre (John Johnson, mgr.)—Capt. Jack's Polar Bears are featured, and the balance include Davett and Duval, Barnard, Finitia and Mitchell, Morette Sisters, Gregorie and Elmina, and Lawrence Johnson. EMPRESS Theatre (H. W. Pierong, mgr.)—The Top o' the World Dancers are the headline act. Others appearing on the bill this week are Moffat and Claire, Hong Fong, Olovetti Troubadours, and James Sullivan & Co.

A. W. W.

SALEM, March 22.—BLIGH (Bligh Amusement Co.—T. G. Bligh, gen. mgr.)—Inside of the White Slave Traffic pictures shown here two days to good business; good picture. Kellie and Dailey, vaudeville, exclusive Mutual program. GLOBE: Feature pictures and good orchestra. YE LIBERTY (Salem Amusement & Holding Co.): Monday and Tuesday, Famous Players Company pictures shown for ten cents to good busi-

ness. Licensed pictures to finish. GRAND OPERA HOUSE (Salem Amusement & Holding Co.): Dark. Coming, March 30, Helen Keller. WEXFORD (Salem Amusement & Holding Co.): The Rex Players showed here to capacity business for the week. Good, clean stock company and pleases.

ALBANY, March 22.—BLIGH (Bligh Amusement Co.—F. D. Bligh, mgr.): Exclusive Mutual program including The Mutual Girl. Added attraction for the week: Baby Violet, clever dance and song artist; made a big hit. Friday only, The Inside of the White Slave Traffic was shown to about fifteen hundred people. A good, clear and instructive picture. Coming, for one day only, Sunday, Paid in Full, in five reels. March 31, U. of O. Glee Club. ROLFE (Geo. Rolfe, mgr.): Geo. Kleine day Sunday to good business. Licensed pictures and Wylie Holcomb in violin solos. Miss Holcomb is a talented violinist and pleased the large houses during the week.

VANCOUVER, B. C., March 29.—AVENUE: 30-April 4. Martin Harvey, supported by E. de Silva and his London company, in The Breed of the Treshams; The Only Way; and A Cigarette Maker's Romance. PANTAGES: Harry Bulger, star of many musical comedies, heads a fine bill this week. COLUMBIA: For the first half of the week, the bill at this popular house is composed of Calliope Trio; Dore and Holford; Rogues and Finone; Albert Ross, and pictures. Last half: Mauna Loa Four; Oliver and Blackwell; Barlow Comedy Dogs; and Emmie Beebe. ORPHEUM: This week's bill is headed by the sensational illusion, Neptune's Garden of Living Statues, with a company of twenty. EMPRESS: The clever stock company at this house is presenting with great success, the famous farce, Excuse Me. IMPERIAL: Sullivan and Considine vaudeville to very good business. COLONIAL: 30-31, The Marriage of Figars in pictures and Mme. Amonta Carmen.

SALT LAKE CITY, March 31.—MAXIM'S CAFE is still leading in point of local popularity, with its cabaret entertainment offered, continued changes and additions keeping things fresh and bright. The noted tango dancers, Pony and Leddy, are still there, and the afternoon teas at which the much-talked-of dance is taught by these two ladies, are growing more popular every day. Manager F. L. Wille not only furnishes first-class cabaret, but meals tastily cooked and neatly served. The SALT LAKE Theatre did only a fair business with the De Koven Opera Company, though the offering of Robin Hood with Bessie Abott prominently cast, was one of par-excellence. The last two days of the week, the Wintergarden Company in The Honey-moon Express, with Al Jolson featured, did a business that I doubt very much whether it paid expenses. The first part of the attraction amounts to little, and one is just about convinced that the attraction isn't much, when the famous staircase scene is thrown, and the fun, fast and furious, with all the numerous girls in pretty costume

changes, works into a pleasing climax. Al Jolson is, of course, the whole show, and this clever performer can entertain when others have failed. This week, Belasco's The Stranglers of Paris in picture form, holds forth, with Chauncey Olcott on deck for next week. The UTAH Theatre is starting out the week with big business and well deserved, too, for we have no less a personage than George Barnum in the title role of Rip Van Winkle. The rest of the large stock company, including Hallet Thompson and Lillian Kemble, Richard Vivian and George Morell, are prominently cast. The ORPHEUM bill is a strong one, without a weak spot. The headline position goes to The Knight of the Air, in which George Damerall is being featured. The musical comedietta opens amid long rounds of applause for its beauty, and the next moment the beautiful strains of its bewitching music flit through the air. The pretty set and beautiful clothes are augmented by shapely women and good voices, and with such an entertainer as Mr. Damerall at the head, satisfaction is eminent. Next from point of local appreciation, comes Chick Sale, who was such a hit not long ago with the Road Show. He has changed his act slightly, substituting several funnyisms that are perhaps a shade better than those heretofore used. Others are Maxine Brothers in tumbling, in which act the dog, Bobby, is introduced. Marie Bishop, violinist; Kelly and Pollock, bits of nonsense well selected; Demarest and Chabot, musicians that call the cello, violin and piano into play; and Sylvia Loyal and her Pierrot, a unique novelty in which a "swarm" of pigeons are introduced. Manager John M. Cooke is introducing something absolutely new at the Empress this week, in the living models, arrangements having been made with the Keith-O'Brien Store here, for the display of the season's latest feminine wearing apparel on living models, four beautiful girls appearing nightly in the different gowns amid beautiful surroundings. The bill that the S. & C. people have sent here is headlined by Bert Leslie, the king of slang, in Hogan the Painter; he is dispensing the slang in his usual clever manner. Charles B. Lawlor and two daughters in The Streets of New York comes in for second honors. Others: Earl Girdellor, Rich and Lenore, Burke and McDonald in My Good Friend, and the Jessika Troupe of tumbling Satans. Manager F. R. Newman reports the present bill at PANTAGES playing to the biggest business in the history of the house, more people being handled through the doors between Wednesday and Sunday night than in any other previous seven days. Sunday, to meet the demand for seats, it was necessary to give an additional performance. The bill is headlined by the sensation, Vice, treating with the white slave question. The sketch shows the doings in the Vice Investigators' chamber, the various women of the underworld being vividly portrayed in daring fashion. The balance of the bill is made up of Monohan, the skater; Lillian Watson, singing comedienne; the Dreyers, dancers; and the Uyeno

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Japs, eight in number. Sam Lo has another laugh-producer at PRINCESS this week. Jack L. mar has closed with the compar. The Hotel Utah roof garden is progressing in good shape and everything is expected to be in readiness for a strenuous season when the warm weather sets in. Tentative plans, if carried out, will make the second to none in the country, at the entertainment to be offered will be of the highest order.

R. STELTER.

Dates Ahead

AL. G. BARNES' ANIMAL CIRCUS.—Roseburg, April 9; Cottage Grove, 10; Lebanon, 11; Albany, 12; Salem, 14; Silverton, 15; Portland, 16-18; South Bend, 20; Centralia, 22; Aberdeen, 22; Olympia, 23; Tacoma, 24-25.

ORPHEUM STOCK CO.—Jamestown, April 3-4; Sonora, 4-5.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc. owners)—Bluffton, April 1; Huntington, 2; Decatur, 3; Logansport, 4.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc. owners)—Cincinnati, March 29-April 4; Louisville, 5-11.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc. owners)—Guthrie Center, 6; Stuart, 7; Adel, 8; Schaller, 9; Wall Lake, 10; Boone, 13; Ladora, 14; West Liberty, 15; Washington, 16; Mt. Pleasant, 17; Burlington, 18.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc. owners)—Spring Valley, 5; Toluc, 6; Henry, 7; Geneseo, 8; Erie, 9; Dixon, 10; Bloomington, 11; La Salle, 12; Streator, 13; Ottawa, 14; Pontiac, 15; Rantoul, 16; Urbana, 18; Danville, 20; Rossville, 21; Kankakee, 22; So. Chicago, 23-25.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc. owners)—Parsons, 7; Coffeyville, 8; Nowata, 9; Claremore, 10; Fayetteville, 13; Eureka Springs, 14; Aurora, 15; Columbus, 16; Pittsburg, 17; Cathage, 18; Joplin, 19; Springfield, 20; Lebanon, 21; Rolla, 22.

SEPTEMBER MORN (Rowland & Clifford, owners; Wm. Lemle, mgr.)—Oskaloosa, April 16—Ottumwa, 17; Keokuk, 18; Ft. Madison, 19; Mt. Sterling, 20; Decatur, 21; Charleston, 22; Vincennes, 23; Olney, 24; Evansville, 25; Terre Haute, 26-27; Muncie, 28; Marion, 29; Wabash, 30; Bluffton, May 1; Ft. Wayne, 2-3; Defiance, 4; Wapakoneta, 5; Lima, 6; Kenton, 7; Tiffin, 8; Elyria, 9; Port Huron, 10; Flint, 11; Bay City, 12; Saginaw, 13; Lansing, 14; Jackson, 15; Kalamazoo, 16; Battle Creek, 17.

Los Angeles is Experiencing a Quiet Week—Is an English Accent a Drawing Card or Not, a Jury Will Soon Determine

LOS ANGELES, April 1.—April is with a quiet week, the Mason the Morosco being dark, and vaudeville playing, together with The Honeymoon Express. *** Morosco claims that Herbert Standing's English accent was a detriment to the success of the Morosco productions, and for this reason, he cut short Mr. Standing's engagement with the Morosco Producing Company. Mr. Standing is now suing Mr. Morosco and the decision lies in the hands of a jury doing duty in Judge Wilbur's Court, who must decide upon the usefulness of r's and h's to the American stage. *** Andrew Robson, who has been supporting Florence Stone at the Republic and who was also a member of the Little Theatre Company, has joined the California Film Company, under the direction of Lucius Henderson. This also calls to mind the rumor that Dick Ferris will take over the Bently Grand in Long Beach, where Florence Stone will head a stock company and that the Ferrises will occupy the Campbell home on the ocean front during the engagement. *** Anna Little, once a member of the Ferris Hartman Company at the Grand, has joined the Otis Turner Company of film players. Lew Spaulding, also recalling the Ferris Hartman days, is in the city telling of the attractiveness of the Girl Behind the Counter. *** Last Saturday and Sunday, Evelyn Nesbit Law, Jack Clifford and Fred Mace enacted a little comedy skit before the movie camera and late Sunday night it was tried out at Quinn's Orrick Theatre. This may possibly decide Mrs. Thaw's future, as the films were a perfect success, demonstrating Mrs. Thaw's ability along this line. *** Walter Catlett has signed with Oliver Morosco for a year. *** Morgan Wallace, stage director and for a long time member of the Burbank Company, has resigned. Mr. Wallace's future moves fails to make known. *** Frank Plum, of Wizard of Oz fame, who has long lived in Los Angeles, has gone into the movie business, and the "Oz" stories will soon be seen on the screen. *** Constance Crawley and Arthur Maude may soon be provided with a Little Theatre by William Loftus, who states that it will also house the drama as well as serving as an exclusive theatre for the Crawley-Maude productions. *** Mr. Egan, of the Egan Dramatic School, will open the children's Theatre week after next with Wan o' the Woods, a little play written by Florence Willard and produced in Arroyo Seco. *** Mr. Montrose, of the Majestic, and his wife (Grace Travers) will leave on for a motor trip through Southern California and Mexico. *** Madge Maitland, appearing at the Orpheum, will be remembered by those who used to dine at Levey's when the cafe was located at Third and Main.

BURBANK: The thoroughly de-

lightful revival of Edgar Selwyn's comedy, The Country Boy, is playing a second week, and Donald Bowles, Selma Paley, Beatrice Nichols, Walter Catlett and Grace Travers are each contributing their best efforts towards a happy performance.

EMPRESS: Heading the bill is the big musical number, Joe Maxwell's Seven Dancing Girls, with Ada Procter and seven pretty, lithe and graceful maids, who pass from Toyland to Dreamland and then to Iceland in three mighty attractively staged scenes. The girls prove that they can sing, as well as dance, and, as a whole, the turn is a bright, lively and artistic hit. Gertrude Clark and Spencer Ward mean more music, for both have splendid voices and have shown intelligence and discretion in the choice of songs. Miss Clark is an able accompanist, which adds greatly to the enjoyment of their work. Then comes more music and Gladys Wilbur sings Southern songs and leaves an impression that she is a very good-looking girl. Fred Warren and Al Blanchard vary their musical turn with some few jokes that are not as good as they might be. Spissell Brothers and Mack are acrobats, who add a touch of eccentricity to their turn, which they call The New Chef, and which goes with a dash. Patrick, Francisco and Warren call themselves the Athletic Rubes, and their Fun Down on the Farm is filled with clever stunts.

HIPPODROME: Landers Stevens and Georgie Cooper offer Faust in three scenes, a bit of drama well enacted by this clever little company. The Seven American Rosebuds are a dashing lot of maids, clothed in startling gowns with wigs to match, who dance and sing, receiving a lot of admiration. Regal and Altima are acrobats who know the true worth of a bit of comedy. Laura Bennet is an impersonator, whose character studies are various and pleasing. Heinie Auerbach lives up to his name, and gives German oratory. That singing Four is a rousing male quartette, whose voices harmonize and whose songs are taking. Dr. Carver's Diving Horses are again the attraction of chief interest, with little Two Feathers, whose daring is not the least attractive feature. Three sets of excellent pictures complete the bill.

MAJESTIC: The Honeymoon Express, noisy, swift and brilliantly lighted, carries a precious load of entertainment. Al Jolson is welcomed at this station with loud acclamations of joy, which never cease, as he threads his way through this joyous performance with song and story and Al-Jolson-comedy, which we have learned to know so well by way of vaudeville. A series of vaudeville turns, joined with a suggestion of a story, is made resplendent with a chorus that most of the time is clothed in costumes that serve to emphasize the space

they fail to cover—nimble, smiley and most attractive. Ada Lewis and her particular kind of fun-making is fascinating. She is accompanied by Melville Ellis, who is a pianist of rare skill. Doyle and Dixon are a pair of dancers who make an instant hit. Anna Wheaton sings sweetly and is a dainty dancer. Mlle. Marie is a clever comedienne. Marie Fenton, Earl Benham, Jack Story, Ada Juliette and Donald McDonald are the cleverest of supporting members. A spectacular bit of realism is the race between auto and train, and it creates wild enthusiasm. The scenery leaves an impression of gorgeousness, which marks the Honeymoon Express throughout, and makes it a great and satisfying occasion.

MASON: Dark.

MOROSCO: Dark.

ORPHEUM: Marie Lloyd, the famous English music hall favorite, is here to remind us of her sister, Alice. Miss Lloyd, no doubt, is a bit cleverer in her mimicry, but possibly some of us prefer the daintiness of Alice. Miss Lloyd, however, has the same emphatic personality, which takes her audiences into her confidence with a nod and a wink that wins instant recognition. She dances and sings her English songs with a hearty vivacity that is artistic and telling, and she wears some stunning gowns. Madge P. Maitland is possessed of charm, a sense of humor and a good singing voice—a trio of qualities that go to make a clever comedienne. Armstrong and Ford, as an English Johnny and a New York policeman, contribute a line of funny patter that flows merrily on and on and creates good feeling. Collins and Hart, "the original strong men," are about the funniest pair we have seen for some time. Their take-off of the feats of the strong men, with the aid of a piece of heavy and hidden wire, permits some very marvelous balancing feats. The Hockney Company do clever gymnastic turns, while Bessie Clayton, Eva Taylor and Company, and Welcome and Welcome, make up the hold-overs. Pictures showing Mr. and Mrs. Vernon Castle in the latest dance steps is decidedly a feature of the bill.

PANTAGES: The Pollard Opera Company present a very brilliant and very enjoyable tabloid version of The Mikado. Beautifully staged, pretty girls, and good voices—this bit of an opera is a delight and quite the best thing the Pollards have contributed. Leon Rogee mimics various musical instruments with a touch of comedy, and is deservedly popular. Lora adds a bit of novelty to the bill when she appears as a parrot in a cage and performs a very amazing mind-reading stunt, which she carries off with a rapidity that is almost unbelievable to those who have the courage to follow her. Bob Albright has a fine baritone voice, which he can use in some very clever imitations. Elliott and Mullen sing songs and accompany them with some nimble steps. Frank Smith is an equilibrist with a novel touch to his work.

REPUBLIC: The King of the Everglades is a huge Seminole Indian from the southern swamps, who handles his ten alligators with

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an ease of close acquaintanceship and closes his turn with a thrilling battle under water with a giant alligator. The setting is an appropriate and artistic one. Belle Gordon gives a clever exhibition of bag punching. Herman, with all the tricks and substitution feats of the Great Herman, is interesting. The Victoria Trio—three pretty maids—sing harmoniously the songs of the sunny South. Veolette and Olds have an Egyptian mind-reading and mystifying turn. Provol is a whistler and mimic out of the ordinary. Polley and Pearson present a novelty that elicits laughs and applause. Several reels of new comedy pictures complete the bill. N. B. WARNER.

HONOLULU, March 21.—BI-JOU: The Spaulding Co. is giving a series of delightful performances, worthy of the finest business. One of the recent bills has been localized and is called The Goddess of Oahu, in which Spaulding is a darkey, Jimmy Guilfoyle, Audelle Higgins and the De Von Sisters score. It is said Henry McRae and his motion-picture actors will soon open at the OPERA HOUSE, producing three plays a week. Such a muchness. Honolulu is getting too much entertainment. Pretty soon the theatres will not be able to take in enough to pay the ticket takers.

Kolb and Dill Making Good in Chicago

At the American Music Hall, Chicago, Kolb and Dill are playing to big business, and it looks as though they are now a regular institution in Chicago.

One of the Best Appointments Yet

Edward P. Levy has been appointed manager of concessions by the president of the exposition company. Ed was for several years manager of construction and operation of the Chutes in this city and later was manager of the Orpheum Theatre at Sacramento.

Theatrical League Baseball

The league of theatrical clubs is starting the season with a fine lot of enthusiasm. The standing of the clubs are as follows:

Club	Won.	Lost.	Pct.
Empress, San Francisco.....	2	1	.666
Columbia, Oakland.....	2	1	.666
Gaiety, Oakland.....	1	1	.500
Variety, Oakland.....	0	2	.000
The Empress Theatre team of San Francisco trimmed the Variety team of Oakland Thursday, 4 to 2. The game was hard fought from the first to the ninth inning. Fiane broke the game up in the last inning with a double, scoring two runs. The summary:			
	R.	H.	E.
Empress.....	4	8	1
Variety.....	2	4	2
Batteries—Empress: Jones and Burke; Variety: O'Malley and Green. Umpire, Spike Hennessey.			

Correspondence

NEW YORK, March 29.—La-deez and Jomp-mun! And lit-tul bits of Kids! Step this way! Stand close and give me your un-dee-vided at-ten-shun. The Big Show is about to commence. (Be careful there, little boy. Don't swallow your tongue. If the Living Skeleton saw you, he might choke to death of too much imagination.) He is the skeletonest skeleton that ever professionally skeletoned in public. He looks more like a skeleton than—than a skeleton does. Come, good pee-pul, one and all. Do not let me detain you. Get your tickets—don't forget the peanuts for the bright little man there, madam—they're only one price, five cents—and they're double-jointed, every one of 'em. There's room for ev-er-y-body. Don't forget the hall of the Freaks! Pee-pul—gathered together from the ever-ry ends of the Yearth. The Fat La-dee receives so-shully at two and eight o'clock p. m. daily, except Sundays, on which day she partakes of extra nourishment to sustain her after the ard-jus jooties of the so-shul week. Do not neglect to see Prin-cess Pee-wee, the most wonder-ful midget of the age. And give a wink at the Missing Link. That's a rhyme, but never mind, he's the marvel of the sci-en-tif-ic world today a brachy-cephalic mystery that even Darwin would be puzzled over. Is he a man or a monkey? See and dee-cide for yourselves. No, lady, there ain't no grand entry nor parade—but, instead, there's a stoopend-jous Phantasmagoria of the Fairy Ro-mance of the Prince of Arabia. Well, well, well, WELL! Step right along and be merry. The Great Show is the only Fountain of Youth. A good deal of "fuss," but not too much to introduce the circus. Barnum & Bailey's Greatest Show on Earth is with us again. It is the only way to beat the Weather Man, who seems to be determined to delay spring all he can. But how are you going to hold spring back when the Big Show arrives? Answer: Can't be done. But—BUT—when you enter the Garden you are at once in the court of the "Wizard Prince of Arabia." The turreted and balconied and terraced walls occupy completely one end of the big interior. There seems to be several stages abutting this Oriental edifice, with a grand stairway leading down from its front or facade; ahem: maybe it is that—you say it "fay-sawd" if it is. Stretching from the edge of this grand stairway over the entire center of the garden is a level stage, which, when the show opens, covers completely the rings which appear later under the magic touch of the circus scene shifters. This long stage—and also the palace walls and grand stairway—are decorated with myriads of flowers. Everything is color—and more color. And the color runs riot as the scene becomes animated by scores, hundreds of Oriental beauties, who crowd the walls and moats and battlements and staircase as the Fairy Romance of the Wizard Prince is unfolded. It wouldn't do at all to tell you the whole story. But, anyhow there are Five Wonderful Wizards—five—no less, who are pals of this Prince. And each of them has

a bag of tricks that would make the shade of the genii of Maddin's lamp green with envy and ashamed of himself as a foolish amateur at the magish biz. And the time these five gentlemen of wizardry have in their struggles to capture the Princess—of course there's a Princess—you know that, any way—and the way they carry on and show off is a caution. There are three rings and two stages or platforms. The customary race track completely surrounds the whole, as in the past. The races that close the show, by the way, are better this year than ever. Before the regular circus acts begin and while the transformation from the dancing scene is taking place, there is a procession of the freaks. Led by the Princess Pee-wee and the Fat Woman, all the wonders walk sedately completely around the garden. The Missing Link seems to get a heap of enjoyment out of this promenade, but the Living Skeleton steps very gingerly. A misstep might be serious for him. He moves as if he needed oiling. There is a rip-roaring rough house of broncho busters—cowboys who could ride Pegasus. Bird Millman, the "world's greatest lady wire artist," and her company do the tango and about everything else on a slender wire. * * * A clean-cut, amusing story, charmingly presented by an excellent company is Marrying Money, a three-act American comedy presented last week at the PRINCESS Theatre. The comedy is the work of Washington Pezet and Bertram Marburgh, the former an attache of the Peruvian legation at Washington and son of the minister from Peru. The play presented the amusing side of the desire to attain social and financial heights by way of matrimony. It related the "climbing" of the social ladder by R. Lyman Niles, financier, his wife and their daughter, Mildred. The first step on the social ladder had been reached from a Brooklyn apartment. By way of Wall Street, Mr. Niles had aided the family up and up, until Mildred had reached the stage where she was refusing to wed desirable young men because of their lack of money. The financial crash necessary to make the story, arrived just a few hours before Archibald Vanderpool and his immensely wealthy aunt were due to reach the summer hotel at which the Niles family was sojourning. Previous to Archibald's arrival, a poor and distant member of the money family (named Theodore) dropped into the scene. He had reached the end of his string when he and Jimmie Sweeney, his college chum, succeeded in spending the last of a \$2,000 inheritance. Then the plot proceeded to grow. Theodore didn't know that Mildred's father was penniless, nor did the young woman know that Theodore was only a poor and distant relative of Mrs. Augustus Vanderpool. They elope, aided by Mildred's mother, who, in an effort to rehabilitate the family, sees nothing but the Vanderpool fortune

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before her. In a country hotel three days after the wedding, the true state of affairs becomes known to the newlyweds. It looks bad for the little romance, but Count Sebastien du Sac, an unsuccessful snitor for Mildred's hand, comes to the rescue and starts the couple on a firm financial footing by purchasing the auto which Mildred deprived her father when she eloped. Capital acting by Nan Campbell as Mildred, William Roselle as Theodore, Will Deming as Jimmie Sweeney, and Alfred de Ball as the German innkeeper marked the opening performance. * * * Franz Lehar's mastery of melody is again evidenced in the latest score from his fluent pen, heard here last week in the NEW AMSTERDAM Theatre, where his Maids of Athens was presented for the first time here. Musically, the new work is a close second to The Merry Widow. There is a haunting Viennese waltz, which sounds as alluring under Greek skies as its predecessor did in the cafes of Vienna. The second act opens with a brigands' chorus, which has an irresistible movement and stirs the pulses with its barbaric sweep. In lighter vein there are several catchy numbers that will be sung and whistled and danced for months to come. Nurse, Nurse, Nurse is another of these ever-recurring echoes of the "Floradora" sextet. The chances that open the third act are real sailor songs. They belong to the "jackies" who created them, but they help to make Lehar's brilliant score a bit more colorful. In the story of the opera, which concerns a prince who is also a brigand when his family are not looking, Victor Leon has a romantic plot, which is, however, less appealing than his book in The Merry Widow. The American who translated it for the stage has not always been happy in his humor, which is frequently of a limping, punning sort. Greece is a new field for light opera, and Henry W. Savage has neglected no opportunity in the picturesque settings which show a palace in Athens, a mountain glade near that classic city, and the decks of an American man-o'-war in Greek waters. As usual with this producer,

the music is actually sung. Elbert Fretwell, a new tenor, lent by the Century Opera Company, has an agreeable voice and a pleasant stage presence. He gave distinction to the role of an American naval captain. As the combination Prince and Brigand, Albert Pellaton's beautiful baritone voice was a pleasure. Leila Hughes and Cecil Cunningham completed the principal quartet of real singers. Light opera in this country would be a real joy if voices like these could be heard more frequently. George Marion's skill was apparent in the stage groupings. Maids of Athens will cheer up the most weary and disappointed lover of real light opera. * * * The cast for Lady Windermere's Fan, which Margaret Anglin will produce at the HUDSON Theatre on Monday, March 30, is now complete. The company includes Margery Maude, Arthur Byron, Sarah Cowell LeMoyne, Ruil Holt Boucicault, Sidney Greenstreet, Wallace Widdecombe, Lillian Thurgate, Norman Tharpe, Harry Barfoot, Florence Wollersen, Margery Card, and Pedro de Cordoba. The plan is now in active rehearsal under the direction of Miss Anglin and George Foster Platt. * * * Chas. Frohman, in accordance with Miss Adams' announcement in December will give matinee performances of Peter Pan four times each week commencing Easter Monday, April 13th. The Legend of Leonora will continue at the evening performance during the balance of Miss Adams' season at the EMPIRE, also matinees. The engagement will continue until May 1st. * * * Ho! you anti-suffragettes, if there are any of you left, you should have hied you quickly to the LYCEUM Theatre and viewed Margaret Anglin's production of The Taming of the Shrew—the most delightful production of the Shakespearian play which has ever been made in New York and from a farcical standpoint, one of the liveliest which has ever been made anywhere. Why on earth with a production of such charm and distinction up her sleeve, Miss Anglin should have elected to open her New York season in As You Like It is a mystery. Not the produc-

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ion alone, but her portrayal of Katherine is so delightful. It was a night of victory, too, for Livingston Platt, the scenic artist. Never have we seen a production of this old farce where the dignity and the picturesqueness of its environments have been depicted so realistically and yet with such grace. The banquet scene, with its delicate tints of blue in the background, was a Maxfield Parrish effect of rare beauty. The company, too, for the most part were also seen to far greater advantage. Sidney Greenstreet, who had been so dead as a touchstone, as Blondello, registered one of the hits. Fuller Mellish had small chance to distinguish himself in *As You Like It*, but he always counts in any Shakespearean production. Ruth Holt Boucicault was a charming Bianca and Pedro de Coroba was effective as Lucentio. But it was Eric Blind's Petrucio which caught the audience. We haven't had such a robust, lovable Petrucio as this in many, many seasons. There's the making of a matinee idol in the man. And he, like Miss Anglin, played the piece in such a spirit of pure, outright, no-mistake-about-it-at-all style of farce, that the Shrew furnished an evening of real art and fun, combined in novel and beautiful setting. Miss Anglin's Katherine bears watching well. It has great distinction in the final scene, when she reads the closing lines most beautifully, but throughout she enters into the levity of the role with enthusiasm. Her production is something quite extraordinary; a Shakespearean play which can make and did make a New York audience laugh heartily and spontaneously. The arrangement of the scenes was admirable—in fact, the whole production had an air of both distinction and novelty to it. But it stands as little less than a crime that Miss Anglin did not open her season here with this play. * * * It's an ill wind that blows no good; so when William Faversham and his excellent company of legitimate actors found that New York was so thoroughly engrossed with the tango that it could not stop to give serious consideration to Shakespeare at the LYRIC,

we got our chance to see Blanche Ring and her associate, Harry Connor, in *When Claudia Smiles*, by Anne Caldwell, a musical farce devised from the basic material contained in a play by Leo Ditrichstein. Of course in time we should have had the pleasure of seeing Miss Ring again, for no season of musical comedy in New York is complete without a little contribution each year from this popular singing comedienne. But it "Favy" hadn't quit his Shakespearean tour when he did, the Lyric would not have been available even for Miss Ring at this time. She has certainly more than filled the gap. It is entirely unnecessary to attempt to reveal the plot of *When Claudia Smiles*, suffice it to say that Claudia is on the stage. She has had a prosperous wine agent for a husband and is at the time the play opens in receipt of very substantial alimony. Several men follow in her trail in the hopes of winning her hand in marriage. But the happy ending is that she is re-united with her husband and presumably lives happily ever afterward. Harry Connor is a Chicago millionaire who hot-foots it after Claudia. His son-in-law is the nephew of Walker's rival. Another prospective son-in-law hires out as her "confidential chauffeur." Upon the whole, there are plenty of amusing situations. Little Anna Laughlin of Wizard of Oz fame, is one of Miss Rings' assistants in the musical portion of the play, and others who help to make fun are Bertha Mann, Nellie Fillmore, Mahlon Hamilton, John J. Scannell and Harry Hilliard. Amonged the songs that Miss Ring succeeded in "putting over" in good shape were *If They'd Only Move Old Ireland Over Here*, *Everybody Sometime Must Love Someone*, and *Why is the Ocean so Near the Shore?* The last song is certainly the quintessence of nonsense—just the kind of a song to inject vim into an audience that imagines it has hitherto heard about everything else under the sun. Miss Rings' company is under the capable management of Frederick McKay. * * * Frances Starr is now in the fourth month of her engagement in *The Secret*, by

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Henry Bernstein, as performed under the management of David Belasco at the BELASCO Theatre, and there seems to be no signs of abatement of the popularity of this ingenious problem play. The cast includes Basil Gill, Robert Warwick, Frank Reicher, Edwin R. Wolfe, Marguerite Leslie and Harriet Otis Dellenbaugh. In *The Secret* Miss Starr is cast for the very difficult part of that of a female Iago. The play might have been more appropriately named *The Mischief Maker*, with Miss Starr as the chief and only trouble brewer. But Mr. Bernstein has attempted to give a serious psychological study of that quality in the mind of some women—even wives—which hates to see anybody else entirely happy. In such a role, Miss Starr succeeds in keeping everybody on the edge of a matrimonial volcano, and by the time the last act is reached, her own husband has come to look upon her with that compassion which any strong-minded man must feel for the wife of his bosom who can't refrain from stirring up all possible strife even among those who should be nearest and dearest to her. Robert Warwick made, as usual, a very handsome man-about-town, and Marguerite Leslie made a repentant widow who had one other love affair which she was afraid to mention to her second husband when he proposed. Had she done so, it might have ended the play prematurely and then we should not have witnessed one of the strongest scenes Mr. Belasco has ever invented. *The Secret* is naturally not a play to which one would care to take children. It is essentially for minds sufficiently mature to appreciate the complexities of married life and of those jealousies that seem to abound in French martial circles. * * * The search for the elusive farce still continues. The managers looking for this rare theatre bird are tireless in their pursuit of it. Last week at the LONG-ACRE Theatre, H. H. Frazee made another effort in this popular direction and came out a big winner. *A Pair of Sixes* was the title of the new work. It was from just these cards in a poker hand that the story of the piece—an altogether farcical and strained hypothesis—had its starting point. Edward Peple was the author of the new play. Yet there was not complete assurance of success in that fact. He wrote *The Prince Chap* and then he wrote *The Spitfire*. He also wrote a classic, called *A Night Out*, about a cat. But that is only a short story. Just how much the presence of Mr. Peple was going to help in the farce hunt was therefore, at first, uncertain in view of his past performance in this field. Two partners disagreed as to the relative

importance each held in the conduct of a patent medicine business, and decided to sever their business connection. Since their partnership agreement provided no method by which they might end their relations, their lawyer suggested the strangely inexpensive method of dealing poker hands to see which of the partners was to have the control of the business, as well as the direction of the other partner. A pair of sixes brought the supremacy to one partner. To show how deeply into the spirit of farce the author penetrated, it is necessary only to understand that the winning partner was to have the service of the other as his butler—under an ironclad agreement, moreover, by which not a word of explanation could be made nor an order violated without the payment of so many heavy fines that the loser would be bankrupt. Hale Hamilton, a delightfully spontaneous and exuberant actor of farce, was the cocksure partner who lost the bet. Mr. Peple's first act, showing the squabbles of the partners, and the temporary solution of their difficulties, was amusing and vivacious throughout. Mr. Hamilton here, as in the second act, where he was the humiliated butler in uniform, added an infectious gayety to the scenes which helped them immensely. They would have been amusing under any conditions, for Mr. Peple had devised them so well that the play possessed an expertness rare in these days. The effect of this quality was readily observable in the audience's manifestations of genuine amusement throughout the play. Once in his servile position, there was inevitable embarrassments to befall the unlucky partner. A housemaid, engaged because she was homely, pursued him with her attentions, and these clever scenes were enacted with grotesque humor by Maude Eburne, who was artistic enough not to exaggerate her share in the performance. His sweetheart, vivaciously and attractively played by Ann Murdoch, was invited to witness his humiliation, but adroitly pointed out—in his devotion to his partner's wife—an earlier way out of it. Mr. Peple's little farce lacked none of the qualities necessary to make it an admirable specimen of its class. So Mr. Frazee may congratulate himself on finding a most successful play of the kind he was seeking. George Parsons as the partner who thought he had triumphed, Fritz Williams, as finished and authoritative as ever, and Ivy Troutman as the wife who had always secretly sympathized with the unlucky partner, were some of the other actors in the excellent cast that added to the delight of the first audience to witness *A Pair of Sixes*.

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Music and Drama
CHAS. H. FARRELL, Editor

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D. Clayton Smith

Among the younger generation of Western actors, is D. Clayton Smith, a good-looking, intelligent and talented actor, who has been playing around the Coast for several years past, being found capable in a variety of parts. In fact, his five feet eleven inches is chuck full of ability.

Cluxton Gets Answer From Pantages

Last week General Booking Agent Cluxton, of the Pantages Circuit, was told that Alex Pantages was going to sell out to the Marcus Loew people, so he wired his boss to find out. And as quickly as the telegraph could answer, came the reply: "I am not in the market to sell; I am buying. I do not know if Mr. Loew made such a statement or not. However, I do not want the impression to go out that I am in the market to sell, for I am not. My theatrical holdings are not for sale. I am extending my circuit and I am always open for a good theatrical investment."

Nick Turner Secures Lease on Chico Theatre

CHICO, March 30.—Nicholas O. Turner, local theatrical magnate, signed a lease today taking over the management of the Majestic Theatre of this city for a term of years. Turner announced today that \$2,000 would be expended in remodeling the interior of the playhouse owned by the Elk's Hall Association. Turner's bid was higher than any of the other bids received, but the fact that he was a local man and on the spot to look after his interests and the interests of the house was a great factor in awarding the lease to him. Chico is to be congratulated upon Turner having secured the house. He is a good manager, a hustler and popular with show people. Good luck to you, Nick.

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CHARLES H. FARRELL,
1095 Market St., San Francisco.
Sworn to and subscribed before me this
second day of March, 1914,
J. D. BROWN,

Notary Public for the State of
California, residing at San Francisco.
(My commission expires April 5, 1914.)
[SEAL.]

Wrong on Relationship

In our article last week, there was a slight misprint in stating that young "Tom" Maguire was a son of the well-known "Tom," the elder. It should have read, the son of J. T. Maguire and a nephew of the famous Tom Maguire.

Dell Harris vs. Warren Fabian Alias Joe Fabian

For insulting Dell Harris' wife, Dell administered to Warren Fabian, an actor at the Liberty Theatre on Broadway, a chastisement last week. Fabian was arrested sometime ago for assaulting Joe Rose and was fined twenty dollars in the police court. He assaulted a chorus girl, Mae Albright, in Texas and got into trouble for that.

Father of Vaudeville is Dead

PALM BEACH, Fla., March 27.—B. F. Keith of Brookline, Mass., the vaudeville magnate, dropped dead of heart failure at his hotel here at midnight. He was 67 years of age and apparently had been in the best of health. Mrs. Keith and Paul Keith, a son, were with him here. Mr. Keith was married to Miss Ethel Bird Chase in Washington, D. C., on October 29 last. By his will Mr. Keith left his large estate to his son Paul, having previously settled a large amount on his young wife.

Savoy Theatre Plans New Policy

The Savoy Theatre, which for the last seven months has been under the management of E. Fleet Bostwick, who took over the sub-lease from Kutner and Graves after the melancholy short life of the Oriental Theatre Stock, reverted to the original lessee, William McKenzie, last Wednesday. Mr. McKenzie will in a week or two announce the new policy of the Savoy, and it may be there will be a new stock in town.

Charley Thall a Benedick

Charley Thall, born and raised here and well known in the East as a first-class theatrical man, surprised his many friends by marrying at San Rafael recently. The bride was Miss Betty Stout, for years a popular Examiner employee. Congratulations.

Personal Mention

MARIE JANSEN, well known in comic-opera circles over a quarter of a century ago, died at Milford, Mass., March 20, at the age of 65. Miss Jansen was known in private life as Hattie Johnson.

AL. G. BARNES, circus magnate, filed suit March 27, in Portland, Ore., for divorce from his wife, Dolly A. Barnes, alleging among other things that she had spent \$18,000 belonging to the circus which he had entrusted to her care. In the complaint Barnes says his real name is Al. G. Stonehouse and that Barnes is his show name merely. Mrs. Barnes, he alleges, has persecuted him in various ways and has treated him cruelly.

Max Steinle Re-Discovered

It isn't often that Seattle people get the chance to applaud a hope-to-die

native son on any of the local stages, but they have that chance just now at the Tivoli, where Max Steinle is handling German comedy roles. Max was born here at a time when Mount Rainier wasn't more than half as tall as it is now. Thirty-four years ago, as a little barefoot boy, when Seattle was a town of about 3000 inhabitants, Max used to toil up and down the Madison Street hill, directly past the spot where he is now employed as an actor. In those days Max used to carry eggs and butter from his father's farm in the outskirts down to the old grocery store at West and Madison streets, now Western Avenue, and trade them for supplies, which he would lug back to the farm. It was nine years after this time that the cable line opened, and Max says that the walking in 1880 was excellent. Since he has come back to town with the Tivoli forces, Max has found a number of his boyhood friends, and he will drop even his art to discuss bygone days with them, when the Denny cow was a Second Avenue landmark and Mill Street was the center of town. Max saw those three men hanged in front of Henry L. Yesler's old home in the eighties, went through the Chinese riots, remembers well the day when Fred Struve got 100 in botany at the old university, and still maintains that the Eliza Anderson and North Pacific

are models of up-to-date marine architecture.—J. Willis Sayre in Seattle P. I.

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Second and Last Week Begins Monday, April 6—First American Tour of the

Stratford-Upon-Avon Players

Monday night, *Romeo and Juliet*; Tuesday night, *King Henry the Fourth*; Wednesday matinee, *King Henry the Fifth*; Wednesday night, *The Merry Wives of Windsor*; Thursday night, *The Merchant of Venice*; Friday night, *Much Ado About Nothing*; Saturday matinee, *Twelfth Night*; Saturday night, *King Richard the Third*.

Evenings and Saturday Matinees, 25c to \$2
Wednesday Matinees, 25c to \$1.50
Sunday night, April 12, *Chauncey Olcott* in *Shameen Dhu*

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The House of Bondage

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Rock and Fulton

in

The Echo

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Columbia Theatre

The coming of the Stratford-Up-on-Avon Players to San Francisco is a dramatic event of more than ordinary importance, not only from the eminent position occupied by the company in the dramatic world, but also that, from their following so soon after the various unusually fine Shakespearean productions of worth which we have lately been favored—such as those of Margaret Anglin, William Faversham, Mantell and E. H. Sothern—we may arrive at a standard of comparison and an intelligent understanding of what to demand in the way of Shakespearean interpretation. Heralded as the foremost Shakespearean repertory company in England, they easily live up to their reputation. The company is a truly remarkable one, including among its members a collection of artists of almost an equal degree of excellence, thoroughly trained in the mechanics of their art, speaking "purest English undefiled" in beautifully modulated voices which carry each word to all parts of the house, interpreting the wonderful lines with an intelligent sympathy born of thoughtful study and experience, and each individual actor skilfully subordinating his particular role to enriching the central idea and achieving thereby a unity that is almost flawless. The costuming and stage setting show the same artistic supervision in the working-out of the minutest detail, with the result that the whole performance is a succession of wonderfully effective stage pictures. The players bring a most varied repertoire, not the least interesting of which are several of the old chronicle plays so seldom seen as to be almost unknown. Richard II is on these, and under their magic touch it becomes thrillingly alive and full of absorbing interest, boasting the fine plot which is the basis of all Shakespeare's plays. Richard II has to do with the dramatic Lancastrian period, and follows closely the facts of that history, giving a masterly introduction to the confused relations of men and events in the times of the Wars of the Roses. Shakespeare has only slightly altered the main course of events and has relied on the real people of the period for the essential interest of the play. It is a detailed study of the feeble, vacillating character of Richard, whose obstinate insistence upon his "divine right" of legitimacy, added to his persistent indulgence of his own desires and his avoidance of obligation toward his kingly duty, made him fall an easy victim to the craftier, though more statesmanlike Bolingbroke. E. R. Benson gives a very illuminating picture of the handsome, attractive, poetic Richard, who failed largely because circumstances had thrust him into a position he was incapable of filling. The forceful Bolingbroke—majestic in spite of his intriguing—is finely played by Murray Carrington, his scenes with Rupert L. Conrick as the Duke of Norfolk, bringing the characters of the two enemies into brilliant contrast. John of Gaunt, the knightly father of Bolingbroke, is simple and sincere in F. Randle Ayrton's hands, and Charles Warburton makes a most convincing

Northumberland. While the intensely magnetic personality of William Calvert is too dominant for the well-meaning, though ineffectual, Duke of York, investing him with a kingly dignity which history hardly justifies, it is nevertheless a wonderfully shaded piece of acting, and Frank Cochrane makes an equally fine Bishop of Carlisle. Ethel McDowall is stately and imposing as Richard's Queen, making the most of her farewell to her husband and her interview with the gardener, whom Henry Caine plays with a fine sense of proportion. All the other characters are excellently rendered, and the performance will long be remembered as one of the most thoroughly satisfying that it has been my good fortune to see.

Cort Theatre

This is the last week of Within the Law, the most prosperous of the native brand of plays that has claimed attention in recent years. Lent has cut into the receipts of this return engagement some, but there can be no complaint considering that the first engagement, only a few weeks ago, amounted to something in the neighborhood of \$36,000. Evelyn Nesbit Thaw will follow Sunday for a week. Then Al Jolson in The Honeymoon Express.

Alcazar Theatre

Herbert Kelcey and Effie Shannon, with the Alcazar Players, are presenting the charming Alice-Sit-by-the-Fire, a play in three acts by J. M. Barrie. The play deals with the love of a mother for her daughter and vice versa. Miss Shannon, as the mother, Alice, scored heavily, and was entirely delightful, handling the part with a delicacy that left nothing to be desired. Mr. Kelcey, as the quick-tempered Colonel Gray, was very clever, giving the necessary contrast to Alice, and making the two characters altogether lovable. The pathetically egotistical Stephen Rollo, played by Howard C. Hickman, stood out very clearly. Marie Connelly, a pretty and pleasing ingenue, new to Alcazar audiences, scored a decided success in the role of Amy, the romantic fifteen-year-old daughter. Charles Compton, as her brother, Cosmo; and Louise Brownell, as her friend, Leonora Dunbar, were leading factors in the success of the play. Next week, the final one of Kelcey and Shannon, will be devoted to The Idler.

Gaiety Theatre

The House of Bondage, which opened for a two-weeks' run in the Gaiety Theatre last Sunday, is a film drama adapted from the book of the same name, and has attracted large audiences. The story of the adventures of a girl in the temptations of city life is told in the silent drama with force. Unlike the book, the picture story has a "happy" ending. The pictures are being presented during the period occupied by William Rock in rehearsing The Candy Shop company in a new musical revue, The Echo.

Correspondence

SEATTLE, April 1.—The event of the local theatrical season is the appearance of the Chicago Grand Opera Co. at the ORPHEUM. The engagement is for three nights and matinee. Cavalliera Rusticana, with Zippilli, Hegl, Giorgini and Federici; and Il Pagliacci, with Titta Ruffo and Jane Osborne-Hannah, was the opening bill. Interest centered in Ruffo. He was in magnificent voice, and his rendition of the prologue brought the immense audience to its feet. Campini personally conducted. Tonight Lohengrin is the bill, in which Rosa Raisa, Claussen, Whitehill and Marat appear. Wednesday afternoon Carolina White will be seen in Aida, and at the evening performance Mary Garden in Tosca. The company was several hours late in arriving from the south, and the curtain did not go up until after nine o'clock. Maeterlinck's Blue Bird is again delighting large audiences at the MOORE. The production is marked by the same perfect presentation given us last season. Peg o' My Heart is underlined, week of 5th. Motion pictures of the Inside of the White Slave Traffic are being shown at the METROPOLITAN. An immense crowd was kept waiting for the opening Sunday, while a private exhibition was given the chief and inspector of police, and the board of motion picture censors. After some discussion it was decided to allow the picture to be presented, but persons under 18 years to be excluded. The engagement runs until next Sunday, and judging from the crowds turned away on the opening night, capacity houses will prevail. Henrietta Crosman comes April 13. The current bill at the ORPHEUM features Alice Eis and Bert French in The Dance of Fortune, who display ability, but the act is somber, and failed to arouse enthusiasm. Harry Gilfoil scores with his songs and impersonations. Ruth Royce displays a pleasing personality. Hilda Thomas and Lou Hall, in The Substitute; Eddie Weber, Jack Ward, dancing; Kartelli on the slack wire, and the Randall, rifle and pistol experts, make up the balance of the bill. The company, which was taken to Victoria for two nights, 30-31, during the grand opera engagement, returns the 2nd for the balance of the week. The Bailey-Mitchell players offer Mary Jane's Pa at the SEATTLE, and give their usual finished performance. The EMPRESS headlines in Old New York, a clever comedy seen at the Orpheum last year. Mlle. Cecille, Frank Eldred and Fred Carr, in a many sided act, containing singing, acrobatic dancing and comedy, all well done. The Three Ushers crowd the featured numbers for popularity. Doisch and Russell, and Harry Rose are others. PANTAGES current bill is of a high order of excellence, and includes Alisky's Greater Hawaiians, Creole Mystery Act, Larry Comer and Grace Sloane, Danny Simmons, Togo and Geneva, a tight-wire act, and the Dalberts, pantomimists and dancers. The Keating & Flood Co. have a strong bill in the Oriental extravaganza, A Chinese Festival. Alexander Pantages announced early this week that he had completed arrangements for a new theatre at Great Falls, to play the Pantages acts, to open about June 1. The new house will play the Pantages acts five days

a week, breaking the jump between Calgary, Alta and Spokane, Wash. There are no local announcements relative to the Considine-Loew transaction recently consummated at Kansas City. Mr. Considine is expected to reach Seattle Thursday of this week.

G. D. HOOD.

"All Play and No Work Makes E'en a Toiler Shirk"

The reverse proves the rule to all play and no work, etc. Evelyn Nesbit Thaw, the much-talked-of woman, who comes to the Cort on Sunday night, April 5, for one week, in her new vehicle, Mariette, knows no dull hours, or at least did not, while, during the four weeks she and her surrounding company had been rehearsing for their present offering. During the four weeks that rehearsals were going on, Mrs. Thaw had been playing out her extended engagement at Hammerstein's Victoria Theatre, New York. Billed for a brief appearance at the 42nd Street house, Mrs. Thaw, twice a day offered her own particular conception. At 3:30 each afternoon and 9:30 every night, Evelyn Nesbit would play to the big audiences at Hammerstein's and directly after a plunge and a change of attire she would motor to her rehearsal hall and there take up the strenuous pastime of going through dozens of intricate evolutions, known as stage business. Mrs. Thaw is surrounded by a large company and the daily rehearsals required hours of toil. The chorus and other members of the Thaw organization, of course, continued to work while Mrs. Thaw was at her nightly showing, but her absence delayed and extended the rehearsals into the morning hours. Emile Agoust, the brilliant French director who staged the Thaw show, estimates that Evelyn walks 13 miles during the rehearsal each day.

Personal Mention

AL. SHEAN has replaced Joe Kane with The Girl Behind the Counter.

W. W. CRAIG is putting out a first-class repertoire company to play the State.

WALTER ANTHONY has gone ahead of The Echo, the Gaiety show, which will play a few interior dates before it opens here on the 12th.

GEORGE MCSWEGAN, the popular assistant treasurer of the Gaiety Theatre, is mourning the loss of his mother, who died suddenly last week.

BILLY QUIN, for two years Dick Wilbur's leading man, has joined the Harry Bernard Musical Comedy Co., to play leads. Billy is a popular actor and a fine fellow.

THE DOICE FAR NIENTE CLUB, which on every Thursday night entertains at the Cliff House in honor of some celebrity, had as its guest of honor this week Olga Nethersole, who is appearing at the Orpheum. About eighty guests were in attendance. Mrs. Douglas Crane gave her interpretation of Salome as a feature of the evening. Mrs. Waswick, of Mexico City, who has also entertained local society recently with her dances, appeared in a Mexican dance, which in the country to the southward takes the place of the tango here. Last week the Dolse Far Niente Club entertained Mary Garden.

Stratford-Upon-Avon Players Win Artistic Triumph at Columbia Theatre

Not since the Henry Irving productions at the Grand Opera House some years ago has San Francisco displayed such an interest in Shakespeare's comedies and tragedies as is evidenced in the case of the Stratford-Upon-Avon Players now at the Columbia Theatre. Their opening performance showed their true metal as players of comedy of the most slap-stick order, and this was followed in turn by historical tragedies and comedies of the higher type. In every case have the players won an artistic and gratifying triumph, gratifying because they have come a long way to secure commendation. The second and final week of the engagement will commence with next Monday night's production of *Romeo and Juliet*. The repertoire for the second week calls for a complete change of performance every night and at the matinees on Wednesday and Saturday. The arrangement for the week is as follows: Monday night, *Romeo and Juliet*; Tuesday night, *King Henry the Fourth*; Wednesday matinee, *King Henry the Fifth*; Wednesday night, *The Merry Wives of Windsor*; Thursday night, *The Merchant of Venice*; Friday night, *Much Ado About Nothing*; Saturday matinee, *Twelfth Night*; Saturday night, *King Richard the Third*. Chauncey Olcott comes to the Columbia Theatre on Sunday night, April 12, with his latest success, *Shameen Dhu*, which has been produced under the direction of Henry Miller. It is a romantic drama from the pen of Rida Johnson Young. Mr. Olcott's company will arrive here direct from New York this week.

Cort Theatre

Next Sunday night Evelyn Nesbitt Thaw makes her debut before San Francisco theatregoers in the musical, dancing, divertissement, *Mariette*. Mrs. Thaw is here for one week, but will play matinees daily, starting Monday, throughout the engagement. In her dancing selections she is assisted by Jack Clifford, a California boy, who is credited with being the young man who introduced the turkey trot and kindred dances from the Barbary Coast to the social world. Two other popular Californians in her company are Willie Weston and Mike Bernard, dispensers of ragtime. The Courtney Sisters, the Arnaud Brothers, Peppino and Foucher, well known players, are also members of the organization. In *Mariette*, Mrs. Thaw is said to be at her best. The story of the play has to do with the gay art student life in the Latin Quarter of Paris, and Mrs. Thaw plays the principal feminine role, that of Little Marie, an artist's model. Mrs. Thaw will also appear in her exhibition of modern ballroom dancing, in which she is assisted by Mr. Clifford.

Gaiety Theatre

The most fearless presentation of the social problem that has ever been given to the public, *The House of Bondage*, will be seen for the last times next week, ending its en-

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agement at the Gaiety Saturday night, April 11th. On Easter Sunday night, April 12th, the Gaiety will resume its merry mission of providing musical comedy entertainment with a superb production of the Broadway revue success, *The Echo*. For two weeks, William Rock has been rehearsing the members of the famous Candy Shop Company in this masterpiece of light entertainment, and with his partner, Maude Fulton, will repeat the success of *The Candy Shop*, or as many believe who have watched the preparations for the piece, eclipse the hit which, that first of Gaiety successes achieved. Associated with Rock and Fulton in the forthcoming presentation of the Gaiety will be Will Philbrick, Mary Ambrose, Oscar Ragland, Kitty Doner, Frances White and others. As heretofore with Gaiety Theatre productions, no expense has been spared in mounting the piece elaborately and in costuming the beauties of the chorus like the daughters of millionaires. The "pony" ballet will be a feature of the productions and Rock and Fulton will be seen in a number of new and surprising specialties.

Alcazar Theatre

Herbert Kelcey and Effie Shannon will bring their engagement to a close next week in a splendid revival of C. Haddon Chamber's New York Lyceum Theatre success, *The Idler*, in which they will be seen in their original roles. Mr. Chambers, the author of the play, is now on his way for a visit in San Francisco, and will be present at one of the performances of his play as a guest of the management of the Alcazar. The story of *The Idler* is an extremely interesting and dramatic one. It has an English setting, but a decidedly American atmosphere. Mr. Kelcey will play the role of Mark Cross and Miss Shannon will again be seen in her charming portrayal of Lady Harding. The supporting company, made up of the cream of the Alcazar Players, will be an excellent one and the production will be up to the high-water mark of perfection long ago established at the Alcazar. Following the Kelcey-Shannon engagement at the Alcazar, will come Willard Mack and Marjorie Rambeau, who will make their first appearance at the popular O'Farrell Street playhouse in San Francisco (except for their sensational triumph at the Orpheum in Mack's one-act thriller, *Kick In*). The opening date set for this interesting duo is Easter Monday night, April 13th, and the play will be *Kindling*, the powerful play by Charles Kenyon.

The Orpheum

Next week will be the last of Olga Nethersole in her impersonation of Fanny Le Grand in the third act of *Sapho*. A great new bill

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will also be presented. Johnny and Emma Ray will appear in *On the Rio Grande*, a farce with music, which has to do with an incident in military camp life in which plot and story are not enlisted. A particularly thrilling and interesting performance will be given by Bryand Cherbert's *Marvelous Manchurians*. The muscular development of these Chinamen is extraordinary, and they are fine specimens of physical manhood. They are general all round athletes, who perform many astounding acrobatic feats and much wonderful juggling. Clara Inge, who has successfully alternated between musical comedy and vaudeville, will amuse with an eccentric monologue. H. M. Zazell and Company, who have just returned from a six-years' tour of Europe, will appear in a comic sketch, *An Elopement*. Henry Catalano and Jack Denny, two capital entertainers, call their act *A Lively Ragtime Diversion*. Julia Nash and Company will appear in Zellah Covington's comedietta, *Her First Case*, and Herman Timberg will close his engagement with this program. A special feature will be Mr. and Mrs. Vernon Castle, exponents of society dances, in motion pictures.

Personal Mention

ORTA PORTER, an Oakland girl and the stepdaughter of Manager Guy Smith of the Broadway Theatre of that city, demonstrated her abilities as an actress this week at Ye Liberty Playhouse by playing the difficult role of Ruth Lake in *The Deep Purple*, with great artistry. Miss Porter is rapidly becoming one of the most talented young actresses in the bay cities. A year ago she joined the Bishop players as an extra girl. Her ability was instantly recognized and she became a regular member of the company. Miss Porter is a young woman of charming personality and most attractive in appearance.

MARY GARDEN, who is now appearing here with the Chicago Grand Opera Company, was the principal in a pretty ceremony on the Exposition grounds last Saturday in celebration of California's first Orange Day, inaugurated by the citrus fruit growers of the State. The ceremonies took place at 2:30 in the afternoon in the plaza of the concessions district, when Miss Garden planted a grown orange

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tree in full bearing. Hollis J. Cooley, chief of special events, had charge of the program.

By all the good omens of Italian lore, little Julia Luisa Sesanna has begun life under auspicious circumstances. She has been christened by a great singer. Her godmother is Mme. Luisa Tetrassini. Julia Luisa Sesanna is the five-days-old daughter of Mr. and Mrs. Oreste Sesanna. Oreste is a waiter at the Fairmont Hotel, and during the last two visits of Mme. Tetrassini he has attended her table in the main dining salon. The other day the singer was informed that the waiter had honored her in naming his daughter. She sent him word that she would like to do the full part of godmother and have the christening ceremony performed in her apartment at the Fairmont. Oreste tremblingly placed the tiny mite in the singer's arms, and a priest, whom the diva had summoned, pronounced the name of another Luisa.

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Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Harold Lockwood is very enthusiastic regarding his work and thinks the Famous Players the greatest combination in the photo play world. During the recent spell of bad weather he has had time to get some very artistic portraits taken and to gladden the hearts of the sailors and haberdashers who delight in outfitting this handsome young actor. Harold Lockwood is one of the very few actors who has not the automobile bug, he has made some judicious investments and prefers walking anyhow. He is wise in his generation. * * * Some time back, Adele Lane of Seligs had a picture taken by Witzel of Los Angeles as a nun, with particularly beautiful lighting effects. A member of one of the biggest art firms in the West saw it and made a flattering offer to make use of it, which Miss Lane accepted, and her royalties are likely to be quite substantial according to the manager of the concern, who has had plenty of experience along these lines. * * * The third of the Lucille Love, Girl of Mystery stories is well on the way, and Francis Ford as the International Spy, and Grace Cunard as Lucille are pursuing their adventurous way. They are at present in the South Sea Islands, where Lucille is burnt out of a cabin, and faced by a boa-constrictor and later by a leopard. There is a big parade in this number in which a large number of animals take part and Francis Ford took some sensational shipwreck scenes. * * * Think of this, all ye who shiver in the East. Last Sunday, Edna Maison took two automobile loads of children down to the beach, where they bathed and ate all they could hold. Edna is always doing nice things like this and the children adore her. * * * Burton King tells of an amusing experience during the taking of The Heart of Jim Carlton. Many of the scenes were taken in the mountains and in one of them Leo Pierson had this line, "Oh for a little drink of water!" An old lady living in a cabin close by heard him and came running up with a pitcher of water and Burton King stopped any of the company from telling the kindly old soul that Leo was acting, as he did not wish her feelings hurt. Mr. King is preparing for a big production, The Man Who Might Have Been, by Hetty Gray Baker. * * * Alexandra Phillips Fahrney, who writes many photo plays with her name attached to them and many which are never even credited to her, is a prolific worker. She never has to submit stories, for she has a number of orders always at hand. She is equally good at Western, dramatic or comedy photo plays. She is a very interesting lady. * * * Francis Ford is getting some remarkable "adventures" out of the Lucille Love, Girl of Mystery series, and the whole company is keyed up to high pitch. The second accident of the series happened recently, and was one which might have retarded the whole series, for Grace Cunard, the Lucille, fell off

an elephant at the ranch and severely twisted her ankle. The elephant started off before Miss Cunard was securely seated. Mr. Ford says he is still anxious regarding the whereabouts of his heart, the last he knew of it, it was in his mouth! * * * Lucius J. Henderson, for so long associated with Than-houser and the Majestic, has accepted the position of managing director to the California Motion Picture Corporation, situated near San Francisco. This corporation is outlining some big things. * * * Russell Bassett, the fine old actor who has been with the Universal for so long, has severed his connections with them and joined the Famous Players. * * * Henry Otto resumes his producing for the Balboa Company after a short holiday. Mr. Otto is the secretary and treasurer of the Photoplayers' Club. * * * George Cooper, late of the Vitagraph, has joined Allan Dwan's company at the Universal. * * * Dave Kirkland is to produce comedies at the Universal. Bess Meredyth will play the leads. Mr. Kirkland is an "old hand," both at acting and directing, and he has a very clever young lady with him. * * * Last Saturday, Edwin August gave a housewarming at his charming bungalow, which is situated near the hills of Hollywood. Over a hundred of the leading lights of the motion picture profession attended and music and dancing were the order of the night. Eugene Ormonde, the well-known legitimate actor, who joined Mr. August's company, met many old friends and had an insight of the "quality" of the Coast screen performers. * * * The Kennedy Features have passed into the hands of the Loftus Feature Film Company, of which millionaire Loftus is the head and Arthur Maude general manager. Constance Crawley and Mr. Maude will be featured as before. * * * Pauline Bush is to be featured in an especially interesting story by Allan Dwan. It is some time since Miss Bush has been seen in a purely Western play, and she looks forward to an occasional return to the parts which served to bring her to the notice of a discerning public. My! what strides this young woman has made. Allan Dwan takes his whole company to the Mohava Desert to get new and correct atmosphere. * * * Frank Montgomery does not have to fake papoose. There is another addition to Monty's Indian family, for Chief Phillip's squaw has just presented her brave with a tiny addition, who travels on her back in the most approved manner. This is Phillip's third kiddie, and the little squaw looks but a child herself. * * * Bess Meredyth is having great success with her scenarios. She sold one two-reeler to Allan Dwan and the three-reeler, The Mystery of Wickham Hall, all in one week. Not so bad? Miss Meredyth has just taken a long time lease upon a residence in the foothills. She is moving her kennels there and has lots of room. Some busy lady. * * * Pretty Pauline Bush owns to pos-

sessing "versatile hair." She can do anything she wants with it. She recently played a crazy woman, and with the aid of a little water, it stuck out in the most approved manner. She will impersonate the child Christ very soon and her hair will hang straight and soft, just right. Pauline Bush is justly proud of her hair. * * * Wilfred Lucas is producing The Severed Hand, a strong two-reel drama from the pen of Bess Meredyth, with scenes laid around Washington, D. C. and other diplomatic centers. It may be classed as a Black Hand story. Cleo Madison has a great part in Nan Dawson, and her career runs from the slums to society. It is full of excitement and good acting opportunities.

Cleo Madison was attacked and badly beaten by a burglar Monday night of last week. Miss Madison lives in a bungalow near the Universal studios, and had just put the light out when she heard the door open. Cleo opened her bedroom door and saw a man ransacking her desk, and ran to the telephone, when the burglar snatched it from her hand and tore the telephone and box from the wall. Miss Madison grappled with him. The burglar beat Miss Madison savagely and blackened her eyes, inflicted flesh wounds on her shoulders, and finally threw her into the bedroom. He has not been captured.

Dates Ahead

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

FOLEY & BURKE CARNIVAL CO.—Modesto, April 6-11; Merced, 13-18; Bakersfield, 21-26; Stockton, 29-May 2.

JULIAN ELTINGE CO. in The Crinoline Girl (A. H. Woods, mgr.) New York City, March 16, indefinite.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. Brady)—Milwaukee, April 13-18.

MRS. DOUGLAS CRANE (mgt. of Frederic Belasco) — Hollister, April 13; Monterey, 14; San Jose, 15-16; Stockton, 17; Sacramento 18; Oakland, 19, week; Los Angeles, 27, week.

PEG O' MY HEART, played by Peggie O'Neil (Oliver Morosco, mgr.)—Seattle, April 5, week; Portland, 12, week; Astoria, 19; Salem, 20; Eugene, 21; Medford, 22; Chico,

24; Marysville, 25; San Francisco, beginning April 26.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

SEPTEMBER MORN (Rowland & Clifford)—Sioux City, April 4-5; Ft. Dodge, 6; Iowa Falls, 7; Boone, 8; Perry, 9; Omaha, 10-11; Des Moines, 12-13; Grinnell, 14; Iowa City, 15.

SEPTEMBER MORN, with Dave Lewis, Minerva Coverdale and Frances Kennedy (Harry Earle, mgr.; Dave Seymour, agt.)—Chicago, indefinite.

SMASHING THE VICE TRUST PICTURES (Chas. Thall ahead)—Sacramento, April 3-5; Stockton, 6-8; Auburn, 9; Reno, 11-13.

SMASHING THE VICE TRUST PICTURES (W. H. Fullwood ahead)—Denver, April 5 and week.

THE DIVORCE QUESTION (Rowland & Clifford, props.; Fred Douglas, mgr.)—Open, April 6-11; Chicago, 13-27.

THE HOLY CITY (Grace Johnson)—Estevan, April 4; Swift Current, 6-7; Gull Lake, 8; Maple Creek, 9; Medicine Hat, 10-11; Tabor, 13; Cardston, 14; Magrath, 15; Raymond, 16; Lethbridge, 17-18; Calgary, 20-22; Edmonton, 23-25; Camrose, 27; Wetaskewin, 28; Coronation, 29; Castoe, 30; Stettler, May 1; Lacombe, 2; Red Deer, 4; Olds, 5; Innisfail, 6; Gleichen, 7; High River, 8; Claresholm, 9.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

THOMAS ELMORE LUCEY—St. Helen, April 4; Arlington, 6; Hermiston, 7; Milton, 8; Walla Walla, 9; Prescott, 10; Pomeroy, 11.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

Kitty Gordon will begin the third week of her engagement at the Cort Theatre, Boston, on Monday night in Oliver Morosco's comedy of music, Pretty Mrs. Smith. This attraction has caught on nicely in the New England metropolis and gives every indication of remaining well into the summer months. The cast includes Sidney Grant, Charlotte Greenwood, Thomas Conkey, Edward Martindel and Roy Atwell.

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Vaudeville

The Orpheum

Olga Nethersole, in her much discussed third act from Sapho, is the headline attraction on this week's bill, although she is not by any means the most popular contribution. In fact betting is even whether Herman Timberg, late comedian of School Days and now doing a "single," is not a dangerous rival for first honors, with The Three Varsity Fellows—Burns, Kilmer and Grady—running him a close second, which, perhaps, is to be accounted for by the fact that laughter is always more popular than tears. Be that as it may, the audience pays Miss Nethersole the sincere and well-deserved tribute of sitting in wrapt attention during the forty minutes or so that is given over to her intense emotional drama, and while the applause that greets its close may not be so clamorous as in the two aforementioned cases, it is none the less spontaneous and hearty. She has an adequate support in A. E. Winnington Barnes, as Jean, Constance Raymond as Francine, and Alfred Donahoe, whose Uncle Cesaire is an unusually artistic study of the treacherous old man. Herman Timberg is a Hebrew comedian. With a hand-me-down costume, a few Hebrew songs, some really good violin playing and nimble acrobatic dancing, he captures the house with no apparent effort. As The Three Varsity Fellows, Burns, Kilmer and Grady contrive to look like the real thing, to dance some conventional steps in a very attractive manner, and to sing some catchy songs with good voices, that blend very harmoniously, finishing up with an original and highly diverting imitation of a deaf and dumb college yell, which is one of the hits of the program. Scattered Dreams, with Dale Winter and May Field as two chorus ladies in the act of getting out of bed, falls short of being as startling as it threatens, in spite of the unconventionality of the undress uniform in which the ladies prance and sing. Another singing number is the demi-tasse prima donna—whatever that may be—Helen Ruggles. The bicycle act of Mosher, Hayes and Mosher has several interesting novelties, and the two hold-overs, the Jumping Hartleys and Paul Armstrong's playlet, To Save One Girl, with the world's news in motion views, finishes a very good bill.

The Pantages

The show at Pantages this week is the best they have had in a long time. It is decidedly musical in character, every act containing singing and dancing, and generally both, with the exception of the Riding Duttons, who close the bill in their unusually good Equestrian Act Beautiful. Clara Stevens & Co. give some graceful and varied dancing numbers. The Eula Lee Quartet, consisting of four charming young ladies, render several pleasing vocal selections. Duncan and Holt, black-face comedians, are very funny, and in addition to possessing good voices, are clever eccentric dancers. The Priestess of Kama, which has played here before, contains many pleasing dancing and vocal numbers and is effectively staged. Cecelia Rhoda and George Crampton intro-

duce an operatic playlet, entitled Between the Reels, which enables them to show up their good voices to advantage. Patsy Doyle, the big sad man, had several women in the audience almost in hysterics over his jokes, which he delivered in a sort of monotone, never changing his expression or position. This unusual bill contains more performers who can really sing and dance than any other ever presented at this theatre.

The Empress

No one seeing the Empress program this week could possibly be dissatisfied, for a bill with a wider scope of so different acts has not been seen at this house for some time. First and foremost is the juggling Kara, an act to be seen more than once to be enjoyed. Amusing to old and young is the Staine's Comedy Circus. The antics that three men go through to try and ride the mule have kept the audience roaring the week long. A novelty violin act introduced "Mike" Newman, the popular Empress leader, to the public. His artistic playing with Miss DeWolf was a delight to music lovers. In rapid succession Edith Clifford did some good character impersonations, while Mack and Atkinson had some bright, snappy dialogue with good numbers. Kiernan, Walter and Kiernan, in their travesty on Macbeth, were funny to the extreme. Bobby Zeno and "Little" Eva Mandell "with the accent on the little," showed their versatility in a marked manner. Miss Mandell's original Nobody Loves a Fat Girl was one of the best things on the bill—and when she tangoed, oh! oh! Two such people, who can talk good comedy talk, sing, dance and play the piano (notwithstanding avoidupois) are not usually found.

The Republic

A welcome reception to the favorites greets Abrams and Johns nightly. These popular players have won a place in the hearts of the Republic patrons that would make some stars envious. Their little playlet, A Woman's Friend, is one of the neatest and most complete in their repertoire. Shirley Lewis opened with his Sunshine Girls for the last half, featuring Ruby Lang. The act readily won the audience and, barring a slight cold, Miss Lang will become a great favorite. The balance of the bill consists of Blanchfield and Cameron, two very clever artists, and Suennen, the newsboy violinist. As usual, the house being sold out night.

The Wigwam

The return of Monte Carter and his company last Sunday was greeted by a great, big, enthusiastic house, and Carter, in one of his Izzy impersonations, assisted by Walter Spencer, George Weiss, Earl Hall, Fred Weiss, Blanche Gilmore, Blanche Trelease and Dale Wilson, kept the audience in a jolly mood. On Wednesday, the regular change was made and another of the series of Izzy was used. The two acts for the last half were De Rosa's troupe of cats and pigeons, and the Bletso Duo of eccentric comedians, who were well received. Through the courtesy of Messrs. Bauer and

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Pincus, a Mission teacher of dancing exhibited a company of clever boys and girls, after the second show Thursday night, and then they sold pencils for a local charity, which netted \$69.69. Jim Post follows Carter on April 12th.

The Princess

The Bert Levey show this week consists of a number of splendid acts, as follows: First half, Great Westin, Van Buren and Spinetti The Hoyts, Hampton Sisters, Ed Dale. Second half: Three Browns, Sergt. Davis, Millard, Ray and Company, Cutting and Rose, Hamilton and Cooke.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of April 5, 1914.

EMPRESS, San Francisco: Fred St. Onge & Co., Ed. and Jack Smith, Gwynn and Gossett, Bessie Brown, I've Got It. EMPRESS, Los Angeles: Dennis Bros., Berke and Korae, Rossow Midgents, R. E. O'Connor & Co., Murray Bennett. EMPRESS, Denver: Four Ladella Comiques, Nestor and Delberg, John R. Gordon & Co., American Comedy Four, Adas Family. EMPRESS, Sacramento: Staine's Circus, Mack and Atkinson, Edith Clifford, Kara, Kiernan, Walters and Kiernan, Joe Fanton's Athletes. EMPRESS, Salt Lake: Bounding Gordons, Brown and Blyler, Rose Tiffany & Co., Jennings and Dorman, Sebastian Merrill & Co., McMahon and Chappelle. EMPRESS, Kansas City: Barton and Lovera, Katherine Klare, Richard Milloy & Co., Joe Whitehead, Sylvester, A Day at the Circus. Orpheum, Ogden, April 9-11: Patrick, Francisco and Warren, Spissell Bros. & Mack, Gladys Wilbur, Joe Maxwell's Dancing Girls, Warren and Blanchard, Clark and Ward.

New Policy for Empress Theatre

The Empress Theatre's new policy of giving a continuous performance from 11 a. m. to 11 p. m. started Sunday morning. The doors open at 10:45 a. m., and the performance begins promptly at 11 a. m., with the most interesting feature photoplays obtainable. The program includes at least eight feature photoplays, which continue until 1:30 p. m. and continue with two performances until 5:30 p. m., again repeating the great photoplays, which will run up till 6:30 p. m. and continue with the usual two-night shows up till 11 p. m. On week days, the performance also starts at 11 o'clock in the morning, with the photoplays, and continues until 2:30 p. m., followed with the usual vaudeville show up to 4:30, repeating the photoplays up to 7 p. m., and again giving the two-night vaudeville performances, which will run until 11 p. m.

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Films Cause Trouble

While Douglas Crane and his wife were dancing the tango on the roof of the St. Francis Hotel on March 21, for the purpose of being photographed for the benefit of a charity performance for the Happy Day Home, a moving-picture operator surreptitiously got within range and caught the dancers from start to finish. Then he sold the films, and the pictures were put on at the Portola Theatre. This is the complaint made by the Cranes and their manager, Fred Belasco, and Superior Court Judge Seawell last Tuesday issued an injunction, which was served on Ralph Pincus at the Portola Theatre, stopping further display of the pictures until the action has been threshed out in court. The R. O. Film Manufacturing Company is made co-defendant with the Popular Amusement Company, owners of the Portola Theatre, in the suit. It was this company's operator who is said to have stalked and caught the Cranes on the roof of the St. Francis. Ralph Pincus says that he bought the films from the company without knowledge of any of the circumstances as alleged, and that he exhibited them merely in line with his duties as general manager providing attractions for one of the most popular playhouses in this city. Belasco says that the exhibition of the pictures has injured the drawing power of the Cranes as a theatrical attraction \$10,000, and he wants damages to that amount. He also demands that the film company turn over to the court all the films they took, so that they may be destroyed. The case comes up in the Superior Court on April 9.

Valeska Surratt is headed this way, via the Orpheum.

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The Pantages

Mighty Gunboat Smith, the latest of the white hopes and holder of the heavyweight crown, will top the new bill which opens on Sunday. This will be the first appearance of the husky mitt artist on the vaudeville stage here. Smith does the regulation stunts required of all "champs." Walker's Happy Girls, featuring Reed and Walker, two dusky-browed comedians, will be the special added attraction. Guy Moyston, a local newspaper writer, will produce for the first time his exquisite little dramalet, taken from life, entitled The Song of the Spring. Max Newman, a rising young character actor, will take the leading role of Heinrich Meyer, the old musician. Edna Riese will enact the part of the street waif. Stanley Livingstone will play the Italian landlord and Anthony North the lost son. Granville and Mack, Italian singing comedians and musicians; Clinton and Rogers, known as the "Naragansett couple"; the Four Magnannis, musical street pavers, and Wm. J. Burton, Jr., America's famous press-photographer, in an interesting travelogue, will complete the program.

Vaudeville Notes

Ella Hackett, a nineteen-year-old equestrienne, was killed by a fall of fifty feet from a trapeze in the arena of the Barnum and Bailey Circus in Madison Square Garden, New York, April 1. While attempting a "revolving swing," she fell head downward. Only a few of the circus performers

were present at the time, as she was rehearsing after the afternoon performance. Miss Hackett was a daughter of Dr. Clarence L. Hackett, a dentist of New York.

Louis Granat, known as the "Human Bird," is a whistling virtuoso and a mimic. He is said to be able to imitate almost every known species of the bird. He will be seen at the Empress shortly.

Charley King and Virginia Thornton are thinking seriously of making another Australian trip, beginning about June.

OLIVER BAILEY will soon open The Crime of the Law in Chicago, presumably at the Howard Theatre. Lester Paul and Jimmy Norton have gone on to join the new company which will appear in the production.

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PLAYS

ALFA PERRY BYERS, well known in stock work here, is now a member of the Wadsworth Stock in New York City. Last week he was seen in the title role of Mrs. Wiggs of the Cabbage Patch.

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Maude Leone

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Spotlights

That landlords, ragged peasants and scenes of misery are not essential requisites to make an Irish play a success, is proved by the success of Shameen Dhu, the new play which Chauncey Olcott is presenting this season. Rida Johnson Young has upset all traditions by writing a play with a logical, natural story and plot, entirely free from the wail of poverty, but bubbling over with true Irish humor and rich with the melody that Ireland has always been noted for. She has fitted Mr. Olcott with a part that has gained for him many new admirers, not only among the Irish people, but every class of theatregoers that delight in any theatrical representation that is natural and artistic. Chauncey Olcott begins a two-weeks' engagement at the Columbia Theatre on Easter Sunday night, April 12.

The Honeymoon Express, with irresistible Al Jolson at the head of the original fun-making cast, will be the attraction at the Cort Theatre beginning Sunday night, April 12, immediately following the engagement of Evelyn Nesbit Thaw. This much-heralded Winter Garden production ran for thirty weeks in New York at the big theatre that is noted for its originality and its spectacles. In addition to Jolson, the cast includes Melville Ellis, Mary Robson, Ada Lewis, Anna Wheaton, Marie Fenton, Doyle and Dixon, Donald MacDonald, Mlee. Sunday and M. Monday and others.

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Ed Redmond Stock—Sacramento

Correspondence

SACRAMENTO, March 30.—**DIPENBROCK:** Dustin Farnum's great play, *The Littlest Rebel*, with Ethel Tole in the leading role, is receiving a fine presentation by the popular Redmond Company this week. Paul Harvey is seen at his best in the Farnum role of Lieut. Morrison; Beth Taylor scores as Mrs. Cary. Ed. Redmond makes his reappearance in the role of Julius, and scores one of the hits of the play; Roscoe Karns, Hugh Metcalfe, and the balance of the company are up to their usual high standard. Harry Leland deserves great praise for good direction. **GRAND:** An unusually good bill marked the initial performance at this theatre yesterday, under the direction of Bert Levey. Anna Mack Berlin, in *Daily and Joan*, shows herself to be a very clever character woman. Van Buren and Spinetti have a repertoire of new songs, and sang them in voices unusually tuneful. Raymond Wilbert displays unusual skill with the hoops. The three Hampton Sisters made the most in a musical act that was really enjoyable, and Rath Brothers are acrobats unexcelled, even in big time, in the style of work they do. Three reels of pictures filled out the program. **CLUNIE:** Harry Woodruff headlines the Orpheum bill this week. His vehicle, *A Regular Business Man*, is a playlet brimful of clever situations and bright dialogue, written by John Stokes. Ray Samuels, "the blue stocking of ragtime," sings in a captivating manner and the minute she steps on the stage she has her audience with her. A pair of exceptionally good comedians, Tudor Cameron and Johnny O'Connor, have a novel skit in *Hired and Fired*. Julia Nash and Company offer a comedy drama, *Good Night*. Carlisle and Romer, a singer and violinist, pleased with a number of old time songs. Sam Barton, with his tramp make-up and his comedy antics on his bicycle, keeps the audience in a continual uproar. The Blessings have a very good acrobatic act. **EMPRESS:** A sensational crook play, *The Stick-up Man*, is being presented by Robert O'Connor and a company of three. The Rossow Midgets are a very clever little team. Several high-class numbers are rendered by Hazel Berka and Alex Koral, the "Little Melba" and the "Little Paderewski." Murray Bennet returns and again scores, as do the Dennis Brothers.

SAN DIEGO, March 30.—**SPRECKELS Theatre:** 29, Evelyn Nesbit Thaw in *Mariette* pleased a large house. Clever support was given by Jack Clifford, Arnaud Brothers, Fouché, Peppino, Courtney Sisters, Willie Weston and Mike Bernard. April 2-4, Burk's Uncle Tom's Cabin Company. **EMPRESS:** The Empress Stock Company, presenting Willard Mack's new comedy drama, *God's Country*, to good returns. Edna Marshall as Pinto Crockett, and George V. Dill as the Sheriff, show themselves to be very versatile leading people. Well-portrayed character studies are presented by Ray Van Fossen, Stanford Williams, Wm. Chapman, H. D. Watson, Clarence Bennett, How-

ard Nugent, Catherine Evans and Glennella Porter. The scenic effects were entirely in keeping. Next week, *The Holy City*. **ISIS:** Joan of Arc in pictures at advanced prices. **PICKWICK:** Pictures to very good business.

MARYSVILLE, March 29.—The Metropolitan Road Show (vaudeville), under the direction of Glen D. Hurst, played their first engagement here to a full house and they are certainly deserving of all the praise that can be given them. The wire artists, Lowe and Du Marle, were surely good; Rose Lee Ivy, the singing comedienne, was a treat. Ray and Mehan in their tango dance were very graceful. Biele and Girard, as the Englishman and the Swede, were the hit of the evening for fun-making. Charlie Reilly and Company in his *The Bells of Shandon* and his company were all good, especially the singing of Charlie Reilly. The Grand Opera Four sung well, their hits on different operas were splendid. The show closed with *Deaves Manikans*, which were greatly enjoyed. A select and appreciative audience gathered at the Marysville Playhouse last night to see Henrietta Crosman, great and clever star. She delighted her audience with her superb acting in *The Tongues of Men*.

VALLEJO, March 30.—The Jas. Post Company opened here Sunday and did an enormous business at the Empress. They will lay off the week of the 5th and prepare for the opening at the Wigwam Theatre, San Francisco, Sunday, March 12th. Bruce joins the show there and the balance of the company will include Dee Loretta, Clara Howard, Frank Harrington, Frank Earle and last, but not least, the Twelve Honey Girls.

FRESNO, March 31.—Theatre **FRESNO:** 30, *The Girl Behind the Counter* pleased a good-sized audience. Daphne Pollard, as Susie, was the center of the show. Maude Beatty, as Mrs. Shuff, was the comedy hit of the show. Joe Kane played the hen-pecked husband. The real music was supplied by Ann Tasker and Arthur Clough. The chorus, costumes and stage settings were all that could be desired. 31-April 2, Jack Roshier's *Dogs* are headlining a very good bill, composed of Anne Rochester, classical dancer; Bimbo and Neville, gymnasts; Williams and Dale, comedians; and the Five Black Spots. 4, Evelyn Nesbit Thaw. **EMPIRE:** The big feature is Joe Fanton and his *Athletes Supreme*. Howard Brothers, the novelty musicians, have a line of melody that is unusually good. Upton and Ingraham present a very good sketch, *Sauce for the Goose*. Marion Calhoun scores with her excellent singing, and Clark and La Vere have a line of Irish comedy and singing that is fully up to the standard. Pictures complete the bill. **KINEMA:** *The Pride of Jenico* pictures to very good returns.

OAKLAND, March 30.—This week marked the opening of Idora Park for the 1914 summer season, and large throngs are in daily attendance. For the opening attraction, Manager York is offering his patrons a series of grand operas, by a company consisting of Sylvia Jeonani, Anna

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WILLIE WESTON and MIKE BERNARD, COURTNEY SISTERS, ARNAUD BROTHERS, PEPPINO, FOUCHERE and Others in the Musical, Dancing Divertissement,
"MARIETTE"

Playing Oakland, April 12; Stockton, 13; San Jose, 14; Vallejo, 15; Sacramento, 16; Reno, 17; Marysville, 18; Chico, 19; Medford, 20.

Buck, Ralph Erolle and Sig. Giaccone. The repertoire comprises *Carmen*, *Rigoletto*, *Trovatore*. In addition to this high-class attraction, Thaviu and his well-known band are dispensing popular airs every afternoon. The concerts are greatly appreciated and receive no end of enthusiastic applause. At **YE LIBERTY** Bishop's players are presenting another book play, a dramatization of Robert Chamber's *The Common Law*, which is one of exceptional merit and one of the strongest of the Bishop repertoire. The cast is small but capable and comprises the flower of the company—Charles Ayres, J. Anthony Smythe, Albert Morrison, Geo. P. Webster, Jane Urban, Isabelle Fletcher and Mrs. Mina Gleason. Miss Fletcher as Rita Tevis has a particularly good role and displays an array of stunning gowns. The *Ninety and Nine* will follow. This week's program at the **ORPHEUM** is what Manager Ebey terms his star bill. At the head comes that little devil of grand opera, Fritz Scheff, a great favorite here. Her popular songs from *Mlle. Modiste* and other favorite comic operas more than delighted her audience. The Kaufman Bros., burnt-cork artists, introduce a bunch of nonsense, and make an immediate hit. The balance of the bill comprises Mr. and Mrs. Vernon Castle, Mindell Kingston and George Ebner. Parillo and Frabito, Matilda and Elvira, and Edward Gillette. Hanged, a gripping penitentiary playlet by John D. Barry, is the nucleus of a strong card at **PANTAGES**. E. F. Moore, Weston and Leon, Five Baby Grand Girls, Four Goldinis also contribute some good entertainment. In *Zulu Land*, a tuneful comedy opera which proved a fine attraction at the **COLUMBIA** last season, is Dillon and King's offering for the current

week. The Sells-Floto Show is booked, 20-21. The **BROADWAY**: Wednesday, last half: Jeff Davis, king of the hoboes; Bessie Browning, the vivacity girl; Gwynn and Gossett in *A Golden Wedding*; Ed. and Jack Smith, smart steppers; the Four Casting Lamys; Casper and Clayton, rapid-fire comedy. Friday night, April 3, Etta DeLeon and Lillian Wollitz, two Oakland high school graduates, will make their professional vaudeville debut in *Wanted, a Dog*, a one-act farce comedy by Aubert J. Cook, an Oakland newspaper man. Sensational vaudeville is promised in the bill opening Sunday, which will include Bulger's *Goat Circus*; Zeno and Mandell, Australian singers and eccentric dancers; Fannie Fondelier, tight-wire performer; Ed. Dale, the assassin of sorrow, and Mack and Phillips, those entertaining boys. Jas. Francis Sullivan, musical comedy star; Hong Fong, the only Chinese comedian; Olivette Troubadours, in musical gems; Count the First, the baboon with the human education, and Bireley and Edwards, rapid-fire comedians, come to the Broadway next Wednesday, April 8.

STOCKTON, March 30.—**YOSEMITE:** 30, matinee and night, The new Gaiety Theatre production, *The Girl Behind the Counter*, with a company of forty, pleased two big houses. 14, Stratford-Upon-Avon Players in *Merry Wives of Windsor*. **COLONIAL:** Vaudeville and pictures to fine houses. **GARRICK:** Dark. **KIRBY:** Dark.

Laurette Taylor will star in *Happiness*, a three-act comedy by her husband, J. Hartley Manners, when her run in *Peg o' My Heart* comes to an end.

ALL THE THEATRICAL NEWS

THE SAN FRANCISCO
DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

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San Francisco, Saturday, April 18, 1914

No. 13—Vol. XXX—New Series



Marjorie Rambeau
and Willard Mack

DRAMATIC

VAUDEVILLE

Hypnotism Awakens Boy From Sleep

SANTA ROSA, April 6.—Responding to a telegraphic request of Chief of Police J. M. Boyes, Professor Henry George Lorenz, the hypnotic entertainer who spent last week here giving exhibitions at a local theatre, returned at noon today from Vallejo and released George Berry from a sleep into which he fell last night while out with a young lady. Berry had been one of Professor Lorenz's assistants on his tour of entertainments and while here last week was hypnotized on the stage each evening and each afternoon was put in a store window on exhibition after being hypnotized and set at some task, as of typewriting or riding a bicycle. Friday night he was paid off and given money to return to San Francisco and the professor left town. Young Berry remained here and last night was out with a young lady for a walk. They were discussing hypnotism and he was telling her of the methods employed, when he began to feel the spell coming over him. Telling the girl to go for assistance as he was falling under the influence of hypnotic suggestion, he sank unconscious. The girl at once informed the police and Berry was brought to the police station, but despite efforts of physicians and the police, he could not be aroused, so this morning Chief Boyes notified Lorenz at Vallejo and requested him to come to Santa Rosa at once. He did so and in two minutes after entering the room where Berry was asleep aroused him. Berry said he felt all right and left this afternoon for his home in San Francisco.

Brady's Ticket "Graft" Cure

"Ticket speculating in New York should be curbed," said William A. Brady, the theatrical producer, at a Board of Aldermen hearing last week. "The managers and speculators assume today a 'to hell with the public' attitude and will continue that way as long as the present laws exist. This outrage on the public is not permitted in other cities, and why should it be allowed here. If you want to stop speculation," said Mr. Brady, "the only way to do it is to put the power into the hands of the police to revoke the licenses of the theatres and to arrest the people responsible for the outrage. If the police can close a theatre because the play is immoral, they can certainly close a theatre if the public is being robbed and cheated. This is the worst year we have ever had in the theatrical business, and we can trace it right down to what we are talking about now—graft."

Davis-Blood Divorce Still Being Fought

Edwards Davis, vaudeville actor and ex-minister, has brought a counter suit for divorce against his wife, Adele Blood Davis, in the Supreme Court of New York, in which he charges the actress has been guilty of misconduct with five separate correspondents, four of whom he names in his complaint. The marital difficulties of the Davises, which have been given considerable publicity, commenced when they separated a

year ago, and Mrs. Davis brought suit for divorce against her husband, naming his leading woman, Louise Power Bryant, as correspondent. Esmeilton Power, husband of Mrs. Power, was next heard from, when he filed a suit for divorce against Mrs. Power, who in turn filed a counter suit. In the counter suit which Davis has brought and which is now being heard before Referee Frederick Cyrus Luebuscher, the star correspondent named is Franklyn Ritchie. Davis alleged that his wife misconducted herself with Ritchie at the Palace Hotel, Cincinnati, Monday, in August, 1911; at the Van Cortland Hotel, at the Flanders Hotel and various other places in 1911. The other correspondents named are Edward J. Mackay, Harry Martin Romaine, ex-Senator Collier of California, and an unknown man. In each instance specific times and places are given. The case is in Justice Seabury's department of the Supreme Court.

Mrs. Bailey's Will Held to be Valid

WHITE PLAINS, N. Y., April 2.—A jury's verdict revoking the will of the late widow of James A. Bailey, who was P. T. Barnum's associate in the circus business, was set aside today by Supreme Court Justice Tompkins. The revocation of the will was brought about by Mrs. Isabelle Hutchinson, a sister of the late Mrs. Bailey, after a legal struggle that involved nearly \$1,000,000. Under the will Mrs. Hutchinson received only an annuity of \$10,000, while her two brothers and another sister divided the residuary estate, valued at \$4,000,000. If the decision of the trial jury had stood, she would have shared this property equally with her brothers and sister. Mrs. Hutchinson contended that the showman's widow was unduly influenced against her by their brother, Joseph T. McCadden. Justice Tompkins, in granting a new trial, decided that the verdict was against the weight of evidence.

Faversham Wins Alimony Appeal

Alimony is not assignable and the estate of a deceased wife cannot collect alimony that is due or may have accrued before her death. This in substance is the decision of the Appellate Division of the New York Supreme Court, handed down last week in favor of William Faversham, who appealed from a judgment of the lower court, which awarded Clark H. Abbott, the executor of the estate of the late Marian M. Faversham, the right to substitute himself for the deceased and collect some \$4000 alimony which was due Mrs. Faversham at the time of her demise.

Another Turn to the Armstrong Litigation

The suit waged for many years in the courts between the widow of H. J. W. Dam and Paul Armstrong has just been finally decided in Armstrong's favor. Dam wrote a magazine story for The Smart Set, called

The Transmogrification of Dan. Armstrong wrote the play called The Heir to the Hoorah. Dam died and his widow won a suit for \$60,000 against Armstrong, alleging that he used Dam's magazine plot in writing his story. The Supreme Court of New York has now reversed this judgment, as Armstrong proved, to the court's satisfaction, that he saw the story first and told it to Dam in a cafe conversation. Armstrong's chief witness was his divorced wife.

To Organize Dramatic Club

CHICO, April 2.—As a result of the successful dramatic entertainment given here Tuesday night, an active dramatic club will be formed at once, with Charles Allen Goodwin, cousin of Nat Goodwin, the prime mover. A meeting will be held tomorrow for the purpose of organizing, and it is possible that a regular stock company will materialize as a result of the efforts to form.

"Millionaire Kid" Held by New York Police

NEW YORK, April 7.—Byron Chandler, millionaire husband of Grace La Rue, an actress, was arrested today in a Broadway hotel. Counsel for the actress represented that he was about to leave the State, thereby making impossible the collecting of alimony pending the trial of his wife's suit for separation. He was held technically in the custody of detectives, while he sought to make arrangements for \$25,000 bail.

Opera Singers at Wild West Show

PENDLETON, Oregon, April 5.—Mary Garden, Ruffo and all other 250 members of the Chicago Grand Opera Company went wild with delight at a miniature round-up staged for their entertainment today. Apparently forgetting years of careful training of voices, the singers completely abandoned themselves to the Wild West spirit which prevailed, and yelled their appreciation as lustily as any strongest-lunged cowboy or Indian present. Gayly dressed cowboys and Indians made a great hit with the fair members of the company. At the conclusion of the performance they swarmed into the arena in a mad scramble for the privilege of being photographed with the cowboys and the Indians. Scores of kodaks belonging to members of the party were brought into action. Pictures, however, will show mostly girls, for every time a buckaroo stood up for a picture he was overwhelmed by a rush of femininity. Male members of the party were just as enthusiastic and begged for the privilege of mounting the cow ponies. Though the horses were well broken, tenderfoot singers could not find hands enough to hold on with.

Tent Repertoire

W. W. Craig has opened a tent show to play the interior this spring and summer. The show carries a complete electrical equipment and scenery. There are twelve acting people and a six-piece orchestra, which does not act. All told there are twenty-four people in the outfit.

Morosco A National Figure

Oliver Morosco looms large upon the American theatrical horizon as producers' manager. Manufacturing plays is the sum and substance of Morosco's work as he sees it. To the end he has a plant in Los Angeles, California, in the Burbank Theatre, where he has installed a permanent stock company and a musical organization which he employs alternately to suit his immediate needs. Mr. Morosco and his business associates in New York and Los Angeles read thousands of manuscripts in the course of a season. Those which appear most promising are sifted out of this arrangement and are finally passed upon by the chief. From the Burbank Theatre's wonderful clientele he gets the view of all sorts of people and while the play is in its early development he can take advantage of the varying reactions and make such alterations and improvements as are suggested at each new presentation of it. This serves a double purpose. It minimizes the cost of original production and at the end of a month assures the producer a thoroughly smooth performance. Four of the biggest hits of the season passed through this stage before they were heard of in the east. These were, the great comedy success, Peg O' My Heart, The Bird of Paradise, the pictorially delightful study of native atmosphere in Hawaii, Help Wanted, a graphic study of industrial conditions that working girls are confronted with in seeking employment; and the newest is the departure in light musical offerings, Pretty Mrs. Smith, in which Kitty Gordon is now starring. In this latter piece, now an established success at the Cort Theatre, in Boston Mr. Morosco appears as producer and co-author. The four attractions mentioned will be presented by not less than eleven different companies or tour next season. It represents a pretty busy outcropping for one year's work at the manufacturing plant. Nothing of the kind has ever been accomplished before by any one identified with the producing end of the theatrical business.

Anglin Sued for \$30,000

NEW YORK, April 7.—Margaret Anglin, actress, appeared as a witness in her own behalf today in the Supreme Court, and brought all her dramatic art to the telling of her version of the story of how Mrs. Mary Cooper was run down by her automobile, in which she was riding at Fifth Avenue and Thirty-third Street. Mrs. Cooper is suing the actress for \$20,000 damages and Cooper is suing for \$10,000 for the loss of his wife's services. After taking the witness stand, Miss Anglin was asked concerning her judgment of distance. She insisted that she could not judge it at all. "How much is a yard?" demanded the cross-examining attorney. "Thirty-six inches," replied Miss Anglin, with a smile.

George C. Tyler is to present a spectacular version of Hans Christian Andersen's famous fairy tales by Edward Sheldon, next year.

It is said that the Vim Motion Picture Company will soon engage in the amusement end of the game, therefore they have confined themselves to the commercial side. The plant is located in Alameda.

Dates Ahead

AL. G. BARNES' ANIMAL CIRCUS.—South Bend, April 20; Centralia, 21; Aberdeen, 22; Olympia, 23; Tacoma, 24-25.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

CLAMAN CO. No. 1—Central Point, Ore., April 20-22; Gold Hill, 23-26; Grant's Pass, 27 and week. FOLEY & BURKE CARNIVAL COMPANY—Merced, April 14-18; Bakersfield, 21-26; Stockton, 29-May 2; Modesto, 5-9; Oakland, 11-16.

HER SOUL AND HER BODY (Fred Belasco)—Oakland, April 19-25; travel, 26; Los Angeles, 27-May 3; Riverside, 4; Redlands, 5; San Bernardino, 6; Pasadena, 7; San Diego, 8-9; Oxnard, 10; Santa Barbara, 11; travel, 12; Bakersfield, 13; Porterville, 14; Visalia, 15; Hanford, 16; Coalinga, 17; Fresno, 18-19; Stockton, 20; Auburn, 21; Reno, 22-23; Sacramento, 24; Marysville, 25; Chico, 26.

JULIAN ELTINGE CO. in The Crinoline Girl (A. H. Woods, mgr.) New York City, March 16, indefinite.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MRS. DOUGLAS CRANE (mgt. of Frederic Belasco)—Sacramento, April 18; Oakland, 19, week; Los Angeles, 27, week.

PEG O' MY HEART, played by Peggie O'Neil (Oliver Morosco, mgr.)—Astoria, April 19; Salem, 20; Eugene, 21; Medford, 22; Chico, 24; Marysville, 25; San Francisco, beginning April 26.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

SEPTEMBER MORN, with Dave Lewis, Minerva Coverdale and Frances Kennedy (Harry Earle, mgr.; Dave Seymour, agt.)—Chicago, indefinite.

SEPTEMBER MORN (Rowland & Clifford, owners; Wm. Lemle, mgr.) Ft. Madison, April 19; Mt. Sterling, 20; Decatur, 21; Charleston, 22; Vincennes, 23; Olney, 24; Evansville, 25; Terre Haute, 26-27; Muncie, 28; Marion, 29; Wabash, 30; Bluffton, May 1; Ft. Wayne, 2-3; Defiance, 4; Wapakoneta, 5; Lima, 6; Kenton, 7; Tiffin, 8; Elyria, 9; Port Huron, 10; Flint, 11; Bay City, 12; Saginaw, 13; Lansing, 14; Jackson, 15; Kalamazoo, 16; Battle Creek, 17.

THE DIVORCE QUESTION (Rowland & Clifford, props.; Fred Douglas, mgr.)—Chicago, April 13-27.

THE GHOST BREAKER (Merle H. Norton, mgr.)—Bloomington, Ill., April 18; Springfield, 19; Tuscola, 22; Danville, 23; Hoop-eston, 24; Gary, 25; Peru, 26; Lincoln, 27; Canton, 28; Macomb, 29; Kewanee, 30; Princetown, May 1; Moline, 2; Rock Island, 3; Wash-ington, 4; West Liberty, 5; Iowa City, 6; Anamosa, 7; Independence, 8; Charles City, 12; Mason City, 13; Hampton, 15; Des Moines, 16-17.

THE HOLY CITY (Grace Johnson)—Calgary, April 20-22; Edmon-ton, 23-25; Camrose, 27; Wetaskewin, 28; Coronation, 29; Castoe, 30; Stettler, May 1; Lacombe, 2; Red Deer, 4; Olds, 5; Innisfail, 6;

Gleichen, 7; High River, 8; Claresholm, 9.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Urbana, April 18; Danville, 20; Rossville, 21; Kankakee, 22; So. Chicago, 23-25.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Carthage, April 18; Joplin, 19; Springfield, 20; Lebanon, 21; Rolla, 22.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., Eng-lish Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, Eng-land, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

Spotlights

A new comedy in preparation is Happiness by J. Hartley Manners, which Mr. Morosco will more than likely utilize as the successor of Peg O' My Heart in New York. The new comedy is an enlargement of the one-act play second in the bill of these condensed stories which Miss Taylor is now presenting at the Cort Theatre in New York at special Friday matinee perform-ances. It is totally unlike Peg O' My Heart in subject matter, but there is a certain relationship in the two leading characters of the play that will unquestionably add to Miss Taylor's reputation for the presen-tation of these characters. In Hap-piness she is seen as a shop girl who lives in Brooklyn but works in New York, and comes in contact with the people of prominence in the social life of the big town. It is predicted that in his next venture Mr. Man-ners will be almost as successful in making a notably popular comedy as he has been with Peg O' My Heart. Just when it will be produced de-pends upon the continued popularity of the later play.

Jack Lait, who wrote Help Wanted, as well as several other plays and in-numerable vaudeville sketches, has two new plays in hand for production next fall.

It is reported that Del Lawrence will open in stock at the Grand in Sac-ramento about September.

The Coast members of The Traffic Company, No. 1, write that they will be home soon.

It is announced that an early at-traction at the Columbia will be Richard Bennett and the New York cast in Brieux' Damaged Goods.

In the second act of The Deser-ter, which will be Willard Mack's and Marjorie Rambeau's second offering at the Alcazar Theatre, be-ginning next Monday night, April 20th, Miss Rambeau will display an-other phase of her versatility. She will offer a high-class singing and dancing specialty in the second act, which is laid in the interior of a well-known dance hall on the fa-mous Barbary Coast in this city. Charles Compton and other mem-bers of the versatile Alcazar Players, will also be seen in specialties dur-ing this act.



The Oliver Morosco Enterprises

LAURETTE TAYLOR

in PEG O' MY HEART

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neil.

PEG O' MY HEART D—Northern; Marion Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

Oliver Morosco Co. Theatres
Los Angeles, Cal.

The Majestic Theatre
The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
The Republic Theatre

OTHER ATTRACTIONS

KITTY GORDON in
Pretty Mrs. Smith, with
Grant and Greenwood.
Cort Theatre Boston, in-
definite.

Jack Lait's smashing
success, Help Wanted,
Maxime Elliott Theatre,
New York, indefinite.

Help Wanted—Cort
Theatre, Chicago, indefi-
nite.

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"The play of actual conditions is the play of the hour," says Robert Hilliard, "and I find The Argyle Case one that entertains without offending good taste. But before I leave the stage I want to create one character that will live after me—one as vivid as Sir Giles Overreach of E. L. Davenport; the Ivan of Mansfield, or Louis XI of William E. Sheridan, which was greater than Irving's. I am probably the one actor in the world who does not want to play Shylock."

Chauncey Olcott is singing some particularly attractive songs in his present production of Shameen Dhu. Not the least effective is the one rendered in the second act and called Dream Girl O' Mine. Another de-lightful song gem is Peggy Darlin'.

Robert Hilliard, as detective Ashe Kayton in The Argyle Case, has been ingeniously defined as in-

STAR THEATRE Oakdale, Cal.

E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

habiting a dark body of mystery entirely surrounded by dictographs, Roneophones and finger prints.

The first of Willard Mack's own new plays to be produced during the Mack-Rambeau season at the Alcazar, will be a drama dealing with a subject that is now holding the attention of the entire United States. The title of Mack's play is a unique one—So Much For So Much. It will be preceded by Mack's one-act thriller, Kick In, in which the two stars scored a sensa-tional success in vaudeville last sea-son.

Ed Redmond and his company will play a short engagement in San Jose at the Victory Theatre in June.

Isabelle Fletcher Charles D. Ayres

Special Starring Engagement, Ye Liberty Playhouse, Oakland

Correspondence

SALT LAKE CITY, April 14.—After a land office business with Shameen Dhu in which Chauncey Olcott was featured, the SALT LAKE Theatre is dark, though Dearie Girl, by Salt Lake's coming writer, Margaret Whitney, will hold forth the last two days of the week. This is not the first opera by this young lady and errors made in previous offerings have been guarded against in this production. Salt Lakers are looking forward with interest to this, her latest work. Local talent will present same, though special care has been taken in selecting the various characters, to pick such as are naturally gifted to make the best showing. The UTAH Theatre Stock Company is in its last week, Manager J. H. Garrett selecting for the closing attraction A Woman's Way, giving another real opportunity to that talented Lillian Kemble. Just what this house will offer during the summer months has not been made public. The ORPHEUM bill is a strong one and if the press agent can be depended upon the bills from now on will all have special merit, some of the country's best in the theatrical profession being touted for early local appearance. This week's bill has no less a personage than Bessie Clayton, that nimble-footed, spirited, tip-toe dancer that has captured so many audiences, in headline position. Miss Clayton is surrounded by a good dancing company, which also boasts beautiful costuming. George Norton and Ada Ayres keep the interest toned up during the time that Miss Clayton makes her costume changes, by executing the difficult and intricate steps of the latest dance craze. It would be difficult to pick the act entitled to second honors, Eva Taylor and Company having a very laughable farce in After the Wedding, Madge P. Maitland singing a series of original songs in a manner difficult to copy, and Armstrong and Ford, the English Johnnie and the Cop, having a line of patter and some singing that takes exceedingly well. Others: Le Roy and Mora, acrobats; Vernon, ventriloquist; and Welcome and Welcome, gymnasts. With the starting of this week the EMPRESS went into the picture game, that is, between shows. Beginning at eleven a.m. the pictures go on and run until two, when the house is emptied for the matinee, and immediately after the matinee the pictures go on again, continuing until seven o'clock, when the house is again cleared for the nightly S. & C. performances. Manager John M. Cooke, who is still nursing his cold, reports that the innovation is meeting with little favor, but the crowds that the vaudeville is drawing are satisfactory. The week's bill is headlined by The Seven Dancing Madcaps, a Maxwell act. Others: Spissel Brothers and Mack; Patrick, Francisco and Warren; War-

ren and Blanchard; Clark and Ward; and Gladys Wilbur. RANTAGES bill is headlined by Zena Keefe in College Town. Others: Manne and Belle; Max Fisher; Thoshi Japanese Company; Schrode and Mulvey; and Bob Albright. Sam Loeb and the Princess Company have another laughing show this week, that boasts the prettiest costumes yet seen at the First South Street house. Mr. Loeb is seen in Dutch and Celeste Brooks, who has rejoined the show, is seen in a dainty gown that calls forth loud applause upon her first entry. The stage is prettily set. Cronin and Estelle, clog dancers, are this week's added attraction, special interest surrounding the latter's Spanish dance, the writhing of which is creating a furore that stops the show. Not long ago the size of the stage in this house was increased and now the front of the house is being remodeled to provide additional room for seating. A monster house was the order at the Orpheum last night, the occasion being the Ad Club's doings, in conjunction with the regular Orpheum bill, prompted for the raising of funds to finance the trip of local delegates to the national convention. Not a seat was available anywhere. "The Wags" just closed a five-week's contract at the Princess and have started a tour of the Fisher houses in their laugh-provoking sketch, Oh, You Uncle! Some time ago the Evening Telegram arranged with the American and Liberty theatres, both picture houses, for the exchange of advertising space for seats at the matinee, which was later extended to Pantages. This latter action incurred the animosity of the other theatres, who withdrew their advertising from this sheet. However, as time passed they came back to this newspaper that has now, under the new management, grown to be the biggest and most important paper in the city. Now an agreement has been reached whereby the Rex Theatre, another monster motion picture palace, is giving away free matinee tickets for newspaper coupons, and, with the beginning of this week, the same proposition has been extended to the Empress, the morning's Herald Republican arranging the exchange. What are we coming to—it takes one's whole time to use up the free theatre tickets being offered. Last week we had a fire that threatened to destroy Salt Lake's famous Salt Palace saucer track, but the quick response of the entire fire department managed to subdue the flames with a loss of but \$1,500; the grand stand side suffering most. Rumors have it that this summer will again see some of the best pedal pushers in the game riding here.

R. STELTER.

CARSON CITY, April 15.—GRAND Theatre (W. S. Ballard, mgr.): A most excellent entertainment was furnished last week by Estelle Franklin Gray and her company. Miss Gray's manipula-

tion of her century-old violin was short of marvelous and was highly enjoyable. Florence Crawford's piano playing was the best heard here for many a day. Execution and technique were faultless, and her stage presence was so easy and "homey" that she won the audience at once. The readings of Mrs. Gray were very acceptable and her hearers were disappointed that she did not appear oftener on the program. Silver Tongue, the Indian tenor, made his last appearance on the same evening and was accompanied by Miss Crawford, whose exquisite following lent added charm to his singing. A. H. M.

SALEM, April 5.—WEXFORD Theatre (Salem Amusement & Holding Co.): Fifth week of the Rex Players. First half: Bought. Last half: The Parish Priest. Playing to capacity business and are becoming very popular. This company includes Richard Darling, Steve Burton, Billie Lee, Fred Belieu, Sterling Rothermell, Florence Burton, Myrtle McDowell, Guyne Sterling, Inez Graybell. YE LIBERTY (Salem Amusement & Holding Co.): Famous Players Company pictures. GRAND OPERA HOUSE (Salem Amusement & Holding Co.): Helen Keller played here March 30th to big business. Coming: Peg O' My Heart. GLOBE: Feature pictures and good effects to good business. BLIGH (Bligh Amusement Co.; T. G. Bligh, gen. mgr.): Kelley and Dailey vaudeville. Don Carlos and his dog and monkey show to fair business. Exclusive Mutual program. Coming for one week, Sunday, April 19th: Waldermeyer and O'Connor in tabloid dramas and comedies.

ALBANY, April 5.—BLIGH (Bligh Amusement Co.; F. D. Bligh, res. mgr.): Exclusive Mutual program and good orchestra music to good business for the week. ROLFE (Geo. Rolfe, mgr.): Wylie Holcomb, violin solos, a good, talented player and pleased the large audiences. Licensed pictures featuring Dolly of the Dailys, Edison picture. HUB (Searls, mgr.): Universal program and Warner's Feature Pictures three times a week in conjunction with the regular program, to fair business.

ROSEBURG, Ore., April 15.—Business here with the Antler's Stock was only fair here before Easter, but I hope it will be better now that Lent is over. Our local Theatre, the "Antlers," is a new, up-to-date little house in the Elk's Building. It has all the modern improvements and is a very pretty house. In fact, it is too good for the town. 13-14, Local talent produced When We Were Twenty-one at the ANTLERS for the benefit of the Strawberry Carnival, which takes place in May. The stock moved to Oakland, Ore., twenty miles from here on those two nights and played to fair business, and will re-open here tonight with the Princess of Patches, with Mamie Haslem as the Princess. The stock is playing

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three bills a week. Evelyn Nesbit Thaw is booked April 21st. The Al G. Barnes Circus opened the season here on April 9th. It poured down rain all day, but they gave the parade and afternoon show just the same, but were flooded by night and could not show. Fred Knight, who came up to do leads and direct, closed last night and will return to San Francisco. Roster of the stock: E. J. Bloom, company manager; O. D. Bloom, house manager; Walter Seigfried, director; Earl Bonner, Jack Berry, Max Sinclair, Mr. Annis, Acie Sutton, Marion Adams, Leta Howard, Jane Grey and Mamie Haslem.

The Columbia Stock Company, featuring a revival of the old favorite, East Lynne, open Monday at Sunol and will play returns over the same territory recently covered by the same company with The White Slave Traffic. The company carry a nice line of paper and their own scenery and effects. The roster is as follows: George Johnson, Dorothy Carroll, Roselle Fielding, Allan Alden, D. Clayton Smith and

Musical Comedy is All the Rage in Los Angeles, Which, for the First Time in Years, Has No Dramatic Stock

LOS ANGELES, April 15.—We are not allowed to think, see or hear anything but musical comedy these days, and the stars seem to forecast plenty more. Adolf Phillipp has enough in storage to last for many weeks, and Charles Alphin has always been known as a prolific producer, and so it would seem that musical comedy is to be the fare we must accept. * * * There seems to be little doubt but that Jess Dandy, Walter Catlett, Winifred Bryson, Frances Cameron and Walter Lawrence will go east with the Auction Pinochle production. Winifred Bryson, whose experience has been gained almost wholly in Los Angeles, will be featured, and in September will be placed in charge of the ballet master at the Metropolitan in New York to gain atmosphere for her Russian dancer role. * * * Adolf Phillipp will remain as producer with Mr. Morosco, having three comedies under way for production, entitled My Shadow and I, The Girl Who Smiles, and Two Lots in the Bronx. * * * Anna Tully, a former Kolb and Dill chorus girl, won a \$2000 damage suit against J. B. Lankershim, owner of the San Fernando Building. Miss Tully was injured in an elevator in that building. * * * Jack Belgrave, whose character work with the Burbank and Belasco and Morosco companies always attracted notice, has joined the Bijou Players in Honolulu. * * * Mrs. Al Jolson suffered a severe attack of appendicitis while here with her husband, when he was appearing with the Honeymoon Express, and showed great pluck when she insisted on accompanying Mr. Jolson at the close of the engagement. * * * Ferris Hartman is no longer stage manager of the Gaiety Company, having resigned, and Alf. Goulding succeeds him. * * * Mindel Kingston, who is appearing at the Orpheum, received a call from Ferris Hartman, under whose management he was for a long time. * * * A new policy of ten-cent matinees now prevails at the Empress, Alphin, Republic, Hippodrome, and possibly Pantages will fall in line. * * * Several of the Florence Stone Company at Long Beach are members of the Balboa Motion Picture Co., posing for the films in the daytime and assisting Miss Stone at night. * * * Marie Dressler carried her temperament into the movie camp when she joined the Keystone Company, and now the trouble lies between Miss Dressler and Mabel Normand. * * * Joseph Montrose and wife have returned from their motor trip through Southern California and Mexico. * * * Marie Lloyd has vacationing in these parts after the close of her Orpheum engagement. * * * Reece Gardner is a busy man these days, putting the chorus at the Alphin through their daily rehearsals and keeping up with his own duties as a star performer. * * * Edna Maison, a former Universal Film player, has formed her own company, and has finished her first picture produced at San Pedro.

ALPHIN: The Winking Girl is being received with due appreciation because it is a lot of merry nonsense, with pretty maids possessed of pretty

eyes, who can gaily sing about them, led by Barbara Lynette. Then, too, the "Tango" girls, with Babe Lewis, sing the Flower Garden Ball, each girl representing a flower, and the lighting effect creating a mighty attractive picture. There are numerous Alphin songs and dances, and it is one dashing, merry and joyous entertainment.

BURBANK: Auction Pinochle has received a touch here and there from the hand of its maker, thereby increasing the worth and the quality of this merry comedy. Frances Cameron, Winifred Bryson, Beatrice Nichols, Walter Lawrence, Jess Dandy and all the Burbank Company enter into the spirit of the occasion and all goes well.

EMPRESS: Kara is a wizard who comes from Europe—so the program tells us—and he can juggle in a nonchalant manner with almost anything that comes to hand. Mr. Kara is also a comedian. Satine's Comedy Circus opens the bill and is a case of quality, not quantity, for two roly-poly ponies and a comedy mule create all the fun. Jack Mack and Juliette Atkinson patter some and sing a lot more. Miss Atkinson is the possessor of a beautiful voice and knows how to use it. Edith Clifford also sings. Here is a deep contralto voice well suited to the Irish and Yiddish songs she offers. A travesty on Macbeth is the farce offering of James Keirman, Thos. Keirman, Richard Watson and Victoria Walters, who are capable actors. Joe Fanton's athletes, a trio of handsome youths, go through their most difficult feats with ease, grace and a smile. Two reels of pictures, one a farce comedy, balance the bill.

HIPPODROME: The Venetian Grand Opera Co. is headed by Luisa Bresonier, Michle Giovachini and Anedo Baldi, who present a tabloid version of the beautiful Lucia Di Lamermoor. The huge diving tank of last week becomes this week a lovely placid lake, with ducks upon its surface and a fountain in its center, and a general air of grandeur. The singers are excellent and the whole production is duly appreciated. Landers Stevens and Georgia Cooper are seen in a sketch entitled, Satan's Scales, replete with the doings of the underworld—a sketch tense and impressive. Electra demonstrates just how unpleasant it might be to occupy the death chair, when he absorbs enough electricity to burst into flames. Biele and Girard are a large part of the fun of the program. Saville Bros. are comical gymnasts, or gymnastic comedians—suffice to say they amuse. Peggy McMillan sings with sweetness and charm. Fuick and Slater have a novel offering with a surprising close.

MAJESTIC: Life in the Philippines is being shown by the Pacific Feature Film Co.—all very interesting and beautiful.

MASON: Dark.

MOROSCO: The third offering of the Gaiety Company is in evidence in the shape of The Girl Behind the Counter. The Girl in this case is gay and gorgeous, and moves with a dash and abandonment amidst sumptuous surroundings and happy music. Al Shean returns to us as the German of many troubles, but artistic in each

and every agony, and very funny always. Maude Beatty adds much to the amusement as Shean's wife. Anna Tasker, winsome and charming, proves that she can sing also. Myrtle Dingwall, well known and long admired, returns to delight old friends with her dainty personality and beautiful voice. Tiny Daphne Pollard, also an old friend, is inimitably funny as she darts lightly about in the role of Susie Scraggs, cashier at the general store. Arthur Clough makes a wonderful hit in his song, The Flower Girl. Jack Pollard, Clarence Lydston, Blanch Savoy and many others help to make The Girl Behind the Counter a joyous success. It is splendidly staged and filled with many tuneful numbers and clever dances, and will probably continue to satisfy for some time to come.

ORPHEUM: Fritz Scheff adds the dignity to this week's bill, when, as a former grand opera star, she reappears to lend her glorious voice to vaudeville. Clothed in black and silver, all iridescent and sparkling, she sang four songs, among them the well-loved Sweet Summer Breeze, from Mlle. Modiste, and her appearance was over all too soon. In her accompanist, Louis Aschenfeiger, Miss Scheff has a brilliant assistant. Another playlet from the pen of Edgar Allan Woolf, is hardly worth while, except for the gorgeous costumes of Shirli Rives and one rather skilfully sung number. Kauffman Bros., in blackface, get their share of laughs, with their boisterous fun delivered in hearty fashion. The Blessings, Elsie and Willie, are acrobats unusual, in as much as the woman is the strength of the combination. Edward Gillette has a troupe of monkeys that not only do many astonishing tricks, but terrorize the audience with their undue familiarity. Henry Woodruffe is a hold-over, but by far one of the most delightful comedians who has appeared on the Orpheum bill for a long time, and his sketch, A Regular Business Man, warms the cockles of the heart with its good fun. Ray Samuels, bright and effervescent, sings ragtime in fascinating style. Mindel Kingston and George Ebner also remain in the song and joke skit, called A Vaudeville Flirtation.

PANTAGES: The Duttons are two beautiful girls, and two men make an attractive entrance in a white carriage drawn by two handsome horses, after which they do some wonderful and astonishing riding and balancing, graceful and beautiful. Clara Stevens and a partner she chooses to call her "company" are clever dancers and artistic dressers. Cecilia Rhoda and George Crampton appear in a sketch called Between Reels, an excuse for two excellent voices and well sung bits from the famous operas. Duncan and Holt are a pair of blackface comedians, overflowing with good feeling, for which a nimble pair of feet are the outlet. The bill is headed by an act entitled Hanged, written by John D. Barry, all too gruesome and repulsive to be given for a form of entertainment.

REPUBLIC. A Romance of the Barbary Coast is playing a return engagement and has lost none of its attractiveness or popularity. This tense little drama of that phase of San Francisco's underworld life is portrayed in four scenes and played by thirty people. Provost and Payne score a hit with violin and voice. The Windy City Trio, in blackface, sing

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and dance and make merry in clever style. Umholtz Bros. have a novel musical act. Howatson and Swaybelle, as the English Johnnie and the California girl, make an instant hit. Fred La Plano has some new tricks in the magical line that are startling. First run comedy pictures complete the bill.
N. B. WARNER.

SAN DIEGO, April 15.—EM-PRESS Theatre: The Empress Stock Company opened to a good business in Our Wives. The company is headed by George V. Dill and Edna Marshall. The balance of the cast consists of such well-known players as H. D. Watson, Wm. Chapman, Roy Van Fossen, Clarence Bennett, Gladys Day, Catherine Evans. SPRECKELS Theatre: George Kleine's photo play, For Napoleon and France.

FRESNO, April 15.—EMPIRE Theatre: An excellent show. Shay and Shyman are exceptionally good. Kaye and Murdock, society dancers, introduce a lot of newer steps that are popular in society. Dave Thursday in English humor—great. Zeno and Mandel, pianists, very good, and the brothers Link, acrobats, are there with a particularly good line of humor. Coming: Mischa Elman, the Russian violinist, April 27, at the Theatre Fresno. At the Theatre FRESNO: Leotta Zapp's Trained Horses are the big feature of the bill. She has three trained horses, and their work is truly marvelous. Conlon and Small, a dancing duo, good; Gilson and Tolon, with a little of everything that pleases; Harry Poole, entertainer de luxe.

MARTINEZ, April 14.—Tomorrow night the new Curry Opera-house will be opened by the Martinez Choral Society in The Outlaws of Sherwood Forest. This society has a membership of over sixty and has been in existence twenty years. The opening will be a brilliant social event. The leading parts in the production will be sung by Mrs. R. L. Ulsh and George O. Meese, County Assessor of Contra Costa County. The director will be Professor W. B. Bartlett. The new opera-house which has been built by former County Coroner H. J. Curry, is one of the finest structures in the city. It occupies 100 feet on Ferry Street by 80 feet in depth. It is two stories in height and is built of reinforced concrete and brick at a cost of \$20,000.

VANCOUVER, B. C., April 14.—at the AVENUE Theatre, Laurence Irving, Mabel Hackney and a distinguished English company in repertoire, presenting this week The Typhoon, The Lily, The Unwritten Law and The Importance of Being Earnest. ORPHEUM: Feature attraction Odiva and her school of sea lions, and other big circuit acts.

Correspondence

NEW YORK, April 12.—After a week of rehearsals on the stage the New York Hippodrome reopened Thursday night with a spectacular revival of Gilbert and Sullivan's *H. M. S. Pinafore*. A notable cast was recruited, largely from the grand opera field. In conformity with the Hippodrome policy, two performances will be given each day. To accomplish this an alternating cast has been engaged. It is as follows: Sir Joseph, H. Brockbank, W. C. Gordon; Capt. Corcoran, W. Hinshaw, B. Peacock; Ralph Rackstraw, V. Dalhart, J. Bardsley; Deadeye, Albert Hart, E. P. Parsons; Boatswain, Eugene Cowles, E. W. Marshall; Josephine, R. C. Savage, H. Heinemann; Buttercup, Fay Templeton, J. Jacoby; Hebe, Elise Marryette, Grace Camp. Josephine Jacoby is familiar to all New Yorkers because of her identification with the Metropolitan Opera Company. Ruby Cutter Savage enjoyed the same distinction with the Boston Opera Company, while Messrs. Hinshaw, Dalhart, Bardsley, Peacock and Marshall have been identified in opera both in this country and abroad. Miss Heinemann is widely known as a vocalist in the concert field. A chorus of 400 picked voices supported this splendid cast, making an ensemble such as has never been heard in Pinafore. One liberty has been taken with the work. Interpolations have been made in order to make a complete afternoon or evening's performance. These interpolations are exclusively from the works of the authors. To take full advantage of the possibilities of the Hippodrome stage the period of action was changed to the early part of the nineteenth century to permit of scenic embellishments otherwise impossible. In the latter respect in all matters of naval tradition and technique the utmost care and fidelity have been observed to insure correctness. The marine features and scenic investiture are the work of Arthur Voegtlin and the staging of the production the work of William J. Wilson. * * * Just Jones, a farce by William Grahame, had its first performance upon any stage at the Mishler Theatre, Altoona, Pa., last week. The production was made by the Play Corporation. The cast included Eva Dennison, Stanley Dark, Julian Little, George Sumner, Alexander Calvert, Philip Leigh, Clara Mackin, Mary Sullivan, Donald McMillan, Florence Gerald, Thomas V. Morrison, Moira Kingsley, Dorothy Grey, James T. Frawley, Thomas Donnelly and Harrison Fowler. * * * The Winter Garden will have a special afternoon. All the actresses and women writers who are wearing something new for Easter have been invited to attend, and the doorman has been instructed to deny admission to anyone wearing a hat or gown that looks like last year's vintage. There are to be prizes, too. * * * Anna Pavlova, the only Anna Pavlova, returned to New York last night and was given an enthusiastic welcome by a splendid audience at the MANHATTAN OPERA HOUSE. She opened a two weeks' engagement with new dances for which adjectives have not yet been coined. And she is surrounded with an excellent company. *Amarilla*, a gypsy ballet in one act, was given for the first time in

America and was one of the principal features of a fine program. It is probably the most human of all the dance dramas that Pavlova has given in this country. Done to Muscovite melodies of Dargomizski, Drigo and Glazounov, the piece reveals Pavlova in many moods. The best scene is where, as a gypsy princess, she vainly tries, in a dance of passionate abandon, to win back the love of the Count, who, as a rustic swain, had wooed and won her. Several other divertissements were also given and enjoyed. * * * It's a rather curious fact that the two most-talked-of books of the year, Frank Pollock's *The Miracle Man* and W. J. Locke's *The Fortunate Youth* have two great features in common: both have Faith as a motive and each is destined for stage production. The name of the manager who owns the dramatic rights of *The Fortunate Youth* has not yet been announced, but as this latest and most charming of all Locke's long chain of delightful novels has only been published a fortnight and its sales are already going upward by leaps and bounds, the announcement will probably not be long delayed. So far, in spite of the fact that Locke ranks higher in the favor of English-speaking readers than any other novelist, only two of his novels have been dramatized since he first bounded into fame fifteen years ago. One of them was his first great success, *Idols*, which achieved a mild success in London, only to be destined to failure in this country when produced at the Bijou by Lenore Harris some three years ago. The other was *The Morals of Marcus*, which also encountered the same fate—a big success in London with Alexandra Carlisle in the leading role and only a half-way success here when played by Marie Doro. With regard to that *Book of Faith*, *The Miracle Man*, since the fact became known that George M. Cohan was making a drama out of it, no end of discussion has been aroused as to the identity of the actors and actresses to whom Mr. Cohan will assign the leading roles. The question of the actress who will play the heroine Mr. Cohan has settled already by announcing that the role will be played by Gail Kane, now appearing in one of the principal roles in the *Seven Keys to Baldpate*. For the role of Madison, the crook and adventurer, who devises the scheme of turning the aged Patriarch into a Faith and Trust Company, Unlimited, rumor has it that Mr. Cohan has selected John Milern, the actor whose portrayal of a second-story man was such a dominant feature in *The Man Inside*. As for the Patriarch himself, bets are being offered on the Rialto that this necessary but rather thankless role—the Patriarch happens to be deaf, dumb and blind during the course of the story—will be played by either James O'Neill or Ben Johnson. All of which rumors, whether true or not, are at least increasing the interest in this very unusual book. * * * A fair-sized audience attended the concert at the CENTURY last Sunday, with its usual varied program. The orchestral work was generally satisfactory and included Meyerbeer's *Frackeltanz* in B flat, the overture to Ver-

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di's *Nabucco*, Elgar's *Pomp and Circumstance* and a requested number, the *Meditation*, from Massenet's *Thais*. Helen Stanley sang *E'er Since the Day*, from Charpentier's *Louise*, with great beauty of tone, especially in her high notes, which are of remarkable smoothness. Owing to the indisposition of Miss Ewell, Miss Elford sang the *Flower Song* from *Faust*. Mr. Kingston sang the aria *Sound an Alarm* from Handel's *Judas Maccabaeus*, in his excellent, clear, ringing voice, and Messrs. d'Angelo, Taylor, Chalmers and Kreidler added to a generally satisfactory program. Messrs. Pasternack and Nicosia conducted. The Board of Directors of the Century Opera Company has decided to have the alterations for the purpose of increasing the seating capacity begun on the Century Opera House Building on April 20th. Consequently it has been decided to end the season at the Century Opera House on April 19th, instead of, as originally contemplated, on May 18th, and to open it again on September 14th next. In the final week, beginning Monday, April 13, seven performances of Victor Herbert's *Natoma* will be given.

GAVIN D. HIGH.

STOCKTON, April 16.—**YOSEMITE**: 13, Evelyn Nesbit Thaw and her vaudeville show to big house. 14, Stratford-Upon-Avon Players in *The Merry Wives of Windsor*, fine company to good returns. 15-16, The Orpheum show is delighting well-filled houses. Topping the bill is Paul Armstrong's playlet, *To Save One Girl*. Others are *The Hartleys*; Burns, Kilmer and Grady; Bill Pruitt; *The Stanleys*; Matilda and Elvira; Winter and Elvira; and Mr. and Mrs. Vernon Castle in pictures. 17, Mrs. Douglas Crane in *Her Soul and Her Body*. **GARRICK**: This house, newly remodeled and redecorated, opened last Sunday with clever Monte Carter and his great corps of assistants to three packed houses. This company is about the best in its line, and the stay will most likely be long and profitable. Carter is undoubtedly the best Hebrew comedian in the West. Too much cannot be said of the supporting principals and the chorus. The costumes were new and fresh and the comedy and songs went over big. **KIRBY**: Dark. **COLONIAL**: Pictures and vaudeville to nice business.

TACOMA, April 9.—Between bookings of road shows at the TACOMA Theatre, motion pictures are being shown. The Scott pictures, with Charles B. Hanford as lecturer, followed the engagement of the *Peg o' My Heart* performance last week, which did an excellent business, and the *Inside of the White Slave Traffic* is being shown

in pictures until April 15th. Monday and Tuesday *The Blue Bird* pleased large and delighted audiences. The play is as pleasing and the children as clever as when they were here two seasons ago. Scenery, costumes and other property of *The Firefly*, which appeared at the Tacoma Theatre recently, were released to the company April 6th by the sheriff after the Tacoma Theatre Company had filed a bond in the case of Manager MacKenzie of the Theatre at Bellingham against Manager Hammerstein of *The Firefly* aggregation. The Bellingham Theatre management is suing Hammerstein because *The Firefly's* date in the northern city was cancelled. The music show was to have appeared there a few days prior to its local performances, but instead sped on to Tacoma and all that the Bellingham folks knew about the show was that its private cars had "*Firefly* Company" painted on them. Wednesday and Friday evenings of each week are gala nights at the EMPRESS Theatre, because of the added attraction of a large number of amateur acts, many of which display real talent and ability. Work on the new building for the motion picture theatre to be controlled by the Levys on C Street is progressing rapidly. Another new picture house is going up two blocks away, and a number have been added to the residential districts. Tacoma and other Puget Sound friends of Lee Lindhard, who was the popular leading man at the Princess Theatre last season are pleased at the news of his engagement with a first-class company in Chicago. **EMPRESS Theatre**: Dick Bernard, brother of Sam, wins many admirers at this house this week in a well-acted and amusing comedy sketch. Associated with him are Bart DuPree, W. V. Black and Eleanor Parker. Orville Stam proved to be a really remarkable athlete. Frank Thornton and Deborah Corlew have an attractive sketch with added song and jest. *The Four Quaint Q's* provide comedy as does Will Morris and his bike. Entertaining pictures and music finish the bill. **PANTAGES Theatre**: To recall the clever entertainment furnished in bygone days by Harry Bulger is to regret his present commonplace act, with the exception of his really good imaginary tango. Tom and Stask Moore were back, providing fun and good clothes. Very good juggling stunts by Johnny and Hazel Wagner and rough-house acrobatics that are sensational by the *Five Terrible Terrys* have caught the crowds. Vera Berlinger is a fair violinist and Bettina Bruce and Charles Keane had a sketch that gets over. Comedy pictures provide additional entertainment. A. H.

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Live News of Live Wires in Vaudeville

Miss St. Ives, who went north with the Weston as his dancing partner, returned from Victoria, B. C., with the body of Weston, which she had embalmed. The burial took place Monday, the 13th. Weston died of heart failure on the 7th of this month. They are about to take the boat for Seattle to fill an engagement on the Millie time.

Guy Martell will close at the Lyceum tonight, after one full week's engagement. Expenses must be cut down.

Liberty Theatre on Broadway is playing musical comedy again, but one of the actors there seems to be greatly dissatisfied with his billing and is about to cause dissension among the managers who placed him there. He would be satisfied to be working and not try to cause trouble for others who are doing the work. Remember there are others who can take your place.

Al Onken, who is here in the interests of the Basco Musical Comedy Co., is satisfied with the situation around here, and will linger in our midst for several weeks, as he has all the contacts he desires for Basco, when that comedian arrives, which will be soon.

Al Bruce and Mabel Calvert opened last Sunday at the Wigwam Theatre, and were very well received by a packed house at all shows. Mr. Bruce is credited for his first production the laughable musical comedy, entitled Teesy Weesy. It went over with a cream. Mr. Bruce was ably supported by Herb Bell, Clara Howard, Frank Earle, Dee Loretta, and Frank Harrington, Mabel Calvert and a singing chorus of twelve beautiful girls under the direction of Mary Logan.

Jas. Post is under the care of a doctor. His throat has been bothering him for some time, and at the urgent request of his physician he will be compelled to remain quiet for a spell. Herb Bell is playing in place of Mr. Post and is putting over the German comedy part in a very able manner.

Mary Logan is putting on a solo piece in the opening chorus this week that is a revelation to the patrons of the Wigwam Theatre. Mary is cer-

tainly a very clever terpsichorean artist and directress of the Honey Girls.

Clara Howard, with her Topsy number from Uncle Tom's Cabin, was a hit the first half of the week at the Wigwam. Clara with her bare limbs, also the Honey Girls, with Topsy costumes, made the large audiences sit up and take notice to this new introduction in musical numbers.

The Quartette with the Jas. Post Co. are certainly good to look at, and listen, they all have a fine stage appearance, dress well, and put their vocal numbers over in a very able manner.

Mabel Calvert gave a very creditable bit, as a German girl, in Teesy Weesy. She is a nimble dancer, and a good talker. She puts life and animation into the act.

Dee Loretta, at the opening of the Jas. Post Co., received an ovation from the audience on her first entrance last Sunday at the Wigwam. Dee was formerly with the Monte Carter Co. as prima donna, but what was Carter's loss was Post's gain.

Ben Deeley, now playing at the Orpheum, is much disturbed over the illness of his brother, John, who is one of the oldest engineers in the employ of the S. P. R. R., and from constantly riding on an engine has developed Bright's disease of the kidneys. He is now at the railroad hospital in this city. Ben will be with him for two weeks more, as he plays the Oakland Orpheum for that time; then he spends his summer vacation at Sacramento, with his relatives.

Ed. Dale, the only member of the Cork Burners' Union, received a contract last Tuesday night, for the Wigwam Theatre. He presented it to Dan Spellman, the house officer, who pronounced it a phony. Dale knew it was amateur night, and was satisfied, as he saw the Seals shut out the Los Angeles club in the afternoon, and Ed. and Mrs. Dale went through the portal to see Al Bruce and Herb Bell comedie in Teesy Weesy.

Maud Allen, the dancer, opened an engagement in the Grand Opera House, Manila, March 7.

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Millie Sloan, the vivacious sou-brette, is looking for a black-face comedian who purloined her large photos. Better send them back or Raffles will get you in Los Angeles. There is blood on the face of the moon.

Musical Fletcher is going big back East with his musical act. Who said the Coast Defenders couldn't deliver? Look at Junie McCree, Leon Errol, Al Jolson, Geo. Marion and a score of others, all good Coast Defenders.

Billy Quinn, the musical prodigy, is anxious to get as many old timers' photos as possible, to have them re-copied in a bunch and numbered with a key, so those who survive can look. Jake Wallace, Charley Morrell, Walter Leon, Geo. Dunbar, Dick Thornton, Joe Hayden, Marcus Blum, Isadore Franks, Al Cohen, Peter Bruhn, Mid Thornhill, Charley Oro, Jim Ryder, Charley Stanley, Ben Deeley, Jim Post, Matt Burton, Ed Homan, Tommy Burke, Tom Andrews Harry Richards, Billy Courtright, Phil Mack, Will H. Bray, Owen Dale, Eddie Dale, Marion Clark, Frank Carey, George Wallace, Geo. C. Dunham, Harry Bernard, John Lord, Billy Evans, Eddie Dolan, Jas. Townsend, Frank Pollard —will these few artists please forward photos to Billy Quinn, 5th floor, Pantages Building.

Thos. K. Ryan, the extemporaneous vocalist, writes from St. Louis to his agent, Mid Thornhill, asking him to place him in the Japanese concession at the Exposition grounds, stating that he can play heavies in the following spectacular dramas: The Load of Wood, Ghost in the Pawn Shop, Murder at the Toll Gate, Under the Lash or the Glorious Fourth of July, not forgetting the last, but not least, The Chicken in the Barnyard. All copyrights secured for Papa's Coachman.

A new musical comedy company opened at Ye Liberty Theatre last Sunday. In the cast are Eddie Murray, George Kriss, Wm. Connors, Elbert Horton, Miss Marshall, Miss Vernon and a chorus of ten. The Opening bill was Tiger Isle.

Millie Pedro, an Oakland chorus girl, married Joe Azevedo, the fighter, in Oakland last Sunday.

John H. Burns and wife, of Tacoma Empress Theatre, who were with us a few weeks ago on a visit, are both quite ill in Tacoma. John is a trusted employee of Sullivan & Considine.

Jack Golden doesn't want heavy-weight chorus girls, and not over 5 feet 1 inch in height. Too much trouble to alter wardrobe. Jack is a lightweight himself, so is Harry Hallen and Will Cross. They are going big in San Jose.

David Williams and Joe Horne waived examination last week and were held to answer by Commissioner

C. F.

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Francis Krull for trial in the District Court on the charge of rifling United States mail bags on the high seas. They were arrested in connection with the looting of the registered matter on the liner Ventura on the voyage from Australia to this port. Horne is an Australian vaudeville performer.

Maude Adams to Star in Alice in Wonderland

Maude Adams will appear in an elaborate production of Alice in Wonderland next season. The play has been written for her by Constance Collier and Lloyd Osborne, and Charles Frohman is making extensive preparations for the event.

Spotlights

Peg o' My Heart is to be presented at the Cort Theatre shortly, with the notable Oliver Morosco production. The title role will be played by Peggy O'Neil, a remarkably pretty and accomplished young aspirant for histrionic honors. She was selected by Mr. Morosco from more than four hundred applicants as being ideal for the part. The supporting cast is of more than usual ability.

Mrs. William Rock, wife of the comedian, is the recipient of condolences of her friends because of the death of her Boston terrier, Spoofooms. Thursday of last week, through some strange fatality, Spoofooms tried to swallow a bone that wouldn't be swallowed and died of his determination.

Myrtle Kellett was sentenced Wednesday of last week by Federal Judge Dooling to 30 days in the Alameda County Jail for contempt of court. The judge declared that undoubtedly the girl had connived with Dr. H. H. Keene, Eureka dentist, to absent herself from his trial on the white slavery charge she preferred against him. Keene was sentenced to one year's imprisonment. The Kellett woman began to serve her sentence immediately, but Keene secured a stay pending a motion for a new trial. Miss Kellett was formerly a local chorus girl.

THE SAN FRANCISCO Dramatic Review

Muscle and Drama
CHAS. H. FARRELL, Editor

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Review



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Willard Mack and Marjorie Rambeau

These two well-known leading people began a starring engagement at the Alcazar Theatre last Monday, and it may be confidently expected that the succeeding weeks will bring forth a brilliant succession of triumphs. Both have had a large experience, both are young and both are magnetic and fine-looking—and their versatility is uncommon. During the season several of Mr. Mack's new plays will be given.

The Under Dog

Selwyn and company opened The Crime of the Law under the title of The Under Dog at Howard's Comedy Theatre, Chicago, on April 11. Ben Johnson, Jean Shelby, Leo B. Lindhard, Barry Norton and Lester Paul are among the players in the cast. Something of the purpose of the play is expressed in these words from the prologue: "I, who was an ex-convict, a three-time loser, have come to speak to you a message. I will show to you the story of my life, and that life is a mirror to the lives of thousands. I will show to you the things now done in the name of justice; true things, terrible things, and I ask you, after you have seen, as you go out into the glad free air, to remember—to remember and to help, each one of you, to do your share toward destroying these things and bringing about everywhere a change, that new law which recognizes that, though a man may sin and fall, he is still your brother, and that, even though a soul be dead, there is always resurrection through mercy."

Ince In Dramatic Production

Tom Ince, the moving picture magnate of the New York Motion Picture Company of Los Angeles, will produce a new play at the Majestic Theatre, Los Angeles, in a couple of weeks. John Blackwood has charge of the business end.

Statement of the ownership, management, circulation, etc., of The San Francisco Dramatic Review, published weekly at San Francisco, required by the act of August 24, 1912.

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CHARLES H. FARRELL,
1095 Market St., San Francisco.
Sworn to and subscribed before me this
second day of March, 1914,
J. D. BROWN,

Notary Public for the State of
California, residing at San Francisco.
(My commission expires April 5, 1914.)
[SEAL]



Little Miss Carter

This winsome little lady is the daughter of Monte Carter, the clever comedian.

United Keaneograph Film Com- pany a Big Concern

The United Keaneograph Film Company of Fairfax, after equipping the finest studio in the country, in the best possible surroundings, has started to work on a monster five-reel feature film, that will show 173 scenes. Director James Keane is assembling a splendid company, headed by Carlotta De Felice, late star of the Vitagraph company. In the company will be Fred Snook, George Chesebro, Norbet Cills, James Devereaux, E. A. Warren, Matt Burton, Pauline Hillenbrand, Marshall Zeno and Carl Case, scenic artist. This company will make a specialty of feature films, and will probably later add a comedy company.

Billie Burke Marries

NEW YORK, April 12.—Florenz Ziegfeld, Jr., the well-known theatrical manager, producer of The Follies and other musical comedies, and Billie Burke, the Frohman star, now playing in Jerry at the Lyceum Theatre in this city, were married in Hoboken Saturday afternoon, after Miss Burke's matinee. Rev. Dr. J. Endelbert, pastor of the Lutheran Church in Hoboken, united the couple in his residence. Dr. F. Ziegfeld, father of the manager, and Mrs. Ziegfeld and Mrs. Burke, mother of the bride, were witnesses of the ceremony.

McKee Rankin is Dead

McKee Rankin died this morning at the Continental Hotel from chiroisis of the liver, aged 72 years, after an acute illness of several weeks, although he had been ailing for the past year. His daughter, Mrs. Harry Davenport, was with him and will take the remains East today.

Gaiety Theatre

Fulton and Rock are the editions de luxe of their particular branch of art. They are names to conjure with. But anyone who has learned to appre-

ciate, and consequently to admire, them through their inimitable specialties seen during their Orpheum engagements will hardly feel that there is anything worthy of their talent in The Echo, their latest vehicle. With the help of a number of clever people, they work hard to make it go, but the spontaneity is lacking. There is a really funny suffragette act and some catchy music, but little outside of these that is up to what two such artists have trained us to expect from them. The Echo includes a brand new chorus, which does some good singing and dancing, some burlesque, some travesties and some songs, all strung together with a thread—a very slender thread—of nonsense. Maude Fulton is the head waitress, and, being herself, she fascinates her audience as well as all the male boarders at the hotel. William Rock and Kitty Doner are the two stranded actors who manage, both together and singly, to keep the fun fast and furious. Incidentally, Rock and Fulton interpolate a burlesque Apache dance that whets the appetite for more. As the tall and the short of it, big Oscar Ragland, the genial hotel manager, and his little sweetheart, Frances White, win applause. Bessie Franklin scores a hit with her Laura Short, the newspaper correspondent; Will Philbrick gets in his deadly work as the bell hop, and that promising young actor, Fred Santley, discloses a very charming voice and a decided talent for dancing. The stage setting is unusually good,

Columbia THEATRE

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Second and Last Week Begins Sunday
Night, April 19th—Matinees Wednesday and Saturday

Chauncey Olcott

In His New Play,
Shameen Dhu

By Rida John Young
Direction of Henry Miller
Monday, April 27th—Robert Hilliard in
The Argyle Case

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Commencing Monday Night, April 20th
Matinees Thursday, Saturday, Sunday
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Columbia Theatre

Very delightful and refreshing is the play *Shameen Dhu* at the Columbia this week with Chauncey Olcott in the leading role. It is a tale of love, pretty ladies and patriotic gallants, with the usual misunderstandings and happy climaxes that one sees in Irish plays. The story is told in three acts, laid as follows: The first is the home of the widow Farrell in Kincannon, Ireland; the second at the Green Dragon Inn, and the third in the garden of Mrs. Farrell. The stage appointments are most appropriate, whether they be the interior of the charming home, the interior of the public inn, or the beautiful garden—all are pervaded with the charm of ancient atmosphere and produce an effective background for Olcott and his capable assistants in their interpretation. Constance Molineaux is a charming Peggy O'Dea, bringing just the right amount of artificiality, petulancy, coquetry and sweetness to the part to make it enjoyable. Beth Franklyn as Sheila Farrell, the much sought-after widow is very pleasing. Jenny Lamont as Betsy Bowers, her old nurse, is a delightfully virile old Irish woman. May Donnelly, as Norah, is a neat little person in the right place. John G. Sparks as Andy Bowers, as the inn keeper, with his good wife, Betsy Bowers, supplied some good bits of comedy. David Glassford as Martin McGleash had an unlovable part, but we all liked his good, natural acting in the last act. Robert Gill fitted into the part of Edward O'Dea right well, as did John Sheehan, Walter Colligan, Frederick Roberts and Maurice Drew in the parts of Tim, Flynn, Waters and McPhates respectively. The Dare O'Donnell of Chauncey Olcott is mighty attractive. He appears as a true Irish lad with just enough of the brogue to his tongue to make his speech delightful, and the grace of his movements, the fascinating manner with which he handles his hands and feet, his many little nervous mannerisms have endeared him to many an audience! His songs are so pretty and are done in a simple, unaffected way that is refreshing. One is as good as the other, all but *Too-ra-lee-ra-loora-ly*, *That's an Irish Lullaby*, which is the best one that he does, and which wins for him much spontaneous applause. The orchestral numbers by Mr. Freeborn adds much in their daintiness to the quaint, sweet atmosphere of the play. For an evening of enjoyment without a problem to solve or without acquiring an unpleasant flavor of which to rid oneself later, nothing can be better than a visit to *Shameen Dhu*.

Cort Theatre

Al Jolson is with us—and it may be mentioned that *The Honeymoon Express* is present also—but the Jolson personality in this town, where he got his real start and appreciation is the overpowering interest. In this vehicle Jolson has returned to his cork, and through the show he radiates wit and real humor. *The Honeymoon Express* is one of those metropolitan expositions of attractive femininity



Lower Row—JACK BREHANY	ED BREHANY	W. H. FULLWOOD	WILLIS M. GOODHUE
Middle Row—HARRY MEYERS	HAROLD BUSHEA	WM. RODDY	GEO. RODDY D. L. WRIGHT
Upper Row—JIMMY GRAINGER	K. T. LAMME	ED. WARNER	CHAS. H. FARRELL

A Gathering of the Clan

San Francisco has had the pleasure

shown by the putting together of musical and dancing acts that serve to attract and please the "tired business man." There is a whirl of attractive dressing, diverting dancing, pleasing singing, and a whole lot of specialties. Among the principals who was greeted vociferously on the opening night, was Ada Lewis, formerly of San Francisco, U. S. A., but now, by the lure of gold and opportunity, a regular habitue of Broadway. Ada has overcome that splendid lissomeness that used to be her striking characteristic, and has now acquired a dignity and some weight. She is the same clever comedienne as of old. Donald McDonald and Anna Wheaton are a team of clever dancers. Jack Storey, who has been here before with dramatic shows, and Melville Ellis, erstwhile *Native Son* and now one of the cleverest stage designers in New York, contribute their abilities to the show. Marie Robson is one of the attractive hits of the show and the perfection of her French dialect is most enjoyable. The production is complete and imposing and worthy of attention. Next week is the last.

Alcazar Theatre

This week's offering at the Alcazar Theatre brings with it two very popular artists, Marjorie Rambeau and Willard Mack, in *Kindling*, Charles Kenyon's virile dramatic conception. The play derives its name from the fact that the plot centers about the raising of children in the tenement districts of the great cities, where they

the past week of playing host to a large number of visiting theatrical

are like so much *Kindling*, brought into the world at the volition of others and their little lives snuffed out by some passing disease which extinguishes them as a breeze would the wavering flame of a candle. Miss Rambeau was wonderful in her portrayal of Maggie Schultz, the poor wife and victim of tenement conditions in New York. Her whole attitude throughout the play was consistent with the character she was portraying, from the humble manner and meekly submissive gestures to the final open rebellion at her fate. She was well supported by Willard Mack, as the rough stevedore, whose speech and actions were typical of the class he represented. Anna Mack Berlin, who played the part of Bates, the old Irish washwoman and true friend of Maggie, has the honor of being the original Mrs. Bates, and added strong support to the cast. The strongest scene is in the second act, when Maggie Schultz denounces the conditions of tenement life, being driven to desperation owing to the fact that her husband is out of work and that she is about to become a mother. She steals a diamond brooch, which she pawns for \$113.00, so that she and Heine can go out to Wyoming and start life anew—where her baby could come into the world to last, "like the trees and the prairies and the mountains," and not be born among the filth and disease of tenement life. She is, of course, found out and the justification she offers for her crime is one of the most powerful dramatic scenes ever written in a play. In this scene Miss

men, and Hartsook has kindly snapped the aggregation.

Rambeau was superb and Willard Mack introduced a new, convincing method in acting, as far as this town is concerned at least. K. Cripps as Steve, Burt Wesner as Rafferty, the plain clothes cop; Howard Hickman as Dr. Taylor, Louise Brownell as Mrs. Burke-Smith, and Dorcas Matthews as Alice Winters. The entire production was most artistic and leaves one with a pleasant sense of satisfaction. The many friends of Miss Rambeau and Mr. Mack, who have long recognized their ability and charm of personality, are delighted to have at least seen them start a season here which, from general comment, is to be a brilliantly successful one.

Beth Taylor Goes to Oakland

Beth Taylor, leading woman of the Ed Redmond Stock Company, will sever her connection with that company in three weeks to accept a similar position with the Bishop Stock Company, now at Ye Liberty Theatre, Oakland. Miss Taylor has been with the Redmond Company for the past eight or nine years. She is one of the most talented young emotional actresses on the Pacific Coast.

Bailey & Mitchell Lose Seattle Stock

Bailey & Mitchell are out of the Seattle stock in Seattle, and the theatre is now under the management of Geo. MacKenzie, the K. & E. representative, who will continue stock, opening Monday last.

Columbia Theatre

Chauncey Olcott, in his altogether delightful Irish romance, *Shameen Dhu*, is a decided success at the Columbia Theatre, where he remains for a second and final week commencing with this Sunday night. More than ever is Olcott welcome this season, for his play from the pen of Rida Johnson Young shows the actor and his splendid supporting company to fine advantage in a play that at once interests and entertains. *Shameen Dhu* has been staged under the direction of Henry Miller, whose master hand is seen from the first curtain to the last when the pair of lovers find their happiness and make ready to start on their journey to the land of the free. Olcott has a number of splendid song gems for this production and as he is singing in better voice than he has for a number of seasons back, the songs are received with great enthusiasm. The production is especially elaborate, and Olcott gives a fine interpretation of the stellar role. Matinees Wednesday and Saturday.

Cort Theatre

The big New York Winter Garden entertainment, *The Honeymoon Express*, with its large company of jolly funmakers headed by Al Jolson, is all that it has been heralded to be and then some. This delightful spectacle which easily represents the finest example of production seen in this city for many years, is Parisian in flavor, full of delightful music, vaudeville specialties, with a large and pretty chorus for nearly every song and a new song for every few minutes, together with a finished company of principals, which in addition to Al Jolson also includes Melville Ellis, Ada Lewis, Marie Robson, Anna Wheaton, Sybil Sunday, Marie Fenton, Doyle & Dixon, Donald McDonald, Arthur Monday, Jack Storey, every one of whom knows how to put over the kind of humor that brings a laugh with every turn. The final week of the engagement of *The Honeymoon Express* at the Cort Theatre will begin next Sunday evening, and like this week, three matinees, Wednesday, Friday and Saturday, will also be given.

Alcazar Theatre

Willard Mack and Marjorie Rambeau have "arrived" at the Alcazar Theatre. No other two players ever leaped into the affections of the patrons of the popular O'Farrell Street playhouse, or the local theatregoing public, for that matter, as did these two on last Monday night. It would seem that from now on they are to be Alcazar fixtures. For their second week, beginning next Monday night, April 20th, they will offer another powerful play from their extensive repertoire. This will be a drama of the Secret Service, entitled *The Deserter*, in which Helen Ware scored one of her greatest successes. The story of this splendid play is of unusual interest. It centers around a murder committed in the prologue of the play. A United States army man, thinking he has killed a man in a fight, flees from justice and goes out West. The victim is really killed by another but the guilt is placed upon the deserter. A Secret Service agent, a

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woman, is pressed into service and she tracks the deserter to San Francisco, where she learns that he frequents a certain dance hall on the Barbary Coast. Getting herself up as an entertainer she goes to the dance hall and there she meets her man. He falls in love with her and she succeeds in luring him to her room in a cheap lodging house where it is her purpose to hand him over to the police. In the meantime, however, she has fallen in love with him, and in her room he tells her of the murder he thinks he has committed. This brings her to her senses and she tells him who she is and the object of her attentions to him. It breaks her heart to do so. A powerful scene between the two is enacted in which he accuses her of having trapped him through the medium of their love. She turns him over to the police but later succeeds in clearing his name. In the dance hall scene, on the Barbary Coast, many specialties will be introduced by Miss Rambeau, Charles Compton and the other Alcazarans.

Gaiety Theatre

The Echo registered a great hit last Sunday night and since then has been playing to greatly pleased audiences at the merry little theatre in O'Farrell Street, where Rock and Fulton as the stars of the organization are maintaining and increasing their popularity. Most of the supporting company has been selected from The Candy Shop, which means that it is the best dancing-singing-comedy organization in the West. Will Philbrick has registered a tremendous hit in the fantastic role of "the bell boy of the Echo hotel"; while Kitty Doner, who will be recalled as the livelier member of "the Mimony Sisters" in The Candy Shop, has a splendid opportunity to disclose her dancing and comedy ability. Mary Ambrose, Bessie Franklin, Oscar Ragland, Frances White, Frederic Santley, Estelle Baldwin, and many others conspire in one of the finest onslaughts on melancholy that has ever been offered local audiences.

The Orpheum

Next week will be the last of David Bispham, who will present an entirely new program of songs. A splendid new bill will also be presented. Harry Gilfoil will appear in his original and clever character impersonation, Baron Sands. In his satire of gay old age Mr. Gilfoil has supposedly just returned from a circus and much of the fun is derived from his imitation of the animals composing the menagerie. Ed. Blondell, assisted by Katherine Caine, will appear in the diverting skit, *The Lost Boy*. Ruth Royce, Princess of Ragtime, a handsome, dashing girl, who sings well and has a keen appreciation of the meaning of the words she utters, will be heard in the newest ragtime songs. Keno, Walsh and Melrose, a trio of expert gymnasts and comedians, will in eccentric make-up

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perform a rapid routine of acrobatic and sensational feats. Jack Ward and Eddie Weber, two exceptionally clever dancers, will bid for popularity in a mique act, entitled *A Minstrel Boy's Conception of Art*. Kartelli will instance his ability by performing innumerable astounding feats on a thread of steel. Next week will be the last of Ben Deely and Company in *The New Bell Boy*, and Annette Woodman and Guy Livingston in their ballroom dances.

Correspondence

PORTLAND, April 13.—Theatrical geography was again changed in Portland the past week, when it was announced that John Considine has closed for the lease of the new theatre now being erected at Broadway and Stark streets in this city. This was the house that Thomas J. Noonan had a lease on, and upon his death his brother, Robert, came forward and announced that he would carry out the intentions of his late brother. Then announcement was made that Considine had leased the house, and that the owners of the property had called off all negotiations with Robert Noonan. Considine said it would be the home of the Orpheum shows. The present theatre occupied by the Orpheum will again become the Heilig, and will house all bookings of the road shows. Mr. Heilig will take possession the first of July. There is some talk also that George L. Baker will move his stock company to the present Heilig and that the Baker house will be devoted to pictures. This I say happened during the past week. Today, comes forward George J. MacKenzie, the K. & E. representative in the Northwest, with the statement that he had an agreement with Thomas Noonan to the effect that the new house being erected by him would be an exclusive K. & E. house, and that he intended to join hands with Robert Noonan in the court fight already instituted by the latter in their efforts to retain control of the new house. The owners of the property contend that their contract with the late Mr. Noonan was a personal one and that they bargained for the expert service of the lessee and that Robert, his brother, cannot fill the bill, but Mr. MacKenzie's statement to the effect that he was to be interested seems to lend color to the Noonan statement that they could deliver the goods, from the theatrical ability standpoint. Anyway, a merry theatrical war is on and not a press agent yarn. HEILIG Theatre (Calvin Heilig, mgr.; William Pangle, res. mgr.): At last the much-talked-of Peg o' My Heart is with us, opening last night

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at this house to a big audience. It remains for the entire week. All of the many good things told us about the play and production are true and it is one of these heart interest plays that ring true, and which we have not had the pleasure of seeing often of late. Miss O'Neill plays Peg, and she is delicious and her brogue is perfect. A well cast supporting company is furnished and Oliver Morosco has given the play a beautiful production. The Stratford-Upon-Avon Players open for a week, 20th. BAKER Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.): Due to the fact that baseball season opens here this week, Manager Baker offers the latest baseball play, *The Girl and the Pennant*, in which Christy Mathewson collaborated, for this week's bill. It is chock full of baseball dope and will score a home run all week. Miss Shoemaker and Mr. Hall are playing the leading roles, and do so refreshingly. Mary Edgett Baker plays a character role, one in which she excels and Edward Woodruff, Walter Gilbert and Thomas Walsh maintain the other important roles in their usual capital style. Next week, *The Man Higher Up*. ORPHEUM Theatre (Frank Coffinberry, mgr.): The bill for this week includes *Neptune's Garden of Living Statues*; *Moneta Five*; *Van Hoven*; *Nevins and Gordon*; *Crouch and Welch*; *Johnnie Small and Small Sisters*; and *Pope and Uno*. EMPRESS Theatre (H. W. Pierong, mgr.): Dick Bernard and Company are featured. Others offered are *Four Qs*; *Orville Stamm*; *Thornton and Corlew*; and *Will Morris*. PANTAGES Theatre (John Johnson, mgr.): Harry Bulger is the headliner and the rest includes *Terry Troupe*; *Vera Berliner*; *Bruce and Keene*; *Tom and Stasia Moore*; and *Juggling Waggoners*. Al Barnes Circus is here, 16-18. A. W. W.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

The first annual meeting of the Photoplay Authors' League was held in Los Angeles on April 10th, and much serious business was transacted and not the least important was the endorsement of Representative Willis of Ohio in his endeavors to alter the copyright law as regards photoplays and the promise of the League's active support in every possible way. The membership of the League is growing rapidly and contains such names as Richard Harding Davis, Robert S. Stodart, David W. Griffith, Ernest A. Dench of London, etc. * * * Harold Lockwood, the good-looking Famous Players actor, believes that the actor who studies himself, studies his art and lasts the longest. He is a great walker and strides buoyantly to and from his work. He swims upon every possible occasion and keeps up his gymnasium work. The result is that Harold is almost boyish in his demeanor and it is a tremendous asset when allied to ability and experience. He is a very good example of moderation in all things. * * * Wilfred Lucas has a star company under his direction now, with Cleo Madison, good-looking George Larkin and Frank Lanning, the well known heavy who was associated with the Eastern Kalem and Biograph companies, and a real capable assistant in Gus Inglis. * * * Edna Maison has started her starring career with a delightful comedy-drama in which she appears to great advantage. It is called The Transmutation of Prudence, and in it Miss Maison takes the part of a Quaker girl who enters society and effects a cure on her erratic husband. She is directed by George Stanley, who for so long was connected with the Vitagraph. Ray Gallagher is acting opposite to Miss Maison. * * * Fred Mace has started in his "Fred Mace Feature Film Company" under the happiest of auspices. He is a good man to work for and with, for he is very considerate and understandable. * * * Carlyle Blackwell entertained one hundred guests at his beautiful home in Los Angeles and it was a notable affair, being attended by all the stars from the studios, the stage and the variety platform. A huge canopy covered a portion of the garden and an excellent band discoursed melodious strains for several hours. Carlyle is such a bright debonair host! He speaks of holding another reception before he departs for New York on his starring engagement with the Famous Players. * * * J. P. McGowan, the Kalem producer, has made a big name for himself by specializing on railroad photoplays. He has produced and is still producing them from every angle and his company are almost as well versed in railroad lore as he is himself. Helen Holmes, his leading woman, declares she almost lives on, in, around or under trains and, truth to tell, she seems to thrive on it. * * * William D. Taylor, who gave such a stirring performance as the lead in Captain Alvarez at the Western Vitagraph, bears quite a resemblance to Courtney Foote of the Reliance. He and Dick Stanton of the Kay Bee have apartments together and can swap many stirring tales of adventure.

The Fred Mace Feature Film Company is not only an assured fact, but has started vigorously on the business of making photo plays. Fred Mace heads the concern. Harry Revere is directing another comedy company and Fred Mace will act in both of them. Some new effects and trick photography are promised with Bert Longnecker at the camera. He will also manage the laboratories in conjunction with Geo. Peters, who will operate the other camera. Included in the stock company are Margarita Loveridge, Carrie Clark Ward and Sydney de Gray. Mr. de Gray also acts as business manager and he is eminently suited to this position. The Fred Mace Feature Film Company occupy the studios at Boyle Heights recently vacated by the Majestic Company. * * * The Colorado Motion Picture Company has executed contract with the Pan-American Film Mfg. Co., whereby they will release occasionally a four and five-reel feature of superior workmanship, for the American and foreign field. A subsidiary company has been organized for the Colorado Motion Picture Company under the personal direction of Otis B. Thayer, with a reserve fund for this purpose. * * * Dean C. Worcester's Native Life in the Philippines inaugurated their season at the Academy of Music, Baltimore, to the largest and most distinguished audience for assembly in the leading playhouse. The twelve reels were a distinctive revelation, both from an educational and entertaining standpoint. * * * The Capital Film Corporation of California has contracted with the Pan-American Film Mfg. Co. for the world-wide exploitation of its entire product. The first picture ready for release on May 1st, is entitled The Cross in the Wilderness, and is a four-reel photo drama of the earliest Mission work among the Indians in Arizona and California. * * * Arthur J. Aylesworth, of Edmonton, Canada, who has just completed a six months' hunting tour for moving picture purposes, through the Mackenzie Basin has entered into negotiations with Ernest Shipman of the Pan-American Film Mfg. Co. of New York, for the establishment of a studio at the foot of the Rocky Mountains in Canada, for the making of photo plays. The themes will include realistic encounters with the caribou, moose, elk and grizzly bear in their mountain fastnesses. * * * House Peters is coming to San Francisco to join the California Motion Picture Corporation to play leading business at their San Rafael studio. Peters comes here direct from Daniel Frohman's Famous Players' Film Company. He is being secured with the purpose of playing opposite Beatriz Michelena, who will be starred in a number of the company's first feature productions. * * * The leading man of the "Flying A" Mutual Movie company, Sydney Ayres, has been made a producer to succeed Lorimer John-

ston. William Garwood will succeed Ayres as leading man.

Emil Kruschke is playing comedies for the Keystone company.

Moving Picture Concession at Fair

The concessions committee has awarded the privilege of erecting a large moving picture building, to contain ten separate theatres having a total seating capacity of 4000 people, to the Universal Film Company. The building will be known as the Industrial Palace. It will be primarily for showing moving pictures of the industries, scenic beauties, commercial, artistic and scientific activities of various states taking part in the exposition. Exhibitors will also have the privilege of the theatres. In addition to this, the Universal Film Company will operate on the grounds a complete motion picture studio and manufacturing plant that will be open to the public.

Biggest Film Booking Company is the Shubert's

The Shubert Feature Film Booking Company, new corporation, to enter the motion picture field, is the biggest concern of the kind yet established. This new company will have under its control films of no less than one hundred and seventy-five dramatic and musical plays which have been big New York successes in the past, and to this number will be added scores of others to be produced in the future. No less than eighty plays from the Shubert enterprises, sixty from the Wm. A. Brady Picture Plays Incorporated, and twenty-five from the productions of other managers are being prepared for the screen. Many of them now are in readiness, and others will be just as soon as they can be properly filmed. Joseph L. Rhinock is president of the Shubert Feature Film Booking Co., Jules Murray is its manager and Lou Weed its booking agent.

Marie Dressler in More Trouble

LOS ANGELES, April 14.—Marie Dressler's triumphal entry into the movies wasn't as great a triumph as it might have been, according to stories that leaked out at the Keystone canned drama factory in the Santa Monica Canyon today, which bear all the marks of veracity. According to this story, Miss Dressler, who had just reported for her first week's work on the screen, promptly appointed herself queen of the camp and pre-empted dressing room No. 1. It so happened that Mabel Normand also occupied No. 1 by right of her two years' engagement as star of the Keystone. The two women met, and what happened is said to have had a great deal to do with the sudden rise in temperature here today. Finally Manager Max Sennett was brought into the affair and thought he had settled it when he ordered a second No. 1 dressing-room built, but not so. "How about this story that this woman gets more

salary than I do?" asked Miss Normand. Sennett admitted it, justifying the salary by Miss Dressler's excellent drawing powers. "Is she worth more than I am?" was Miss Normand's next shot, and Max retreated. Friends of Miss Normand say there will surely be a strike unless the salaries of the two stars are adjusted satisfactorily. The camp itself is split open about an equal number siding with each woman, and the outcome may be serious for the Keystone people.

The Parliament of Films at 1915 Fair

From advance information it would seem that the Panama-Pacific International Exposition will be the greatest historical and scenic motion picture show place ever planned. There are to be at least 38 motion picture theatres already arranged for in the 38 state buildings that are to be erected and are now being erected on the grounds by the bay shore, and it follows that the pavilions of the foreign countries will also contain motion picture theatres and auditoriums where the great beauties of their lands will be shown. There will be an international parliament of films in San Francisco in 1915 which will be the most notable congress of reels ever held in the history of the world. These remarks are suggested by the statement of P. H. Corr, chairman of the Massachusetts Board of Managers for the exposition. Mr. Corr tells of the moving views that will be shown in the Massachusetts Building. "We are going to reproduce in pageantry the battles of Lexington and Bunker Hill; we are going to show the Boston tea party and Paul Revere's ride, the landing of the Pilgrims, and other historical incidents. We will picture many historic buildings and all the watering places along our coast, from Cape Ann to Cape Cod. We are going to show our dock system, our streets, our water system, our cranberry marshes." Fred R. Reed, executive commissioner of the Idaho exhibit at the exposition, has, likewise, a splendid motion picture program for his State. The wondrous wild scenery of Idaho and the great reclamation projects which are turning deserts into prosperous farms will be depicted on the darting film. The methods of protecting game, especially the elk, will be shown on the reels. Other states will have their special motion picture programs. Every State building planned for the exposition has two essentials, a reception room and a motion picture theatre. These shows, of course, will all be free to the public. The 1915 movies will be alone worth the price of admission to the grounds.

Big Chicago Theatre to Be Movie House

CHICAGO, April 11.—Announcement was made today that the Princess, one of Chicago's large downtown theatres, the sixth within a year and a half, would be converted into a moving picture playhouse.

Vaudeville

The Orpheum

Zazell and company are in their second week with their pantomime offering, *An Elopement*. Joseph E. Bernard and Hazel Harrington in Willard Mack's sketch, *Who Is She?* was a riot. The act is nicely constructed and splendidly acted by Mr. Bernard and Miss Harrington. This act would stand for a holdover on the time. Clara Inge, an eccentric comedienne, is a sweet-faced girl who appeared in three character changes. The hoop skirt song and her bear story got her by very nicely. Johnny and Emma Ray, with the assistance of a good quartette, presented their laughable act, *On the Rio Grande*, by Junie McCree. They were a howling success, and as McCree and the Rays have worked together for years, McCree has certainly fitted Johnny and Emma with a good vehicle for laughing purposes. The quartette is a splendid one. All are good vocalists and they play their parts well in the act. After the intermission, Annette Woodman and Guy Livingston presented terpsichore's latest vogue. They gave three dances. David Bispham, the baritone, sang three numbers that were very well received. He has a good stage presence and is a fluent talker. He was accompanied on the piano by Ward C. Lewis, a splendid pianist. Ben Deely, the black-face comedian, in his laughable creation of *The New Bell Boy* stopped the show. Deely is certainly a very laughable piece of humanity, every word and every gesture is cause for the audience to laugh, and the singing of his own compositions brought forth numerous encores. His tango finish with the dummy bell hop was a riot. He was ably supported by Marie Wagner and Emmet Brisco, and they were recalled time and time and again. This act holds over for the coming week. Closing the show was Bryand Cheerbert's *Marvelous Manchurians*, five in number, and what these artists don't know about tumbling and contortion and pyramid building, would be hard to learn. In closing their act, two of the members are supported by their queues in mid-air, while the third member forms a suspended pyramid in the air which was marvelous—a great act. Pathe's weekly moving pictures of California views was last.

The Empress

At this popular house, the bill is up to the usual high standard this week. The Moffat and Clare trio of dancers open the bill and have one of the cleverest acts of the kind seen here in a long time. A novelty act is that of Hong Fong, the Chinese comedian. His feature song, sung in six languages, was a riot and his dance got by in great style. James Francis Sullivan, with his two assistants, has a slap act, entitled *Rapid Fire Vaudeville*, which was perhaps the least appreciated act on the program. A couple of instrumentalists, *The Olivotto Troubadours*, rendered several pleasing selections on the guitar and violin. *The Top o' the World Dancers* again return with *Kris Kringle's Dream*. The six clever Collies are still on the job and help out wonderfully in the feature song. The big novelty

was the *Trained Alligators*, which was both interesting and instructive. Pictures of the drug habit completed the bill.

The Pantages

A very attractive bill is being presented for the amusement of the Pantages patrons this week. In the opening position are a couple of iron-jaw performers, Gregoire and Elmina, who do some truly wonderful balancing of furniture on their heads and jaws. A trio of singers, Barnard, Finity and Mitchell, sing several classical and popular songs, closing big with a late rag. Perhaps the most appreciated act was that of James Davett and Ninon Dural, in a little farce of theatrical life. The action takes place in the room of a couple of busted actors and many funny situations are worked out. Bothwell Browne presents another of his new tabloid musical comedies, entitled *Courtroom Follies*, with Harold Browne featured as Jacob Heinz, the judge pro tem. The scenery, costumes and settings are all a symphony in blue, and shows great taste on Browne's part. V. T. Henderson does very nicely as the lawyer. Earl Caldwell doubles a couple of parts: Wm. Little, as the white slave, does not get much chance; Willa Turner shows herself to be a clever little girl and Marjorie Shaw does very nicely with her songs, but is no actress. Several novelty musical numbers were much appreciated. Lawrence Johnston is back with his ventriloquist act. *The Trained Polar Bears* of Capt. Jack do some clever tricks and were very nicely received. Comedy moving pictures complete the bill.

The Republic

Mrs. Weston has been sending some of her best acts out to this cozy theatre this week, and business has been of the kind to make Manager Ward Morris wear a continual smile. The headliners for the first half are a trio of well-known dramatic people, Broderick O'Farrell, Jane O'Roarke and Harry K. Stuart, in a sketch with a punch. Five other good acts and three reels of pictures round out a good bill. For the last half the O'Farrell-O'Roarke Players offer a very strong dramatic sketch, *The Secret*, which gives all three people a fine chance to show their ability. A novelty is presented by Brenck's Models, who offer a number of beautiful poses in bronze. Several very good whirlwind dances win a lot of applause for Conlon and Small. The xylophonist, Esmeralda, plays a number of selections and the audience kept demanding more. Three reels of pictures complete the bill. Will R. Abrams, Myrtle Vane and Rupert Drumm open next Sunday for a season of stock sketches.

The Princess

Two unusually good hits of Bert Levey vaudeville are being offered at this popular family house this week. Jack Stewart displays a well-trained voice in illustrated songs. Sam Nusbaum has a novelty musical act; a clever couple, Woodley

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and Patterson, get by very nicely with a comedy singing and talking act. A neat little act is presented by Raymond and Temple. *Why Is a Chicken?* is a very funny sketch, well played by Mr. and Mrs. Jack Moulan. The big feature is Bulger's troupe of well-trained goats. Three good pictures complete the bill. For the last half, the almost human monkey, Count, the First, heads a very attractive lot of offerings. Others are Jack Stewart in illustrated songs; *The Village Four*, harmony singers; La Don and Viletta, down East rubes; Caspar and Clayton, singing and danciny Phil Godfrey, acrobatic comedian, and three reels of pictures.

The Wigwam

The Jim Post Musical Comedy Company and the Honey Girls opened to a record business Sunday night. In fact, Jim has broken all house records and he continues to pack 'em to the doors for three a day. For the first half of the week he presents *Deezy-Weezy*, a breezy musical comedy, full of life and plenty of good comedy. Jim Post as Phillip Muldoon and Al Bruce as Adolph Deckelfresser keep up a continuous cross-fire that keeps the house in an uproar from start to finish, and they are ably supported by Frank Harrington, Clara Howard, Frank Earle, Dee Loretta, Mabel Calvin and the Honey Girls. Other good acts on the bill are Count Charles the First, the monkey with the human brain; La Don and Viretta, an excellent rube act, and Lilly Irvine in some clever electric art poses. For the last half of the week, Jim Post and Company are presenting a travesty playlet, entitled *Daffydills*, which is certainly another laugh-producer—but is minus that eccentric and funny comedian, Jim Post, who, by the way, has caught a severe cold which has so affected his throat that he is unable to work at present, but expects to be back in harness again by next week; but just the same, Al Bruce, Herb Bell, Frank Earle, Clara Howard and the balance of the company are doing their level best to make their audience forget that Jim's not there, and believe me—they are giving a fine show. Other acts on the bill are De Reems' riding and posing horses, very good; Early and Laight, musical comedians, fair; and Mack and Phillips, who are a hit.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of April 19, 1914.

EMPRESS, San Francisco—Ed Marshall; Maye and Addis; Canfield

Offices—London, New York, Chicago, Denver, Los Angeles, San Francisco

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and Carlton; Frank Mullane; Imperial Pekinese Troupe. EM PRESS, Sacramento—Moffat-Clar Trio; Hong Fong; Jas. F. Sullivan and Company; Olivotto Troubadours; *Top o' the World*. EM PRESS, Los Angeles—Fred Stouge and Company; Ed and Jack Smith; Gwynne and Gossett; Bessie Browning; *I've Got It*. EM PRESS, Salt Lake—Dennis Bros. Berke and Korae; Rossow Midgents R. E. O'Connor and Company Murray Bennett; McMahon and Chappelle. EMPRESS, Denver—Bounding Gordons; Brown and Blyler; Rose Tiffany and Company Jennings and Dorman; Sebastian Merrill and Company; Alfred Latell and Company. EMPRESS, Kansas City—Earl Girdeller; Jessica Troupe; Rich and Lenore; Chas. B. Lawler and Daughters; Burke and McDonald; Bert Leslie and Company. ORPHEUM, Odgen (April 23-25)—Joe Fanton and Company Staine's Circus; Mack and Atkinson; Edith Clifford; Kara; Kiernan, Walters and Kiernan.

The Pantages

Adgie and her Lions will be the feature act here next week. And on the same bill is a brilliant assemblage of vaudeville talent. Howard Bros., banjoists; Milton and Dolly Nobles, in a sketch; Arthur Rigby, in black-face; Richards and Montrose, entertainers; Phil La Tosca, the talkative juggler and Herr Rittmeister, violinist, make up a fine bill.

DICK WILBUR, after two years on the road with his show, has decided to take a rest, and has accepted the position of business manager of the James Post Company.

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Jack Golden

With Own Musical Comedy Company
Market Street Theatre, San Jose— indefinite.

Vaudeville Notes

Through an arrangement with the producers of big feature photo plays and his strong connections in New York, Marcus Loew has completed plans for routing big feature photo plays over his new purchase, the Sullivan and Considine circuit, just as the road shows will be routed. Hitherto, "movie" patrons have had to wait to see the big pictures until state rights were sold and local theatres secured them. With the new arrangement, Mr. Loew will buy the rights to whatever big pictures appeal to him at the first showing in New York and will promptly send them over his circuit, showing them in his theatres first.

James Thornton, vaudeville actor and song writer, was found at the bottom of the subway stairs at One Hundred and Sixteenth Street and Innis Avenue, New York City, early this morning, suffering from a possible fracture of the skull. He was taken to the Harlem Hospital, where a doctor said he would probably recover. It is believed he lost his way while on a visit to his wife, Annie Thornton, who is ill in the hospital.

Eddie Murray will be succeeded at the Broadway by Tom Beeson. Murray has stirred up hot water ever since he opened with the company. Sol Carter will open with the Post Company at the Wigwam tomorrow.

While Mrs. Robert Drady, wife of the house manager of Pantages Theatre, was sitting on a bench near the life-saving station at the beach Sunday afternoon talking to a friend, two boys came up to her and said: "Lady, have you lost anything?" Mrs. Drady looked down and saw that her mesh purse, valued at \$26 and containing \$50, was missing, and also a vanity box attached to the same chatelaine. The youngsters said they saw two boys take something from Mrs. Drady's hand while she was seated on the bench and then ran toward the park.

Chris Brown has resigned as booking agent of the S. & C. Circuit. Report has it Chris is well fixed.

Golden Biggest Kind of Winner in San Jose

Jack Golden and his musical comedy company continue to attract large audiences to the Market Street Theatre. Last week (Holy Week) had no effect on the business. Standing room only was the sign every night. Golden is immensely popular and Mrs. Golden, Will Cross, Florence Young and Jack Doud are great favorites.

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Ingenu
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OAKLAND, 600 14th Street	

Hartsock

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PASADENA, 33 So. Colorado Street	

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Max Steinle Mattie Hyde

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Frank Harrington

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PLAYS

DATES AHEAD
EAST LYNNE (Al Alden, mgr.) —Sunol, April 20; San Ramon, 21;
Danville, 22; Walnut Creek, 23.

James Dillon

Management Bailey and Mitchell

Seattle Theatre

Charles E. Gunn

Leads

Orpheum Stock—Cincinnati

Maude Leone

Co-Star

Del Lawrence, Vancouver

Florence Young

Leads—Jack Golden Company

Care DRAMATIC REVIEW

Eddie Mitchell

Business Representative Ed Redmond Co., Sacramento

Josephine Dillon

Leading Woman

A Bachelor's Honeymoon

Howard Nugent—Margaret Nugent

Home address, La Jolla, Cal.

Claude Archer - Jean DevereauxStage Manager and Parts Ingenue
Just closed year's engagement with Isabelle Fletcher Stock, Vancouver
At Liberty; Care DRAMATIC REVIEW**Lucile Palmer**

Prima Donna Soubrette

Care of DRAMATIC REVIEW

Barry Norton

Management Bailey & Mitchell

Guy Hitner

Leading Man

At Liberty

Care of DRAMATIC REVIEW

Bess Sankey

Leading Woman

Eastern Traffic Co.

Frank Harrington

Leading Man

James Post Company

LELAND MOWRY

Seconds and Heavies

At Liberty; care DRAMATIC REVIEW

MINA GLEASON

Ye Liberty Stock, Oakland

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Alcazar Theatre

HOWARD FOSTER

Engaged

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HUGH O'CONNELL

General Business

At Liberty—Care DRAMATIC REVIEW

CAREY CHANDLERBusiness Manager Keating & Flood,
Portland, Ore.**GEORGE S. HEERMANCE**

Scenic Artist; at Liberty

Care of DRAMATIC REVIEW

Geo. F. Cosby**ATTORNEY AND COUNSELLOR AT LAW**552 Pacific Building, Phone Douglas 5405
Residence Phone, Park 7703
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Care of DRAMATIC REVIEW

JACK FRASER

Crime of the Law Company

San Francisco

ELLA HOUGHTON

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Care of DRAMATIC REVIEW

C. ALLAN TOBIN

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LOUISE NELLIS

Ingenue

Care of DRAMATIC REVIEW

William H. Connors

Juvenile Comedian

Care Dramatic Review

Jean Kirby

Second Business

Bailey & Mitchell Stock—Seattle

Spotlights

"Uncle" Dick Sutton has acquired a controlling interest in the Family Theatre in Helena, taking possession Sunday, March 29, and started his new management with Harry L. Stone's Colonial Musical Comedy Co. Following the Stone engagement Manager Sutton will shift his Empire Stock Co. from Butte to Helena for an indefinite run.

Peg O' My Heart is scheduled to reveal her charming self at the Cort Theatre on Sunday night, April 26th, immediately following the engagement of The Honeymoon Express. Much is naturally expected of this exquisite comedy youth which has made theatrical history in New York. The magazines and daily press of the country have probably devoted as much space to Peg O' My Heart as an play of recent times. Oliver Morosco presents the play and promises a brilliant production. Charmin Peggy O'Neil will be seen in the title role.

William Hodge, a star of unique abilities, who created such a hit last season at the Cort, will be seen here again shortly in The Road to Happiness, a new comedy drama in which he is said to have a role that fits him patly.

Geo. Matison

Leads and Heavies

Austa Pierce

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Stage Director and Comedian

Ed. Redmond Stock, Sacramento

DEAVER STORER

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With Vice,

Pantages Time

Roscoe Karns

Redmond Stock, Sacramento

J. Anthony Smythe

Leading Juvenile

Ye Liberty Playhouse—Oakland

Broderick O'Farrell

Crime of the Law Company

Care of DRAMATIC REVIEW

Langford Myrtle

Orpheum Time

Albert Morrison

Leading Man

Ye Liberty Playhouse—Oakland

Beth Taylor

Leading Woman

Ed Redmond Stock, Sacramento

Kathryn Lawrence

Theodora, in Her Soul and Her Body

Management Fred Belasco

E. P. Foot

Musical Director

Morosco Theatre, Los Angeles

Inez Ragan

Management Bailey and Mitchell

John L. Kearney

Comedian

Care DRAMATIC REVIEW

Leland S. Murphy

Juvenile

Verne Layton

Leading Man

Invites Offers

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Edwin Willis

Eccentric Characters and Juveniles

White Slave Traffic Company—on Tour

Jay Hanna

Leading Man

Dick Wilbur Company

Care of DRAMATIC REVIEW

Dorothy Davis Allen

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Light Comedy With the Western Amusement Co. Leads

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Justina Wayne

Leads

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Lovell Alice Taylor

Leading Woman

Hotel Oakland

Oakland, Cal.

Nana Bryant

Leads

The Traffic—Chicago

Management Bailey & Mitchell

GEORGE D. MacQuarrie

Leading Man

Bought and Paid for

HELEN D. MacKellar

Leading Woman

Management of Wm. A. Brady

Gertrude Chaffee

Characters

Care Dramatic Review

Pauline Hillenbrand

At Liberty

Care of DRAMATIC REVIEW

Marta Golden

Gaiety Theatre management

G. Lester Paul

Management Bailey and Mitchell

Seattle, Wash.

Hugh Metcalfe

Ed Redmond Stock—Sacramento

Correspondence

OAKLAND, April 17.—At last we have a leading playhouse that in its appointments and accoutrements is a credit to our city. The MAC-DONOUGH, entirely refurbished and remodeled with a new foyer and lobby finished in elaborate style and a fine new marble entrance modernized in every respect, is a revelation from the old theatre that we were accustomed to attend and will certainly justify the large outlay of expense by an increase of attendance at the different attractions. This week Margaret Illington is playing a return engagement with Within the Law to great business. The Stratford-Upon-Avon Players open 17th, offering a repertoire of popular Shakespearean plays. At YE LIBERTY, Manager Bishop had made a ten strike by giving his patrons one of the best productions of the season at popular prices, The Rainbow, which was seen here a few months ago at two dollars per seat. The play is given a remarkably clever presentation, one that would reflect credit on any aggregation of players. As Neil Sumner, Albert Morrison again demonstrates his ability and gives the best performance of his Liberty engagement. Isabelle Fletcher as his wife is capital. Her version of the wise mother, solicitous for the daughter's welfare appealed strongly to the audience. Charles Ayres, George Webster and Mrs. Mina Gleason have prominent parts and are at all times good. Others who gave creditable performances are J. Anthony Smythe, Frank Darien, Walter Whipple, Meta Marsky, Estelle Warfield and Rita Porter. During the acts, Thomas Allen Rector, assisted by Dorothy Smoller, entertained the audience with a series of the latest ballroom dances which are greatly enjoyed. Olga Netherlands is the chief attraction at the ORPHEUM. Capacity houses are in evidence. Herman Timberg also makes an immense hit and shares the honors. The others on the program are Julia Nash and Company; Keno, Walsh and Melrose; Rice and Morgan; Catalano and Denny; Grace Freebey; and Mosher, Hayes and Mosher. Gunboat Smith, America's white hope in the pugilistic game, is the headliner at Pantages and gives the audience an insight into the fine points of the manly art. Associated with him on this week's bill are Magnanis Family; Walk's Happy Girls; Clinton and Rogers; Granville and Mack; and Agnes Von Bracht. The COLUMBIA offers Oh, You Devil. The cast includes Ivan Miller, Jack Wise, Dillon and King, Ernest Van Pelt, Clarence Wurdig, Vilma Stech and Honora Hamilton. The fine warm weather has been a boon to the out-of-doors resorts and to IDORA. The grand opera is still a source of fine entertainment and the Thaviu Band retains its popularity. At the Broadway The Imperial Pekinese Troupe are the headliners of a bill comprised of the following: Eary, Wilbert and Eary, Village Four, Vann, Hoffman and Vann, Howard Brothers, Thomas and Ward. Sunday the sensational feature act, The King of the Everglades and his ten

trained alligators will open with Sam Nusbaum, Russian musical novelty; Cody and Cody, singing and dancing; Laughing Lamare, negro comedian; and Cutting and Rose, fanciful capers. Next Wednesday the Four Quaint Q's, an English travesty act; Thornton and Corlew, A Vacation Episode, and Will Morris, cycling comicalities, will head a big show.

LOUIS SCHEELINE.

LONG BEACH, April 15.—Florence Stone and company, under the management of Dick Ferris, opened at the Bentley Saturday in Graustark. Business has not been good. Two bills will be given each week. Jules Mendel and company are playing at Fairyland, offering musical comedy.

HONOLULU, H. I., April 4.—George Spaulding and wife, Paisley Noon and the De Von Sisters, with a few girls, are playing vaudeville at the BIJOU. They expect to tour the islands next week, making way for the George Webb Company. George Chesbro, Audelle Higgins, Nell Harding, Maurene James, and Ralph Martin, of the Spaulding Musical Comedy Company, leave for San Francisco by the S. S. Sierra today. The McRae Dramatic Stock Company will commence a season at the OPERA HOUSE shortly after Easter, their opening bill being Othello. The company will show three nights a week. At least three theatrical agencies in New York have refused to allow their bills to be played in Hawaii for any money, on account of past piracies. This state of affairs has delayed the opening of the McRae season here.

Personal Mention

COL. D. P. STONER is doing the advance for Schepp's Dog and Pony Circus.

JOE THOMPSON is now in Weed, holding down a position in a hospital in that town—superintendent.

LOUISE NELLIS returned from Salt Lake City Wednesday. After closing with Knute Knutson, Miss Nellis played in stock in the Mormon city for several weeks.

MRS. F. A. TANNEHILL, known to the stage for three generations as "Nellie" Tannehill, died at her home in New York April 10, of paralysis. She was 83 years old. In her day Mrs. Tannehill supported such famous stars as Forrest and Mme. Modjeska.

THE decree of divorce granted to Mrs. Cornwallis West, formerly Lady Randolph Churchill, a daughter of the late Leonard Jerome of New York, was made absolute by the divorce court in London last Tuesday. The grounds were desertion and misconduct. A few hours after the divorce had been pronounced absolute, George Cornwallis West married Mrs. Patrick Campbell, the English actress.

AL HALLETT and his small company that have been playing northern California and southern Oregon for the past six months, got back Wednesday.

THE many Oakland and San Francisco friends of Mirabel Seymour have noted with regret that the former popular ingenue of Ye Liberty Playhouse is not accompanying Chauncey Olcott on his Western tour, although she has been a member of the company since Mr. Olcott opened his season in August last. Miss Seymour has just completed a new play which will in

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Matinees Wednesdays and Saturdays

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CHAUNCEY OLCOTT

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Shameen Dhu

Direction of MR. HENRY MILLER

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Biggest Circus in the World. Two Miles Street Parade, Wed., 10:30 a. m.
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all probability see the light of day in New York early the coming season, and she has felt compelled to remain in the metropolis to arrange for its production. She regrets exceedingly that she was unable to make the trip to the Coast, where she has long been such a pronounced favorite, but the call of business prevented. Miss Seymour's husband, John E. Hogarty, to whom she was married in Sacramento

in April, 1913, is still Mr. Olcott's acting manager.

The film company operating at San Rafael under the direction of Charley Edler, numbers in its personnel Charles Edler, Emmett Sheridan, Clarence Arper, Marjory Manners and Grace Duvoll. The company has been at work two weeks. George Heermance is scenic artist.

ALL THE THEATRICAL NEWS

The San Francisco
DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

10 Cents a Copy—\$4.00 a Year

San Francisco, Saturday, April 25, 1914

No. 14—Vol. XXX—New Series



Marshall Zeno

Dorothy Douglas

DRAMATIC

VAUDEVILLE



Robert Hilliard in the Finger Print Scene from the famous detective play, *The Argyle Case*, at the Columbia Theatre next week

Robert Hilliard, of The Argyle Case, a Vaudeville Pioneer

It is not a matter of ordinary knowledge that Robert Hilliard, new starring in *The Argyle Case*, and coming to the Columbia next week, was the pioneer legitimate actor in vaudeville. Just how he came to blaze the way is told by Robert Grau, the veteran booking agent. "In my quest for attractions in the early '90's," says Grau, "I sought out Hilliard, who had scored heavily in a curtain raiser, *The Littlest Girl*, which he had dramatized from one of Richard Harding Davis' stories. When I called upon him at his home one Sunday morning he frowned upon the suggestion and was almost angry with me, so I decided not to press the matter. But just as I was about to leave it occurred to me that I had not mentioned terms. It must be understood that these were not 'fat' years financially in the theatrical profession. Hence he looked at me curiously when I quite casually remarked, 'Bob, these people offer you \$600 a week and ten weeks' guarantee.' Hilliard began to think. I knew what was in his mind. In after years, when I interviewed other celebrities with similar propositions, I benefitted greatly from a recollection of my experience with this most sensitive actor. 'But what can I play—I can't do any stunts,' said Hilliard. 'Play *The Littlest Girl* and play up to it, too, just as you would at the Madison square,' was my reply. Hilliard accepted, and it is only

fair to state that few believed a vaudeville audience would approve a serious sketch. But he was an instant success. The managers came after him with a rush and his opening salary was by far the smallest he ever had in vaudeville, nor did he have an idle week for ten years except from choice. *The Littlest Girl* had over 4500 performances, and was followed by *As A Man Sows*, 973 and *The Man Who Won the Pool*, in which he gave such a masterly and touching personation of an old club servant. After Hilliard's hit it was easier to approach other famous players. Maurice Barrymore—the father of John and Ethel—became the next headliner and after him Rose Coghlan and Clara Morris. The playgoer of today can hardly realize the effect created when these newcomers in vaudeville were first announced."

Two Theatres Will Be Auctioned

Two San Francisco theatres are going to the auction block next month. The Princess Theatre on Ellis Street, near Fillmore, and the Valencia Theatre in the Mission, have both been listed for sale to the highest bidder.

Olga Nethersole Wins Suit

NEW YORK, April 14.—Judge Pendleton has decided in Olga Nethersole's favor against a motion of Messrs. Liebler and Shubert, defendants, in their appeal for a new trial against the verdict for \$32,217.32 damages awarded Miss

Nethersole by Judge Pendleton and a special jury at the Supreme Court, New York City, on November 22, 1913, for breach of contract. The contract was for two seasons of twenty-five weeks each, at a salary of \$1,000 a week and 50 per cent of the profit in Maeterlinck's *Mary Magdalene*. The action was for non-payment of portions of salary due and for a second season, which was repudiated by the defendants.

Hackett Gets the Million

NEW YORK, April 14.—James K. Hackett, the actor, will receive the \$1,500,000 estate left by his niece, Minnie Hackett Trowbridge. An order to this effect was signed today by the surrogate here. Relatives of Mrs. Trowbridge who had contemplated contesting the terms of the will withdrew their claims last week and the will was probated.

Marie Dressler Seeks \$60,330 in Gaiety Row

Marie Dressler has filed in the United States District Court before Judge Van Fleet a cross complaint to the Gaiety Theatre damage suit. The comedienne alleges many breaches of contract, failures to meet salary due and notes, and demands \$60,330 as profits computed from the contract signed by her and G. M. Anderson (Bronco Billy). Thomas O'Day, Matthew O'Brien, Sam Berger and William L. Gorham are made joint defendants. Miss Dressler is represented by Attorney R. L. McWilliams.

The Ringling Show in Chicago

CHICAGO, April 18.—Over score of years ago the Ringling then modest bidders for fame in the circus world, opened their first season in Chicago. Time in the interval has wrought many changes—evolutionary and revolutionary, in all departments of human activity—but none, we daresay, has been more far-reaching and radical than the progressive stages of the show business. What greater monument to their genius and enterprise could these erstwhile harness-makers of Baraboo, Wis., desire than this superb aggregation of circus talent which they have built upon the foundation of the little wagon show which in years ago was wont to perambulate up and down the highways of the West and South? We use the term "talent" advisedly, for it seems to us the Ringlings have about cornered all of that interesting commodity in the United States and Europe. Continents have been combed and ransacked for entertaining novelties to regale the most fickle of all publics—the American citizenry. The Ringlings have just opened their regular season in Chicago at the old Coliseum, and those individuals who say circuses are the same yesterday, today and forever should peep in on the present-day enterprise, controlled by the Messrs. Ringling. There are some things which are unchanging and unchangeable—such for instance, as the raucous barker who peddles soft drinks and peanuts and the mephitic odors of jungle animals combined with masses of odoriferous humans on pleasure bent. It is all in all a wondrous collection of entertaining features, combining all that was best in the old-time circus with the brilliant innovations of these latter years. OWEN B. MILLER.

Tetrazzini Stills Panic

CANTON, O., April 13.—When fire started in a moving-picture show here this afternoon, Madame Luisa Tetrazzini, who was in the audience, stopped the panic by singing. Tetrazzini arose in her seat and urged the people to stop, but as they paid no attention to her, she forced her way to the stage and started to sing. She sang for about five minutes while the ushers extinguished the blaze, and then returned to her seat. Her identity was not discovered until she was leaving the show.

Clever Speech in Help Wanted

One of the speeches which has made a hit in *Help Wanted*, the play written by Jack Lait, which has pleased both New York and Chicago, strange as it may seem, is this one, delivered by an experienced stenographer to one who is just beginning her business career. "You'll meet a lot of men of the kind you never met before. Men who do things and are things—men who don't have to wait till Saturday night for their incomes and their holidays. They'll hypnotize you with their forcefulness till your head will spin at the thought that little you have been noticed by such giants. While they're looking in your eyes they're framing an alibi in their head. They fight and swindle each other, these business men, and a child like you is—well, just a child."

Live News of Live Wires in Vaudeville

Arthur Rigby, well and favorably known as a member of the cork burners' union, is presenting a study monologue to the patrons of Pantages this week. We consider Arthur one of us in view of the fact he has been here so often, and always comes back with a new line of gags and conversation that is interesting.

Mid Thornhill, the manager of the elite in Stockton, journeyed to our city in his auto to see the contest between Ritchie and Murphy. He went back immediately after the fight. Press of business compelled him to be in the Slough City in the P. M.

Basco Musical Comedy Co. are at Vallejo this week. They will be in San Francisco after a few short dates in the interior. Al Onken, the manager, left for Vallejo the first of the week.

Phil La Toska, the comedy juggler now playing Pantages time, one of the Coast Defenders to be reckoned with, is not only a good performer, but a good fellow and a good friend of Arthur Rigby.

Tom Leahy, formerly of the Grand and Portola theatres, has settled down in his native city, Boston, Mass., enjoying life from the sale of these two theatres, from which he realized a large sum. He started after the 'quake at 2nd and Mission in a 5c picture house, and in even short years make an independent fortune.

John J. Welch, the man in white, will try vaudeville again. John has been running a road house at San Bruno, which he will leave in charge of his wife, Madeline Earl. He will put over a single singing and dancing act.

Frank Earle received two telegrams from Monte Carter. The second one raised the salary amount twenty-five dollars. Question, what was the first offer?

Charley Oro and June Mendel are working together at Long Beach in musical comedy. Al Franks is with Charley Alphin in Los Angeles.

Chorus girls are in demand again. There is a scarcity of good chorus girls in this city at present, and as there are a number of them that will not leave the city no matter what salary is offered them, they are constantly employed.

Nellie Harding, who was director of numbers for Geo. Spaulding at Honolulu, got in this week from the Island City. Nellie is looking charming after her trip to the Paradise of the Pacific.

James Post played a part this week in dissection. The M. D. performed an operation on his throat and nose, and Jim will be alright in a short space of time.

Lillie Sutherland (Mrs. Jack Curtis) has formed a trio in her family. It was born April 7, in Seattle, and the big head has grown four inches. Regards from Matt Burton, Al Bruce and the Ribsack family.

Ed Dale bought two plow mules for his Napa ranch. He left them in charge of his hired man, with the understanding that after certain plowing was done and a road made through the new Dale prune farm the man was to receive the mules in

lieu of cash for the labor performed. Dale came to San Francisco to fill dates and, after he left, the man did not perform the work as agreed, but took the mules and harness and made off with them, and Mrs. Dale journeyed to Napa and notified the sheriff to bring back those mules or send the man to jail for mule stealing. Ed wants the mules and doesn't want to imprison the non-working culprit. But mules am mules. Where are my wandering mules tonight—slow music, professor! I hear the hoof upon the hill, I hear, I hear, etc.

Hilda Seymour, manageress of the Coast Costume Co., has been spending a two-weeks' vacation at the farm of her mother, Mrs. Jack Gordon, at Thalheim. She will return the first of the coming week much improved in health.

Genevieve Mosher, a principal of the Gaiety Theatre Company, has filed suit in the Superior Court, asking for \$1219 damages for alleged breach of contract. She is known on the stage as Gene Luneska, and was engaged as a principal December 12, for 20 weeks, at a salary of \$175 per week for the first 10 weeks and \$200 per week for the last 10 weeks. She worked until March 29 when she was dismissed.

Miss Moore, from Australia, has been rehearsing a musical comedy company of 14 people in Sinbad for the past three weeks. She opened at Santa Rosa Thursday night. The company will play one-night stands booked by Blake and Amber to smooth out the show before playing in this city. Eight stunning looking girls compose the chorus.

Marcus Loew May Build Theatres in Canada

It is understood that Marcus Loew, who became king of vaudeville through the purchase of the Sullivan-Considine circuit, has his eye on Northwest Canada, and is contemplating an addition to his already gigantic circuit by building theatres in several of the thriving Canadian cities. Loew now owns theatres in Vancouver, Winnipeg and Toronto; is building in Montreal and Ottawa, and has his big connections in the States. If Mr. Loew decides to erect this chain of theatres he will probably establish a house in Calgary and another in Edmonton. Coming eastward he would build theatres in Saskatoon, Prince Albert, Regina, Brandon and Moose Jaw, which would bring his show directly into Winnipeg. From there it would be easy to reach Toronto, Montreal and Ottawa, while the jump back to New York could be broken by playing his houses in Buffalo and Rochester.

Biggar Suit Again

NEW YORK, April 18.—After seven years' litigation and reaching the Court of Appeals, the \$100,000 suit brought against Laura Biggar by Mrs. Agnes Mary Hendrick for alienation of the affections of her husband, Dr. Charles C. Hendrick, is to be tried. Justice Kelley, in the Supreme Court,



The Oliver Morosco Enterprises

LAURETTE TAYLOR

in PEG O' MY HEART

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neil.

PEG O' MY HEART D—Northern; Marlon Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

Oliver Morosco Co. Theatres Los Angeles, Cal.

The Majestic Theatre
The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
The Republic Theatre

OTHER ATTRACTIONS

KITTY GORDON in Pretty Mrs. Smith, with Grant and Greenwood. Cort Theatre Boston, indefinite.

Jack Lait's smashing success, Help Wanted, Maxime Elliott Theatre, New York, indefinite.

Help Wanted—Cort Theatre, Chicago, indefinite.

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Brooklyn, has signed an order permitting Miss Biggar to serve an amended answer in the new trial ordered by the Court of Appeals. Samuel Frankenstein, attorney for Miss Biggar, claims a new defense in that Mrs. Hendrick will be charged with being unfaithful, and that when her husband left her he had already lost all affection for her and therefore Miss Biggar could not have alienated affections that had no existence.

Circus Tent-Pitching Machine

The great canvas tents so familiar to the circus-going population are enormously heavy, weighing often five tons or more, and handling them quickly is a task that formerly taxed fifty men for two hours, and then was accomplished only indifferently well. By a new device a big wagon is equipped with a long roller, operated

STAR THEATRE Oakdale, Cal.

E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

by a gasoline engine, which winds up the big canvas as quickly and easily as a clothes wringer handles a sheet. Indeed the resemblance is something more than fanciful, for this appliance wrings the canvas perfectly dry, even on a rainy night, so that the tent may be transported without fear of rotting or mildew. Reversing the process, and pulling the big canvas off the rollers by horses, the entire tent may be raised quickly, the roller on the wagon being utilized to pull up the ropes which raise the poles, saving an immense amount of hard work and hours of time. The gasoline engine is used only for operating the roller, the wagon being hauled by eight horses.—Popular Mechanics Magazine.

Correspondence

MARYSVILLE, April 20. — Evelyn Nesbit Thaw appeared at the MARYSVILLE Theatre on the 18th. The audience was fair. 25, Peg O' My Heart and from present indications, it will have a record-breaking house. Colusa will send a special train of theatregoers.

LODI, April 23.—TOKAY Theatre: Coming, Sunday, April 25, Walter Newman in The Traffic; balance of the week pictures.

STOCKTON, April 18.—YOSEMITE Theatre (Orpheum show): Olga Nethersole in the third act of Sapho; Hilda Thomas and Lou Hall, Catalane and Denny, Alfred Wallenstein, Grace A. Freeby, Herman Timberg, Mosher, Hayes and Mosher, Rice and Morgan, and motion pictures. Coming attractions: The Missouri Girl, Harry Lauder in the singing and talking pictures, and Peggy O'Neill in Peg o' My Heart.

SAN DIEGO, April 16.—EMPRESS Theatre: The Empress Stock Co. in A Man's World opened their second week, with Edna Marshall and Geo. V. Dill in the principal roles. GAIETY Theatre opened with Dick Sampsells. Broadway Musical Comedy Co. in The Troopers. SPRECKELS Theatre: San Diego Symphony Orchestra. CRYSTAL Theatre: Motion pictures. PALACE Theatre: Motion pictures. PICKWICK Theatre: Feature pictures, The Chicken Chaser, In the Days of the Padre and The Turning Point.

SACRAMENTO, April 20.—Ed Redmond and his popular company are giving an exceedingly fine presentation of The Charity Ball. Paul Harvey is splendidly virile and human in the role of the rector and Beth Taylor as Phyllis is ideal. Estelle Redmond is a capital Camille de Peyster and Ed Redmond is great as Judge Knox. Hugh Metcalfe, Roscoe Karns, Loriman Percival, Bert Chapman, Merle Stanton, Leslie Virden, Marie Connolly and Rose Merrill, under Harry Leland's able direction, furnish admirable support. The Wife will soon be given. ORPHEUM: The bill shows Olga Nethersole, Herman Timberg, Hilda Thomas and Lou Hall, Mosher, Hayes and Mosher, Henry Catalano and Jack Denny, Morgan and Rice, and Alfred Wallenstein. EMPRESS: The S. & C. show shows Top of the World Dancers; Moffat and Clare Trio; Hong Fong; James Francis Sullivan; Olivetta Troubadours. CLUNIE: Harry Lauder's Talking Pictures, 22. GRAND: Lorenz, hypnotist, all week. Only fair business.

Burr McIntosh Was Some Sprinter

A local writer, Geo. D. Baird, has been recalling past history, and in digging up the early life of Burr McIntosh, he has made known the interesting story of the popular actor's youthful sprinting days. Mr. Baird writes: "The reader will remember Sam Derrickson, who ran third in that great 220-yard race where the great champion, L. E. Myers, was overthrown by the Yale man, H. S. Brooks, born in California. On May 5, 1883, at Philadelphia, Derrickson came in collision

with a young man whose name is familiar at present with thousands of people, Burr W. McIntosh. I can see that 100-yard final this minute. They were both thick-set men, the contrary of Brooks, Myers and Waldron. How they did pound that track! With muscles as tense as bicycle spokes they fought for every inch of the way, until, with his face like Determination sitting for his picture, McIntosh won out by two feet. Time, 10 1-4 seconds. * * * On May 26 occurred the annual intercollegiate games. If the day was not hot the grand stand was, for it sizzled and occasionally the track to the start of the hundred yard but Brooks, McIntosh and Derrickson. We have forgotten another. Here comes Wendell Baker, trotting along so as to be ready for the first heat. Brooks, Derrickson and Baker got on the mark and were shot off, after Brooks had been penalized a yard. It was a fine race, and the grand stand keeled over some when they passed the tape, a dead heat between Derrickson and Baker, with Brooks but six inches behind. Thus, like Myers in England, Brooks was shut out of the final heat. McIntosh won the second heat, and thus Baker, Derrickson and McIntosh stood up for the final. From beginning to end this proved to be the most exciting race at this distance ever seen in America, and the excitement began before the race and continued after the finish. Nervousness is not monopolized by any one man. Myers was put back a yard in the great 'two twenty.' Brooks was also put back in the trial heat just described, and now McIntosh is 'penalized,' as it is called. When they did get away it seemed as though all the lions and tigers in all the menageries were being stirred up by the keepers. All the young men from all the colleges, as well as the fair, the fat and the forty, simply danced up and down and yelled. It had one advantage—the noise did not interfere with the runners, for after nearly biting his tongue off, Derrickson won, with McIntosh six inches behind; Baker third by six inches."

Wig Was Very Bright

Dorothy Russell, daughter of the fair Lillian, assisted by Jay Clancy, offered her idea of the modern dances in New York vaudeville, and in reviewing the act the New York Dramatic Mirror has the following to say: "Interpretation of the tango, flirtation waltz and maxixe were given. Miss Russell displayed a red wig and wore a black and white gown which showed symptoms of being as thin as the usual musical comedy plot. As for the dances themselves—the wig was very bright. And as for the interpretation—the orchestra played very well. Lillian Russell occupied a box at the Monday premiere. She was excellent."

William Hodge, as distinctive and unique a star as there is on the American stage, will be seen at the Cort soon. His vehicle will be The Road to Happiness, a whimsical comedy drama that is said to have a role for Hodge equal to that he had in The Man From Home.

Spotlights

Rice and Dore's Water Carnival Company are playing the Northwest to fine business. Punch Wheeler is doing his usual brilliant press work ahead.

The Passing Show of 1913, said to be the greatest of the New York Winter Garden shows, is due at the Cort Theatre following Peg O' My Heart. The entertainment is mounted in prodigal fashion and the company is a tremendous one. The cast includes: Conroy and Le Marie, Charles and Mollie King, Elizabeth Goodall, Louise Bates, Mazie King, Whiting and Burt, Laura Hamilton, May Dealy, Corcoran and Lloyd, Artie Mehlinger, Henry Norman and Ernest Hare.

MRS. F. A. TANNEHILL, known to the stage for three generations as "Nettie" Tannehill, is dead at her home in New York, having passed away April 10. She was 83 years old. Mrs. Tannehill supported such famous stars as Forest and Mme. Modjeska.

MRS. ETHEL MAY KATZ, well known on the stage before her marriage as Ethel Adams, is dead of cancer. Her husband, Herbert Katz, a brewer of Paterson, N. J., is said to have spent \$100,000 in radium treatment in an effort to save her life.

Joe Pazen's musical comedy company will open tomorrow at Graggs' Theatre, Bakersfield.

WILLIAM RAYMOND closes with the Claman Company in Oregon on April 29, and will return to San Francisco.

A THIEF, with artistic rather than a commercial temperament, entered the home of Fred Belasco, April 17, and departed with 14 valuable Indian baskets and a number of rare books. Nothing else was disturbed.

Will M. Hough and Ben Jerome, author and composer of The Girl at the Gate, and their agent, Frederick Donaghy, filed suit last week in the Superior Court to recover \$1200 and interest from Gilbert M. Anderson and the Gaiety Theatre Co. In their complaint the plaintiffs allege that An-

Orpheum Stock Company

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derson contracted for the American and Canadian rights of the play for \$225 a week, and that after it was played here for six weeks they received only \$150. The \$1200, they say, is due them for royalties.

Omar, the Tentmaker, will be an early Cort attraction. This extraordinary Oriental play and spectacle, created a real sensation in New York. It has been pronounced the superior of Kismet by many eminent critics. The author is Richard Walton Tully, another Californian who has made a name for himself on the other side of the Rockies.

Alcazar Theatre

The Alcazar Theatre is living up to its promise to give the patrons of the popular O'Farrell Street theatre a series of new plays. Commencing on next Monday night April 27, they will offer the first production in this city of Herbert Bashford's powerful play, The Woman He Married, with Willard Mack and Marjorie Rambeau in the leading roles, supported by the pick of the Alcazar players. The play has been used as a starring vehicle by Virginia Harned, and was a decided success wherever presented. Miss Rambeau has appeared in the leading part a number of times, and has achieved a tremendous success in it. In fact it is one of her pet parts. Mr. Mack will be seen in a role that offers a fine opportunity for his abilities.

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Oliver Morosco Secures Forrest Stanley for Four Years for His Los Angeles and New York Shows

LOS ANGELES, April 22.—Not much stirring in theatrical circles, and not a new show in the town, except vaudeville, but many advance agents and plenty of promises. *** Ferris-Stone Players at Long Beach are reviving *The Escape*. The new leading man is Robert McKenzie and Babe Daniels is playing ingenue roles. *** Joe Kane, one-time husband of Blossom Seeley, is playing in the movies here. *** George Barnum, recent director at the Little Theatre and at one time a player with the Belasco Stock Company, is to be next season's director with the Utah Company in Salt Lake City. *** Henry Woodruff is laying off this week before resuming his work at Salt Lake. During this vacation he has had the opportunity to be chief spokesman at a presentation party when Marie Lloyd was given a silver plate by her friends here. Little Miss Lloyd, not particularly gracious to her Los Angeles audiences, has gone away vowing vengeance for what she considers a chilly reception. *** Forest Stanley has signed a four-years' contract with Mr. Morosco, which we understand will also give him some chances in the East, as well as remaining leading man with the Burbank. *** Phylliss Gordon, whose blonde beauty attracted attention while with the Nat Goodwin Stock Company, has joined the Alphin forces.

ALPHIN: In-door Sports, marks the third week of the new Alphin with gay musical numbers, clever dancing novelties and a new principal in the person of Phylliss Gordon. Miss Gordon has proven her worth in the drama during her stock engagement in Los Angeles, and now demonstrates the fact that she possesses a beautiful voice also. Reece Gardner is ever present with his effervescent personality. Al Franks, Charles Parrot and Frank Vack do creditable work. Babe Lewis, Alice Allen and Mabel Elliott are charming fun-makers, while the Alphin Tango Girls are a large part of each stage picture and the success of In-door Sports.

BURBANK: Auction Pinocle is still creating one round of merriment at this theatre, for it is a clever production, cleverly acted.

EMPRESS: I've Got It is the headline attraction with its three big scenes, its large company and the splendid invisible choir. The many types are well portrayed and the little playlet is filled with good honest laughs. A Golden Wedding is a sketch that savors of Old Homestead, replete with heart interest, its homeliness and pathos reaching the heart by direct methods. Beulah Gwynn and David Gossett are capable players. Bessie Browning is a pouting, smiling and charming little maid who is able by sheer personality to make songs get by without even the shadow of a voice, and her imitations show real talent. A pair of dapper youths named Smith—the one Edward and the other John—can surely dance and leave a pleasant impression. Fred St. Onge

is an eccentric cyclist or a "Whimsical Wheelman" with a clever company, including a lady who can outdo an Italian street urchin when it comes to cart wheels.

HIPPODROME: The Venetian Grand Opera Company are presenting *Carmen* in small doses and a pleasant dose it is. Mme. Bresonier sings *Carmen* with a warmth and color that is highly creditable. The Don Jose of Arvelo Baldi is an artistic performance. Landers Stevens and Georgia Cooper appear in *The Montebank*, making it a most interesting and impressive sketch. They are assisted by Master Jack Stevens, an embryo player who bids fair to develop into the real thing. Jones, Lealy and Healy sing a lot of songs in a zealously happy manner and everybody likes 'em at once. Charles Albright has an entertaining cartoon act, accompanied by a clever monologue. Gilson and Tolman hand out much nonsense in a smart, dashing style. Henry Harris in black-face comedy, makes friends at once. A novel spinning act introduces Smith and Carier, a couple of artists in their particular style of entertainment. Moving pictures of the U. S. fleet rouse much enthusiasm.

MAJESTIC: Life in the Philippines, as presented by the movies, remains the attraction for a second week.

MASON: Dark.

MOROSCO: The Girl Behind the Counter, with its merry music and pretty girls, continues to please.

ORPHEUM: Paul Armstrong is in evidence with his latest sketch, *To Save One Girl*, an exciting bit of melodrama with various interesting political situations and the attendant types to make it tense and impressive. Ben Piazza, Donald Fuller and Ruth Boyce are interesting in the leading roles, while Seth Smith, John Ritter and Gus Thomas contribute some mighty clever character studies. The Hartleys certainly live up to the program announcement, which reads, "Novelty Jumpers," for they are both, the man being a skilful and daring artist and the woman an irrepressible assistant. Silhouette Fun in Shadowland brings the Stanleys, who obtain wonderfully telling effects with their shadowy amusement. In *A Campus Rehearsal*, Burns, Kilmore and Grady, with college songs, college comedy and campus atmosphere, breeze through a turn that brings the laughs. Fritzie Seheff is still the most entrancing number on the bill and the artist to her dainty finger tips. Sherli Rives and Company also remain in *The Song of the Heart*, as well as *The Blessingtons* and Edward Gillette with his monkeys.

PANTAGES: The Four Magnan is open the bill with music drawn from all sorts of objects, even unto paving blocks. Clinton and Rogers sing and dance with happy results. Max Newman gives a tender bit of characterization in that of the old blind musician in *The Song of the Spring*. Edna Reise is a canny little Snip, devoted to the man and a

picturesque little figure. Elanita Sepulveda, who has appeared on various occasions locally, sings Spanish songs in a rich, full and well trained voice, adding a dashing little Spanish dance, carried out with the abandon of her race. The Eula Lee Quartette sing the simple songs of sentiment as well as the raggy songs of popular taste in a finished style. Walker's Happy Girls, six chocolate drops, sing and dance and make merry in true minstrel style. Granville and Mack, accompanied by a deep-throated hurdy-gurdy, appear as Italian street singers and their dancing, songs and fun are full of snap and exceptionally clever. The moving picture brings the audience to the baseball grounds to see Fred Mace disport upon the green, and needlessly to say, is met with enthusiasm.

REPUBLIC: De Rosa's Cat Circus also numbers pigeons and monkeys on its list of performers, who all go through their prescribed stunts with a precision that bespeaks clever training. The Diamond Beatrice Trio is a musical turn above the ordinary. Two harps and a saxophone are handled in a masterly manner by a trio of accomplished musicians. Miller, Kennedy and Christie are singing comedians who never fail to win applause. Clark and La Vere are also successful in their efforts to please with their Irish fun. Barcoff and Wilbert are comedians, as well as clever acrobats—a happy combination. Beatrice Corella is styled "that classy song bird" and cleverly lives up to the title. Comedy pictures complete a very good bill.

N. B. WARNER.

OAKLAND, April 20.—The dainty little actress, Mrs. Douglas Crane, is appearing this week at the MACDONOUGH, under Fred Belasco's management, in a clever, well-written play, *Her Soul and Her Body*. She displays quite a little histrionic ability, but it is in her late-style ballroom dances that she shines. The attendance has been fair only. The Honeymoon Express, 26-30. At YE LIBERTY, The Fight is proving a fine attraction and is doing a mighty good business. The performance is spirited, plenty of action being in evidence at all times, and Bishop's Players must be given praiseworthy credit for the legitimate and superior stock presentation. The heavy work of the play falls to the lot of Isabelle Fletcher, one of the most polished and most pleasing leading women we have had for some time. As Jane Thomas, she was the bright spot of the performance and deserves much praise for a clever portrayal of a rather difficult character. Albert Morrison had a great role as Callahan, the Irish politician. His comedy was clean-cut and roused the audience to ardent enthusiasm. Morrison, while a forceful leading man, is clever in comedy. George Webster also secured many a laugh in a comedy part. Charles Ayres won favor as Jane's staunch friend, Dr. Root. The other characters were strong and finished, some excellent renditions being given by Frank Darien, Walter Whipple, Max Waizman, J. Anthony Smythe and Mrs. Gleason.

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Between acts, Thomas Allen Reector and Dorothy Smoller again executed a series of ballroom dances. The Greyhound is in preparation for next week. Our old friends, Johnny and Emma Ray, are with us once more at the ORPHEUM, this time with a brand-new skit, *On the Rio Grande*. They keep the audience in a constant state of laughter and score an immense hit. Alice Eis and Bert French constitute the other big number on the bill and get a hearty hand. The balance of the program contains Bryand Cheerbert's *Marvelous Manchurians*, H. M. Zazell and Company, Clara Inge, Bernard and Harrington, Bill Pruitt, and The Randalls. PANTAGES for the current week are offering another of Bothwell Browne's popular stunts, entitled *Court Room Follies*. It is a strong headliner and forms the nucleus of a good bill, composed of Jas. A. Davitt and Duvall, Lawrence Johnson, Gregoire and Elmina Trio, Barnard, Finity and Mitchell, Morlette Sisters and Capt. Jack's Polar Bears. The farce, *The Mischief Makers*, is the Dillon and King offering at the COLUMBIA and is convulsing good-sized audiences at every performance. At IDORA, the attendance shows a steady increase and the music and other lines of entertainment are proving good drawing cards. The following program is the offering at the BROADWAY and is giving good results: *Four Quaint Q's*, Thornton and Corlew, Will Morris, Harris and Randall, and Hazel Deane. Marta Golden, one of the most capable and popular actresses ever playing with the Bishop Company, has returned from a Southern engagement and will be seen in next week's cast at Ye Liberty. Andrew Bennison, well known in theatrical circles on the Coast, will also be seen in a prominent role. The Sells-Floto shows gave two performances, 20-21, to capacity.

LOUIS SCHIEELINE.

FRESNO, April 21.—EMPIRE Theatre: Le Blane and Lorraine in some exceedingly clever ballroom dancing; Bess Brooks, high-class vocalist; Eary, Wilbert and Eary, clever barrel jumpers; Thomas and Ward, with a very good black and white singing and talking act. Hughes Musical Trio, are really the feature act, with a novelty instrumental act; comedy pictures. MAJESTIC Theatre: Lord and Meek Musical Comedy Company in *Midnight in Chinatown* opened to a packed house with Carmelita Meek as prima donna, Richard Meek and John Lord as comedians. Geo. Lord, Bessie Statten, Robt. B. Hamilton and Carl Graff make up the balance of the principals. KINEMA Theatre: Motion pictures.

Correspondence

NEW YORK, April 19.—Just when the HIPPODROME seemed to be in danger of presenting a stereotyped form of entertainment, suddenly the big playhouse started house cleaning and threw open its doors three days before Easter with a spectacle that grips the imagination as no production in that house has ever done. H. M. S. Pinafore, on a more ambitious scale than Gilbert or Sullivan ever dreamed of is the result. Curiously enough, the beautiful comic opera itself, which has now become a classic, has been shoved into the background by the remarkable stage settings, the elaborate stage business and the enormous chorus. There is no use! Gilbert's cleverest libretto and Sullivan's most popular score are unimportant at the Hippodrome. The ship itself is everything. There was a real thrill when the falling curtain disclosed the beautiful lines of an old time British man o' war. Here were "the wooden walls of old England" reproduced with a fidelity that would have pleased Nelson himself. Only a William Clark Russell or a ship news reporter can do justice to the scene. Topmen climbed the masts, furlled the sails and went through other maneuvers which can only be described in terms not used by the Secretary of the Navy. Drum beats that out-thundered Alfred Hertz's noisiest effects in Wagnerian opera at the Metropolitan followed. Then there were drills, signals, marches and countermarches. It was very thrilling. The scene at the Hippodrome is warranted to appeal to youths of all ages from six to sixty, including both sexes, to whom the lure of the sea is inevitable. And the opera? Yes, it was sung. But when the chorus is magnified to the size of an oratorio society, and the stage is as big as an ocean steamship, the result is very different from the ordinary performance of Pinafore. Josephine Jacoby, who is at her best in the comic vein, essayed the role of Little Buttercup. She sang delightfully and was an ideal Little Buttercup. Albert Hart, an old Hippodrome favorite, played Dick Deadeye in the approved Hippodrome manner. Harrison Brockbank as the Right Hon. Sir Joseph Porter made the role as satisfactory as it could be, while Vernon Dalhart of the Century Opera Company, and William Hinshaw of the Metropolitan, were Rackstraw and Corcoran, respectively. The chorus flowed over the ship, made merry in the officers' quarters and descended into the hold, whence they peered out in small installments. They had almost as much fun as if they were on a real ship. And the lookers-on enjoyed it fully as well. Friday afternoon at the Hippodrome H. M. S. Pinafore Co. B made its first appearance and valiantly maintained the standard of excellence established by Company A on Thursday. In fact, in one or two instances, notably in the case of Captain Corcoran and The Bosun, the cast was an improvement. Eugene Cowles, looking amazingly young and almost svelte as to figure, sang For He Is an Englishman with splendid effect, and Mr. Peacock's Captain Corcoran was a capital performance, both from a vocal and a histrionic standpoint. Mr. Gordon's Sir Joseph left nothing to be desired. Miss Horgan's Little Buttercup was played in a capital comedy spirit, and she most

assuredly lent weight and proper emphasis to every pound of the role. Mr. Bardsley disclosed a beautiful voice as Ralph, and Miss Heinemann's Josephine was eminently satisfactory, particularly when she sang. Mr. Parson's conception of Dick Deadeye was excellent. As for the production, the sensation which the Voegtlin scenery and effects aroused was infinitely greater yesterday afternoon than it was at the first performance. At the close of the performance the audience rose and cheered and clapped in a manner which is quite unusual in a New York theatre. After all, though, they had due cause. * * * A production of Clyde Fitch's, The Truth, is Winthrop Ames's contribution to the theatrical renaissance which arrived with the Easter holidays. Its performance on Saturday night before an invited audience at the LITTLE THEATRE, preparatory to its public disclosure tomorrow evening, attracted much greater interest than usually is given to a revival, for the reason that since its original production and failure at the Criterion Theatre in 1907 two irreconcilable sets of opinions have existed regarding it. Grace George is the new Becky Warder. Miss George was able to give a capital impersonation of the subtle, febrile Becky in the revival. She clothed the character with the compassion that the author intended for it, and emphasized the struggle of the weak woman against the moral taint inherited from her mendacious father. As a psychological exhibit Becky, in her dual nature, is a profoundly interesting creature, who falls easily within the range of probability, though, like Marie Louise Voysin, she is an extreme type. Mr. Fitch's dialogue, after seven years, has preserved its freshness and sparkle and humorously satirical meaning to a surprising extent. To a higher degree than any other native playwright he had the ability to represent the atmosphere and manners of social life on the stage, and since his death no dramatist has come forward to take his place. Mr. Ames's actors revealed every merit of the comedy. There was no individual performance superior to Ferdinand Gottschalk's lifelike incarnation of the ruined father. In his traces of an old-time pride, his utter selfishness and his occasional flashes of bitter regret at the lost opportunity, the actor attained a high level of histrionic art. The character is, of course, there. Mr. Fitch has drawn it. But the actor glorified its opportunities on Saturday. Grace George played Becky. She imparted to the wife charm, a graceful pathos, plausibility and a delightful sense of the comedy values of certain moments in the play; she gave it, in fact, every quality and that of girlish irresponsibility. And that also had its effect in incurring the sympathy for her. Isabel Irving, who acted well the jealous wife, who precipitated the tragedy—or what should have been the tragedy—was excellent. Zelda Sears won high praise for the naturalness of her performance of Mrs. Crespigny at the first production of the play, and it is still good enough to carry any woman to fame. Conway Tearle as the lover and Sydney Booth as the extremely forgiving husband were capable. Geo. Foster Platt had produced the play with a perfection that revealed every one of its good qualities in its best estate. So for the Little Theatre the manner in which The Truth was acted

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was altogether triumphant. In the audience were representatives of the fine arts, literature, education and society. Long life to Mr. Ames's thoroughly capable revival. * * * Since Montgomery and Stone stepped out of vaudeville and made a reputation and a theatrical name for themselves in The Wizard of Oz, nearly a dozen years ago, at the Majestic, now the Park Theatre, first nighters have become accustomed to have actors hitherto unknown to them step right down to the footlights and make more than a pleasant impression. So it was no surprise last Monday at the LYRIC Theatre that T. Roy Barnes, of Barnes and Crawford of vaudeville, who was known to only a few in the audience that witnessed the initial performance here of The Red Canary, took the honors of the evening. As a composite of Harry Fox, Frank Tinney and Jimmy Thornton, Mr. Barnes took the burden of the funmaking on his shoulders and aided by the excellent work of Leila Hughes and capable Adele Rowland, he made a great success of his undertaking. The Red Canary is a new musical play by Will B. Johnstone and Wm. Le Baron, who wrote The Little Princess, which had a week's run at the Park Theatre Christmas week a year ago, under the management of John Cort. The music was written by Harold Orlob. Like most of the summer plays there was but little plot, and what plot there was centered around the idea that certain colors influence the emotions. Through the color arrangement in four different rooms, the principals concerned in the plot managed to make many mixups and complications in the love affairs of the other members in the cast. But, as all musical comedies should, the plot gets together in the last act for a satisfactory curtain. The play last night was produced under the personal direction of J. C. Rigby, and was staged by Ben Teal, which insured an elaborate production. There was an unusually large chorus, which sang Mr. Orlob's ensembles in a charming manner. Most of the music in the first act called for rapid tempo, but in the second act there were several tuneful numbers and some interesting specialties. The Red Canary is a summer show pure and simple, and there is no reason that it should not attract the public to the Lyric Theatre until the Shuberts decide to close the house for the usual summer renovation. Notwithstanding there were three other first productions, the theatre was filled, and the big audience was glad to stay until the final curtain. * * * Maude Adams gave last week, at the EMPIRE Theatre the first of 12 afternoon performances of John Barrie's Peter Pan. Miss Adams is well known in the role she has played so frequently. Already the happy event of the author's genius and Miss Adam's rare skill in interpretation have placed this portrayal in that

short list which includes the Rip Van Winkle of Joseph Jefferson and a few equally cherished achievements of the American stage. Miss Adams's performance has lost none of her fragrant, poetic charm, and was received with the accustomed rapture. * * * The largest and most beautiful moving picture house in the United States, the STRAND, Forty-seventh street and Broadway, opened last Saturday with the initial performance of The Spoilers, by Rex Beach. A few years ago it would have been hard to conceive of a typical New York "first nighter" appearing at a moving picture show, but the "first nighters" and a host of New York's most famous theatregoers were present at the Strand Saturday night. The house is the last word in theatre as well as moving-picture construction. Everything possible has been done to add to the attractiveness of the stage effect and to aid the eye, which is so important in moving-picture settings. The conception, development and erection of the Strand Theatre are the logical sequence to the trend of public taste in amusements. The first idea of the Strand was conceived by Max Spiegel and Moe Mark, who associated themselves with Mitchel H. Mark, and in October, 1912, started to organize a company with a million dollars capital, which in a short time was incorporated under the laws of the State of New York, with Mitchel H. Mark as president, Eugene L. Folk as treasurer, Moe Mark as vice-president, and Max Spiegel as secretary, and the following board of directors: Walter Hays, S. H. Bunce, David Basker, Joseph M. Levenson and J. A. Schughert. * * * First nighters and a large audience generally in the GARRICK Theatre last Monday saw a strong play, in four acts, and the consensus of opinion was that The Governor's Boss would win its way and have a considerable "following." As the Governor, the Hon. Lancelot Shackleton, John E. Kellard did very well and made a good impression. His firm refusal of the demands of the Boss, on the grounds of honest government and in spite of threats of impeachment, sounded a strong note. The play practically hinges upon the refusal of the Governor to obey the orders of the Boss, with a resultant impeachment trial, in which the Governor is cleared by dictagraph records and pictures introduced as eleventh-hour evidence. Doings of the "invisible government" are cleverly worked into the plot. * * * Following Grumpy at WALLACK'S Theatre, the New Epoch Producing Company, Inc., will present on April 29 a new play called Vik, that being the name of the leader of the Helvetian tribes during the early history of the country now known as Switzerland. The story is one of the great human emotions, tense situations, and very rapid action. The customs, tribal rites and costumes of the period are

roduced with accuracy, and the scenes will present one of the most beautiful Alpine spectacles ever witnessed in this country. A cast of exceptional talent, under a director familiar with the country, has been secured, and no expense has been spared to make the production a success. * * * Seven Keys to Baldpate moved into a new home last week, and from now on, indefinitely, will be putting the Gaiety into Gaiety Theatre. George M. Cohan's best play is as fresh and bright as when it first took New York by storm eight months ago, and big audiences are alternately thrilled and convulsed as the mystery and fun developed. The goodly bunch of old-fashioned villains, the adventuress, the grafters, the hermit and all the other persons of the plot type, there is a plot and plenty of it in this amazing farce, have been well calculated by Mr. Cohan to enthuse any one whose sense of merriment is not dead within him. Others of a very strong cast deserving special mention were Anna Orr, who played the part of Vivian, the ward of Dr. Arbutus Todd, played by Hitchcock. The Doctor delivered his usual speech. In a few concise statements he solved the intricacies of the income tax and announced himself as a candidate with "The" Roosevelt as his running mate, for the 1916 ticket. Go see the Doctor in The Beauty Shop and maybe the laughs will save you a trip to your regular doctor. * * * New York is promised an old-time border exhibition, with all the color and excitement, when Miller Bros. and Arlington's 101 Ranch Wild West Show opens its season at Madison Square Garden next Tuesday afternoon. On Monday evening, as a preliminary to the engagement, there will be an illuminated parade through the principal uptown streets. It has been many years since Broadway saw a Wild West or circus parade, and the procession will prove novelty. * * * Raymond Hitchcock, in the Hitchcockian style, began his annual New York engagement at the STOR Theatre last week in the Hitchcockiest show Broadway has ever seen. The Beauty Shop is the production, presented by Cohan & Harris. The books and lyrics are by Hanning Pollock and Rennold Wolf, and the music by Charles J. Gebest, authors and composer of The Red Widow, in which Hitchcock starred for two years. GAVIN D. HIGH.

PORTLAND, April 20.—HEILIG Theatre (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.)—The engagement of Peg o' My Heart came to a close last Saturday night, after a week's business that was very profitable. Commencing this evening The Stratford-Upon-Avon Players open for week in repertoire. Evelyn Thaw is dated for 26. Within the Law follows for five nights. MAKER Theatre (George L. Baker, mgr.; Milton Seaman, bus. mgr.)—A political play, new to us, is this week's bill, entitled The Man Higher Up. The story deals with the growth of Bob McAdoo from the ranks of the newsboys to the most powerful boss of Pittsburgh. It is full of interest and has a gripping story and plenty of action, besides a pretty love story interwoven. Edward Woodruff is playing the lead this week, and this capable young actor is doing himself proud as the politician. Miss Shoemaker plays opposite to him as the daughter of

McAdoo's most bitter enemy, with the usual result of his falling in love with her. Louis Leon Hall is the friend of the boss, and as usual is right in his element. Others giving fine portrayals are Mary Edgette Baker, Thomas Walsh, Walter Gilbert, Raymond Wells and Grace Lord. Next week, The Easiest Way. LYRIC Theatre (Keating & Flood, mgrs.)—Besides the usual musical comedy offered at this house, the management has also added a feature film. The usual high-grade and popular musical shows are given, and nothing is lessened, but more is offered for the money. ORPHEUM Theatre (Frank Coffinberry, mgr.)—A double headliner is offered this week, Roshanara, dancer, and Theo. Roberts & Co. The other acts on the bill this week are McDevitt, Kelly and Lucy, Sidney Jarvis, Eugene Diamond, Hufford and Chain, and Charles Weber. PANTAGES Theatre (John Johnson, mgr.)—For this week the bill includes Alisky's Hawaiians, Danhy Simmons, Creo, Comer and Sloan, and Togan and Geneva. EMPRESS Theatre (H. W. Pierong, mgr.)—The acts announced for ensuing week comprise George Hoey & Co., Eldree and Carr, Usher Trio, Dorsch and Russell, and Harry Rose. The Shrine Circus held last week in conjunction with Al Barnes' Wild Animal Show was a big success. A. W. W.

SEATTLE, April 14.—MOORE: Helen Keller, 13; animated pictures of Captain Scott's expedition to the South Pole, with Charles B. Hanford, 15-18; Margaret Illington in Within the Law, 19, week except Friday. METROPOLITAN: Henrietta Crossman in The Tonges of Men, 13 and week; Standard Grand Opera Company of Seattle in Faust and Carmen, week 20. ORPHEUM: Roshanara, expounding the unusual dances of the Far East in an unusual manner, shares headline honors with Theodore Roberts, who returns with The Sheriff of Shasta; Eugene Damond has a classy violin performance; Clarence Weber, Hufford and Chain; McDevitt, Kelly and Lucy; and Sidney Jarvis comprise the balance of the bill. EMPRESS: Feature is Beatrice Morrell's six Parisian girls in a strong musical act; Phyllis Lee and Company in a sketch; Al Herman, Mack Williams and Ida Segal, dancing; and Ryan Brothers, wire performance, and others. The new policy of the house is proving popular. PANTAGES: Lottie Mayer and her company of diving girls in aquatic feats; Lasky's Six Hoboes; Mussette, dancing violinist; Racket, Hoover and Markey, and Cornalla and Wilbur. George J. Mackenzie, manager of the Metropolitan and Northwestern representative of Klaw and Erlanger, took over the lease of the SEATTLE Theatre last week, held by John Cort for the past ten years, and Bailey and Mitchell, the latter having closed their company April 4th. The house was thoroughly renovated and reopened Monday night with The Chorus Lady with the former company, to be known under the new name of the Avenue Players. High-class royalty plays will be presented. A Fool There Was is in preparation and will be followed by The Melt-

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ing Pot, The Passing of the Third Floor Back, The Concert and others of like rank. Mr. Mackenzie expects to engage several stock stars, who will appear at different times, supported by the present company. There will be no change in prices. Mr. Denham will have charge of the house as manager and Mr. Kelsey, formerly of the Orpheum, will be the treasurer. G. D. H.

Dates Ahead

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

CLAMAN COMPANY. — Gold Hill, April 23-26; Grant's Pass, 27-29.

FOLEY & BURKE CARNIVAL COMPANY.—Stockton, April 29-May 2; Modesto, 5-9; Oakland, 11-16.

HER SOUL AND HER BODY (Fred Belasco)—Travel, April 26; Los Angeles, 27-May 3; Riverside, 4; Redlands, 5; San Bernardino, 6; Pasadena, 7; San Diego, 8-9; Oxnard, 10; Santa Barbara, 11; travel, 12; Bakersfield, 13; Porterville, 14; Visalia, 15; Hanford, 16; Coalinga, 17; Fresno, 18-19; Stockton, 20; Auburn, 21; Reno, 22-23; Sacramento, 24; Marysville, 25; Chico, 26.

JULIAN ELTINGE CO. in The Crinoline Girl (A. H. Woods, mgr.) New York City, March 16, indefinite.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MRS. DOUGLAS CRANE (mgt. of Frederic Belasco)—Los Angeles, April 27, week.

PEG O' MY HEART, played by Peggie O'Neil (Oliver Morosco, mgr.)—San Francisco, beginning April 26.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

RICE AND DORE WATER CARNIVAL—North Yakima, April 27-May 2; Wallace, May 4-9; Missoula, 11-16; Butte, 18-23.

SELLS-FLOTO CIRCUS (Ed Warner, gen. agt.)—San Jose, April 27; Vallejo, 28; Petaluma, 29; Santa Rosa, 30; Berkeley, May 1; Modesto, 2; Hanford, 4; Fresno, 5; Stockton, 6; Sacramento, 7; Chico, 8; Redding, 9; Montague, 10; Medford, 11; Roseburg, 12; Eugene, 13; Salem, 14; Albany, 15; McMinnville, 16; Portland, 18-19; Centralia, 20; Aberdeen, 21; Tacoma, 22; Sedro Woolley, 23; Vancouver, B. C., 25; Bellingham, 26; Everett, 27; Seattle, 28-30; Cle Elum, 31; North Yakima, June 1; Walla Walla, 2; Pendleton, 3; Baker City, 4; Payette, 5; Boise, 6; Twin Falls, 8; Pocatello, 9; Logan, 10; Salt Lake, 11; Ogden, 12; Rock Springs, 13;

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Greeley, 15; Denver, 16-17; Colorado Springs, 18; Pueblo, 19; La Junta, 20.

SEPTEMBER MORN, with Dave Lewis, Minerva Coverdale and Frances Kennedy (Harry Earle, mgr.; Dave Seymour, agt.)—Chicago, indefinite.

SEPTEMBER MORN (Rowland & Clifford, owners; Wm. Lemle, mgr.)—Terre Haute, April 26-27; Muncie, 28; Marion, 29; Wabash, 30; Bluffton, May 1; Ft. Wayne, 2-3; Defiance, 4; Wapokoneta, 5; Lima, 6; Kenton, 7; Tiffin, 8; Elyria, 9; Port Huron, 10; Flint, 11; Bay City, 12; Saginaw, 13; Lansing, 14; Jackson, 15; Kalamazoo, 16; Battle Creek, 17.

THE CALLING OF DAN MATTHEWS (Gaskill & McVitty, Inc., owners)—St. Louis, April 26-May 2; Kansas City, 3-9.

THE GHOST BREAKER (Merle H. Norton, mgr.)—Gary, April 25; Peru, 26; Lincoln, 27; Canton, 28; Macomb, 29; Kewanee, 30; Princetown, May 1; Moline, 2; Rock Island, 3; Washington, 4; West Liberty, 5; Iowa City, 6; Anamosa, 7; Independence, 8; Charles City, 12; Mason City, 13; Hampton, 15; Des Moines, 16-17.

THE HOLY CITY (Grace Johnson)—Camrose, April 27; Wetaskewin, 28; Coronation, 29; Castoc, 30; Stettler, May 1; Lacombe, 2; Red Deer, 4; Olds, 5; Innisfail, 6; Gleichen, 7; High River, 8; Claresholm, 9.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

WILL WALLING, it would seem, has left the profession for good. His latest venture is a meat shop in Napa, where his big cattle ranch is located.

THE SAN FRANCISCO Dramatic Review

Musio and Drama
CHAS. H. FARRELL, Editor

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Dorothy Douglas and Marshall Zeno

These two clever people have returned to San Francisco after a two years' engagement with the Dick Wilbur company on the road, where they were popular members of that organization. Miss Douglas, pretty and clever, has been playing leads for about four years, and has talent and a delightful personality. Mr. Zeno is an eccentric character man who has had a long experience in stock and on the road. He is a useful man in most departments of the acting game. Both are generally much in demand and are very seldom idle.

Arthur McKee Rankin Was Picturesque Figure

After a long illness, Arthur McKee Rankin, famous actor, who was known as "the discoverer" of Nance O'Neil, died at 5 o'clock Friday morning of last week at the Continental Hotel. Rankin was 72 years old and had suffered from functional disorders for the past several years. Last week his heart became affected and from that time until his death physicians were in constant attendance. Mrs. Harry Davenport, daughter of the deceased, was at her father's bedside when he died. Rankin was born at Sandwich, Ont., in 1842, the son of a member of Parliament. Following a disagreement with his father over his association with the dramatic society of Upper Canada College, where he was in school, he ran away to New York and went on the stage. He was soon found by his father, but consented to return to his home only for a short time. This was when he was 16 years old. By the time he was 21, Rankin was leading man for Mrs. John Drew. Two of his three daughters married into the Drew family in after years, and Mrs. Davenport is the wife of Harry Davenport, brother of the late Fanny Davenport. For more than a decade Rankin made a tremendous success in The Danites, by Joaquin Miller, and later distinguished himself in a play of his own pen, called True to Life. In 1898 he became manager for Nance O'Neil. Rankin was of the old school of bold versatility. He made many fortunes during his career, but lost them in theatrical ventures. He was in his prime a handsome, commanding figure, magnetic and popular. His success with Nance O'Neil was spectacular and he never recovered from what he considered her desertion of him. But she had stuck to him a long time and her action was

commended by nearly all fair-minded people. Mr. Rankin was active up to almost the last, endeavoring to affiliate with the moving picture game as director.

East Lynne Does Not Thrive in the Tanks

The Columbia Stock Company, after two nights, went on the rocks at Centerville, Tuesday night. The natives did not enthuse over East Lynne. Al Alden and Dorothy Carroll went to San Jose; George Johnson, Velma Mann and D. Clayton Smith returned to this city, and Roselle Fielding decided to finish out the week in the country and will return to town tomorrow.

Press Club Show

The Press Club's Eight Years After Show, full of witty lines, catchy songs and clever people, was given its first performance Friday afternoon of last week at the Gaiety Theatre, to a large and enthusiastic audience of friends and well-wishers. Saturday night at midnight the show was repeated. This year's offering of the Press Club at the shrine of Thespis differs from all former shows presented by the organization, in that it consisted of a musical comedy in two acts and had in addition to the best talent picked from the members of the club, a large number of outsiders, including girls. The show was directed and put together by Winfield Blake and Maude Amber and was a tribute to their ability.

Hammerstein Finally Shut Out

NEW YORK, April 17.—Oscar Hammerstein and his son Arthur are restrained from producing either comic or grand opera in Boston and New York until April 26, 1920, according to a decision of the appellate division of the Supreme Court today. The complaint against Hammerstein was filed by the Metropolitan Opera Company and stated Hammerstein agreed not to produce opera in Boston or New York for ten years if the Metropolitan would purchase Hammerstein's Philadelphia opera house for \$1,200,000.

Picture on Mexico

Accompanying the moving pictures of Mexico at the Columbia Sunday night will be a lecture by Frederick Mosen, the traveler and explorer.

Golden Closes in San Jose

Jack Golden will close in San Jose tonight. Business has been good and it was thought best to close before business began to drop. The company made an excellent record and is a first-class entertaining musical organization.

Steinle and Hyde in Stock

Max Steinle and Mattie Hyde, those sterling actors, have been engaged for comedy and character roles with the new Avenue Players Company at the Seattle Theatre, Seattle, opening next Monday.

More Shows From the Alcazar

So much success has been met with on the road by Mrs. Douglas Crane in her dancing-play, Her Soul and Her Body, under Frederick Belasco's management, that the Alcazar is preparing to send several other attractions on tour this season. Announcements concerning these will be made in a very short time. More evidence of the Alcazar's enterprise.

Braden in Charge of Gaiety

Col. Ed Braden, well known as a successful New York manager, is now in charge of the Gaiety Theatre. The Colonel has been living in San Francisco several months.

Caruso is Sued for Breach of Promise

NEW YORK, April 22.—Summons and complaint of a suit for breach of promise of marriage has been served upon Enrico Caruso, the tenor, in behalf of Miss Mildred Meffert of this city. The damages asked are \$100,000. Alfred F. Seligsberg, Caruso's counsel, said that the suit would be contested.

THURSTON HALL has succeeded Berton Churchill as leading man of the Orpheum Players at the Chestnut Street Opera House of Philadelphia. Mr. Hall is a favorite in Philadelphia, having appeared last year with the

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Sunday Night, April 26—Only Time, Illustrated Lecture on Mexico and the Revolution by Frederick Mosen

Two Weeks Beginning Monday, April 27—Matinees Wednesdays and Saturdays Klaw and Erlanger Present

Robert Hilliard

In the Wholesome Fascinating Detective Play,

The Argyle Case

By Harriet Ford, Harvey J. O'Higgins and the famous detective, William J. Burns. Acted by the original and only company.

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Last Time Sunday Night, The Echo
Beginning Tuesday Night, April 28, the
Great Fashion Pageant—a Musical
Comedy That is Different

The Girl Behind the Counter

With Al Shean, Daphne Pollard, Ann Tasker, Myrtle Dingwall, Maude Beatty, Arthur Clough and a Company of Fifty. Watch the Chorus!

Evening prices, 25c, 50c, 75c, \$1; Saturday and Sunday Matinees, 25c, 50c, 75c; Thursday "Pop" Matinee, 25c, 50c only.

Players when the organization occupied the Chestnut Street Theatre. He recently closed a successful engagement as leading man of the Washington Players at Detroit.

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Last Time Saturday Night, The Honeymoon Express, with Al Jolson

Beginning Sunday Night, April 26—Matinees Wednesday and Saturday—Olive Morasco Presents the Irresistible Comedy of Youth.

Peg O' My Heart

By J. Hartley Manners

with Peggy O'Neil

And a brilliant cast and production
Nights and Saturday Matinee, 50c to \$1.
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Alcazar Theatre

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Commencing Monday Night, April 27—Matinees Thursday, Saturday and Sunday

Willard Mack and Marjorie Rambeau
Supported by the Alcazar Players in

The Woman He Married

By Herbert Bashford

Prices: Night, 25c to \$1; Mat. 25c to 50c
Monday Night, May 4th, Willard Mack and Marjorie Rambeau in a great double bill, Kick In and So Much for So Much

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Columbia Theatre

Chauncey Olcott, who still reigns supreme in the field of romantic Irish comedy, will conclude his annual engagement here tonight, to be followed on Monday by Robert Hilliard in *The Argyle Case*, a detective story.

Cort Theatre

The Honeymoon Express started last Sunday night on the second and last week of its Cort engagement. Al Jolson and his merry band of entertainers work hard to please. Oliver Morosco's production of *Peg O' My Heart* opens next Sunday.

Alcazar Theatre

The Alcazar this week presents Marjorie Rambeau and Willard Mack in *The Deserter*, a play new to San Francisco from the joint pen of Robt. Peyton Carter and Anna Alice Chapin. It cannot be said that the play is worthy of the two very clever people now leading the Alcazar forces; it will never write anybody's name in the book of fame. But it has a kind of punch that goes with timeliness, and so gets by. The simultaneous debut of *The Deserter* with the first skirmish of our brand-new war is opportune, though accidental, and does not really count in any case, for this is no bona-fide war drama, losing a flood of patriotism upon the market, but only a detective story masquerading in brass buttons. Rather it is timely in that it deals, if only indirectly, with capital punishment, which is one of the serious problems confronting our modern life, and by exciting even passing comment, helps to stir up the social conscience, and so links up with the modern currents of thought. More than that, *The Deserter* in its big scene stages heart and conscience, love and duty in conflict, and we are gripped with a fundamental appeal. Great plays can do no more. Of course, *The Deserter* is only melodrama—I had almost said rank melodrama—from which it is saved by a certain directness of dialogue and deft compactness in the writing, in spite of insufficient motivation; but melodrama has its uses, and is infinitely superior to the morbid and insecure psychology of much so-called social drama. My chief quarrel with it is not that it is not good entertainment, but that it does not adequately display ability, demonstrated beyond a doubt last week by Kenyon's powerful drama. Both Miss Rambeau and Mr. Mack are unusually gifted; they have youth and vitality and enthusiasm and intelligence, the former particularly of such beauty and talent and personality that, properly developed under capable management, with the right medium, might lead anywhere. Too, they have excellent method, as shown in the steady cumulative working up to the climax, which they meet with a quiet intensity that exalts it to a matter of some moment. But they have outgrown this material and are ready now for a bigger and finer ideal. The company, enlarged for the occasion, shows up well, recruits as well as veterans, with Louise Brownell a little in the lead, Dora May Howe a close second, and Wesner, Cripps and Hickman doing reliable service. The audience is perhaps

most interested in the Barbary Coast scene, some of us indeed getting our first breathless glimpses into the secret garden whose fruit is forbidden. It is a bit too sordid and unpleasant to be wholly amusing, but is extremely well put on, with atmosphere and detail that go to make up verisimilitude, and some good specialties by the versatile Miss Rambeau and others. It is a question in my mind, which is to some small extent concerned with the mission of the theatre, whether this reproduction of a phase of life not entirely to the city's credit is inevitable in the forwarding of the plot, in spite of the conventionally accepted theory that the refuge of law-breakers from the law must of necessity be among outlaws. Be that as it may the show may be recommended for its good acting by expert actors, its adequate staging, its universal conflict and distinctly human appeal, with a few yellow-covered thrills for those whose taste runs that way, by way of good measure.

Gaiety Theatre

This is the last week of *The Echo*, which will give way on Tuesday to *The Girl Behind the Counter*. The Echo will go to Los Angeles for a run, after which the company will return to the Gaiety in a new piece now being rehearsed. Reports from Los Angeles speak in glowing terms of the entertaining qualities of *The Girl*.

Personal Mention

Ben Jerome will be musical director at the Tabor Grand for Lou Jacobs.

FRED KNIGHT has closed with the Roseburg Stock, and is spending a couple of weeks in Marshfield.

GRIF WRAY, of the Virginia Brissac Company, is in Long Beach, where his company will probably open in a couple of weeks' time.

MARTA GOLDEN will reopen with the Bishop Stock in Oakland next Monday, where she is regarded as one of the most valuable actors ever associated with transbay theatricals.

HARRY E. WILLARD and wife, Sylvia Thorne, are visiting Mr. Willard's mother and sister in Los Angeles. They have just closed with Brady's Little Women Company and will return to that organization next season.

ELEANOR HOBBS, of the Her Soul and Her Body Company, is one of the big hits of the show with her vivacious specialty, taking off the San Francisco shop girl. This is a most entertaining monologue and shows her talent to a marked degree.

ALBERT ALDRIDGE is visiting his mother in this city. He has had a most prosperous year and a half in vaudeville with a fine little farce, and may be seen on the Coast circuits in the near future. Mrs. Aldridge, who has been in poor health the past year, did not come West.

CHARLES KENYON, the author of *Kindling*, in which powerful play Willard Mack and Marjorie Rambeau opened their starring season at the Alcazar season a week ago, after witnessing a performance of his play at the hands of these two sterling players, wrote a letter to the management of the theatre, in which he stated that he would never forget the performance and the work of the two stars who

so wonderfully interpreted the two leading characters in his play.

WILLARD MACK and MARJORIE RAMBEAU, now appearing with extraordinary success as joint stars at the Alcazar Theatre, are so enthusiastic over San Francisco that they wired to their Salt Lake home for their automobile. It arrived the other day, accompanied by Mack's chauffeur, and now, every day after rehearsals, the two stars and Miss Rambeau's mother can be found riding through the park, out to the beach, a drive that both declare cannot be equaled anywhere.

THE announcement that Omar, the Tentmaker, Richard Walton Tully's play that is still enjoying its premiere on Broadway would be produced in grand opera form and that Mrs. Anita Baldwin McClaughry will compose the score, was made here Wednesday following the arrival of Mrs. McClaughry from her home in Pasadena. Mrs. McClaughry, who, besides being the daughter of the late E. J. (Lucky) Baldwin, is a musician of note, wrote the incidental music to the present production of Tully's piece.

THE will of CYLER HASTINGS, who committed suicide on January 10 last, was executed by him at the Player's Club, New York, on December 3 last. It left the bulk of his estate, which was estimated at \$25,000 to his half-brother, George W. Hastings, a lawyer in Toronto, and his half-sister, Anna Garrett Munro. To Marion Irene Vivers, a resident of Australia, he bequeathed "the sum of \$1000, in addition to fifty shares of the Mackay Co.'s preferred stock and two Interborough-Metropolitan 4½ bonds, which are her property, purchased with her money."

ON Monday night, May 4, Willard Mack and Marjorie Rambeau will be seen in a unique offering at the Alcazar Theatre. This will be a novel double bill consisting of a three-act play and a curtain-raiser. The curtain raiser will be none other than Mack's own highly sensational and thrilling one-act play, *Kick In*, in which the two stars scored such a success at the Orpheum lately, and a new play from Mack's pen, entitled *So Much For So Much*. This latter play bids fair to cause a sensation on the occasion of its first presentation in this city.

IT is the irony of theatrical fate that while Catherine Countiss was playing the Orpheum tour her husband, E. D. Price, was managing Robert Hilliard in the East, and that no sooner was he fairly headed for the West than she found herself booked in New York and Baltimore, and thence into her native State of Texas, where she is exciting great enthusiasm as headliner over the Interstate circuit. Miss Countiss has given over 500 performances of *The Birthday Present* within the past year. She will spend her vacation at her summer home in Denver, where Mr. Price will join her at the end of the Hilliard tour, July 1.

Articles of incorporation were filed this week by McClellan and Tarbox, Inc. Jack McClellan is one of the incorporators and the president and general manager of the company. His associate incorporators are Russell M. Tarbox and Harry Bonnell. The purpose of the new concern is to conduct a general theatrical business and to permit of an expansion of McClellan's already successful and extensive producing operations.



Jane Meredith, who plays Ethel in Oliver Morosco's production of *J. Hartley Manners'* successful comedy, *Peg o' My Heart*, Cort Theatre, beginning Sunday.

In order to take care of that important and illimitable territory called "the road," Oliver Morosco, the producer of *Peg O' My Heart*, found it necessary to organize five touring companies. The company that will appear at the Cort Theatre beginning Sunday night, April 26th, is the important transcontinental one that covers the larger cities between New York and San Francisco, and is said to be a remarkably clever organization. The central figure in *Peg O' My Heart* is a wild, mischievous girl, who has been reared among poverty in New York, but nevertheless, has preserved a flower-like fragrance of nature born in the wilderness. Loyalty to her father, to her father's country, Ireland, and to the memory of an aristocratic mother is the watchword of her nature. The scenes of this charming play are laid in a small town in England, the home of the Chichesters—they are a proud and unnatural family and have accepted the responsibility of educating Peg, an unknown niece, for no other reason than the urgent income that is offered. Peg, on the other hand, is a jolly, impetuous girl with a fascinating brogue. She has been raised by her whole-hearted father, and when she arrives in the Chichester home with her dog, Michael, she shocks the family, first by her appearance and then by her manners. Her unfamiliarity with their mode of living, her ready wit and curious antics cause many humorous situations throughout the play. Peggy O'Neil impersonates the title role. She is a young woman of personality, pulchritude and charm, and her acting is of more than usual intelligence. She makes Peg the lovable, hoydenish character that the author has so cleverly drawn.

Columbia Theatre

The production of any play in which Robert Hilliard appears is a theatrical event of significance. He is one of America's best known actors, with technique, authoritative method and distinctive personality. The Argyle Case, which he presents under the direction of Klaw & Erlanger for the first time in San Francisco at the Columbia, next Monday night, achieved instant success during its seven months' run at the Criterion Theatre in New York last season. The Argyle Case, which is a detective play and not a "crook" drama, has the New York cast of thirty characters. Among the well-known people are Gustav von Seyffertitz, Edwin Holland, John J. Pierson, W. T. Clark, Bert Walter, Harvey Clark, Chas. Morrell, Ralph Theodore, Wm. Raymond, Robert Newcombe, Edwin Redding, Olive Oliver, Stella Archer, Agnes Everett, Elizabeth Eyre and Dorothy Tureak.

Gaiety Theatre

The Girl Behind the Counter having, in the parlance of the theatre, been "whipped into shape"—and she is most shapely—comes to the Gaiety Theatre next Tuesday evening from Los Angeles, where for three weeks the merry pageant of youth and melody has been a great sensation. The Echo will be seen for the last times in San Francisco Sunday afternoon and evening, April 26, and in its revised version, which is proving to be so popular, will be taken to Los Angeles for a season. Heading the company which will be seen Tuesday night at the Gaiety (the theatre will be closed Monday night, giving the company plenty of time to recuperate from the weariness of travel), is an all-star cast. Among the principals are Daphne Pollard, Ann Tasker and Myrtle Dingwall. The leading role will be assumed by Al Shean, late of Candy Shop fame. Hardly less important is the role of Mrs. Schniff, which will be presented by Maude Beatty.

The Orpheum

The Orpheum announces for next week one of the greatest bills in its history. Neptune's Garden of Living Statues, an aquatic illusion designed on a scale never before attempted on the vaudeville stage, will be one of the headline attractions. Prominent in it will be Carlo Casetta and Lillian Lestora in their weird and startling La Dance Dementia. The spectacle will also include 20 dancers, models, water nymphs and pantomimists. The Monita Five, consisting of three women and two men, are vocalists and instrumentalists of ability. They discourse on at least a dozen instruments. Van Hoven, the "Dippy mad magician," through his efforts as a comedian, prevents his illusions from being completed. The Randalls, a man and woman dressed respectively as a cowboy and an Indian squaw, are unsurpassed as sharpshooters. That lively pair, Rosa Crouch and George Welch, will introduce a novel and entertaining turn, consisting of singing, dancing, comedy and acrobatics. Another starline act will be Alice Eis and Bert French in the sensation

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which made them famous in Europe and the East, Le Rouge et Noir, or The Dance of Fortune. The only holdovers will be Ruth Royce and Harry Gilfoil.

Robert Hilliard Married

Robert Hilliard, who begins his Columbia engagement in The Argyle Case next week, was married last Monday to Mrs. Olga Everard Williams, a very beautiful and accomplished young society woman of New York. She is the daughter of the late James Everard, multimillionaire brewer, who died a year ago, leaving an immense estate to his widow and only child. The wedding ceremony was performed by the Rev. Orrin W. Duman, at Trinity Methodist Church, in Denver, and was witnessed by the members of Mr. Hilliard's company and friends and relatives from both sides of the continent, including the bride's mother, Mr. Hilliard's sister, Mrs. Caine Walker of New York and his son, Lieut. Robert Bruce Hilliard, U. S. N., stationed at Mare Island. Miss May Henry of New York was maid of honor and James Clarence Harvey, poet and novelist, was best man. After a wedding breakfast at the Brown-Palace Hotel, Mr. Hilliard resumed his tour, which is of great interest to the bride, as she has never before been west of Chicago.

Hackett Plans Great Greek Theatre Production

Though it has not been announced officially it is generally known that James K. Hackett will make his first large expenditure out of the fortune to which he has just fallen heir for a production at the Greek Theatre, Berkeley. Hackett is a great friend of Professor Ames, and he has always been ambitious to appear at this novel coliseum. The production will be made this summer. Hackett will bring a special company all the way from New York for this purpose and for this purpose only. Of course it will take money.—Oakland Observer.

Married People in a Company

A recent letter in *The Dramatic Mirror* anent married people in shows is worth reproduction. It reads: "Sir—There is an article in your issue of March 4 signed 'Ambitious,' asking why Eastern stock managers won't engage married people in the same company. Personally I have always favored them in my own company at the Broadway Theatre, Bayonne. There is but one single man in the company. The work of the stock player is hard, and they need the relaxation of home life more than in any other line of our profession. A man and woman who are happily married, working in the same company, earn more money and appreciate their engagement and give better work to their employer. They are more settled in

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mind, each having a good influence upon the other. The director profits by having contented players to direct, and I speak from experience when I state that contentment and happiness get over the footlights. Of course I have had some trouble with some married people—either the man or woman getting the other in hot water and making it necessary to make two changes instead of one; there is always an exception that makes the rule, and because of two or three 'bad boys' why condemn all? In my 12 years of directing I have found a little consideration for the happiness of the people I have had the honor to direct has netted me paying results. R. G. Edwards, Manager and Director Lulluella Morey Stock Company, Broadway Theatre, Bayonne."

Spotlights

The Armstrong Company experienced poor business out of Eureka and are due here almost any day.

Following The Deserters at the Alcazar Theatre, which is the second offering of Willard Mack and Marjorie Rambeau, these two sterling players will be seen in the first production in San Francisco of Herbert Bashford's play, The Woman He Married. Bashford is well known as a writer of verse and of plays. Several volumes from his pen are now on the market and some of the biggest stars in this country have toured successfully in his play. Marjorie Rambeau met with one of her greatest triumphs in the role of Jeanne Dumont, the model in The Woman He Married, the part in which she will be seen at the Alcazar, beginning Monday night, April 27th.

Another Winter Garden parcel of mirth, music, color and girls, in the shape of The Passing Show of 1913, is on its way to the Cort. The Winter Garden stamp has come to mean quite as much in San Francisco as it has in New York. The Passing Show of 1912, which was here last season, and The Honeymoon Express, which is here now, are excellent samples of Winter Garden worth.

The final performance of the Chauncey Olcott engagement at the Columbia Theatre takes place this Saturday night. The production of Shameen Dhu has been splendidly received, and Olcott's singing is more delightful than ever.

Arrangements have been made by the Columbia Theatre management for the presentation in the near future of the entire 12 reels of Hon. Dean C. Worcester's pictures, entitled Native Life in the Philippines. The pictures will be given in two programs of six reels each under the heading of The Head Hunters and From Savages to Civilization.

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Damaged Goods, with Richard Bennett and the entire New York company, will be an early attraction at the Columbia Theatre. The Brieux play has been a sensation everywhere.

Olive Oliver, a native daughter of Oakland, has gained almost national prestige as an emotional actress. She gave up a strong Scriptural character in the New York Century Theatre production of Joseph and His Brethren to play a woman of mystery—a counterfeiter's wife—with Robert Hilliard in The Argyle Case, which will be seen at the Columbia Theatre next week. Since she left California, Miss Oliver has been identified with many important New York productions, including those of Richard Mansfield and Charles Frohman.

Some remarkable pictures of various places and incidents in Mexico have been taken by Frederick Monsen for his lecture, entitled Mexico and the Revolution, which is to be offered at the Columbia Theatre this Sunday night.

Fresno Theatre Closed

FRESNO, April 20.—Because of the failure of Fred W. Voigt, manager of the Theatre Fresno (old Barton) to pay his musicians their salaries for last week, a general strike was declared just before the opening of the vaudeville show yesterday. The bill has been cancelled. Voigt wired Sam Harris, of this city, whose firm books the acts for the Fresno, for assistance last Saturday, but Sam has had experience in backing outside houses and there was nothing doing.

Slipped Away and Was Married

Warren Fabian and Pearl Vivian slipped away on Thursday morning and were married by Judge Shortall, springing a complete surprise on their friends. Congratulations.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Harry B. Edmondson, who went to Honolulu with Henry McRae's company, writes that they had a calm journey over, and that amongst other amusements they had a mock trial, in which William Clifford was counsel for defense. He adds that Billy is a good actor but a rotten lawyer. Lule Varrenton enjoyed the trip and kept everyone in good humor. * * * Carle Blackwell is looking forward to his special engagement in the East with the Famous Players. * * * Adele Kane, of the Selig Polyscope Co., is acting in two films at once, one being a pretentious four reeler under Director Morton, entitled *Mirror of Life*, and the other a comedy, entitled *The Millionaire Baby*. The one character is intensely dramatic and the other frivolous. * * * Edwin August, with Eugene Ormonde and Hal August, rode to San Diego to look over a studio which had been offered to them with some special inducements to get the company to locate there, but August could not see it that way, so they motored back again, and are busy upon the first four-reel feature in temporary quarters at Hollywood. * * * Bess Meredyth is having a very novel series of comedies written for her by James Dayton. They will be entitled *Babbling Bess*, and will show his irresponsible person's adventures in search of a livelihood. * * * Allan Dwan has just completed a story in which Pauline Bush shines as a girl of beautiful character in a company of old characters. Murdock MacQuarrie is made up to look his oldest and William Lloyd and "Mother" Benson are natural types. * * * Dell Henderson, the Biograph director, narrowly escaped serious injury when, in a recent comedy, a dynamite cap exploded and wounded him in the leg. Another actor was injured in the chest. * * * Wm. D. Taylor is the recipient of a particularly graceful tribute. A number of the extra people who acted in Captain Alvarez, in which Mr. Taylor took the title role at the Vitagraph, clubbed together and presented him with a handsome russet leather bookcase, and inside was a folded letter which read, "To William D. Taylor, actor, good fellow and gentleman, who will always be thought of by the undersigned as 'Captain Alvarez.'" This comes of treating everyone, star and supe, the same. * * * Fred Mace Feature Film Co. is producing two comedies a week at the old Majestic studios at Boyle Heights, and releases are assured and some very big things are promised in the future, along with some surprises. The company has been incorporated for \$2,000,000, with a par value of \$1, and town offices will be opened at 908-10 Washington Building. * * * Helen Holmes, J. P. McGowan's leading woman, is often dubbed "The Railroad Girl," owing to the frequency of her parts in railroad stories. This is, of course, due to Director McGowan's specializing on photoplays which deal with rails, tenders and ties, and it is remarkable how many angles he gets out of his specialty. He knows every railroad man in the business in and around Los Angeles. * * * Jesse J. Robbins, late general manager and chief oper-

ator for the Essanay at Niles, is looking around for a studio near Los Angeles, and will set up on his own account. * * * The week's changes—Hal Clements goes as chief director to the new U. S. Company, with studios at San Diego. Marie Dressler is with the Keystone Company. Jack Dillon has transferred from the Reliance to the Kalem. Lots of others pending. * * * What was to be a thrilling scene in a movie drama, in which two actors wearing asbestos suits escape from a burning building, was turned into real tragedy, April 21, at Cliffside, N. J. The actors had to be rescued from the blazing structure. One of the men is expected to die and the other has little chance of recovery. A two-story frame building was especially built for the drama, and Arthur Robinson, a film actor, entered the building dressed in a suit of asbestos, and carrying a large bag made of fire-proof material. The plot called for Charles Davenport to set fire to the structure, and he was to use the asbestos bag in escaping. A crowd gathered to see the actors dash from the fire unhurt; flames were shot from the windows, but there was no sign of the actors, and finally the whole building was enveloped in flames. Then the promoters of the drama rushed into the building and returned dragging out the actors. Davenport is said to be fatally burned and Robinson has an even chance of recovery. * * * Suffering from severe lacerations of the shoulder and side and threatened with blood poisoning, as the result of an attack by a lion during a performance before a camera, Warner Kirby, a motion-picture actor, is in a serious condition. The lion attacked Kirby without warning while half a hundred "movie" people were going through the scene. Attendants armed with iron picks drove the beast away.

Andrew Robson may not be able to enact roles for the California Motion Picture Company. One eye has become blind, owing to a cataract, and the other is so weak that the glare of the sun, so necessary in film producing, causes practically total blindness in that organ. This is a terrible affliction for one of our best actors and a gentleman who has a host of friends and admirers.

Airdomes Allowed in Chico

CHICO, April 12.—After a prolonged and strenuous fight made by the managers of the Chico motion picture houses against granting permits to conduct open air motion picture shows in Chico during the summer months, the city trustees at a special meeting held Saturday night, granted Neal McGuire and J. L. Stone a permit to conduct a motion picture house in the open air last night. Trustee John S. Waterland vigorously opposed the procedure, claiming that theatre owners who had large sums invested and operated their places the year around should be protected. Trustees Theodore Schwein, William Robbie and A. M. Scott voted to grant the per-

mit to conduct the theatre, while Waterland voted against the granting of the permit.

Correspondence

SALT LAKE CITY, April 21.—The Salt Lake public turned out en masse, heavily taxing the spacious old SALT LAKE Theatre's capacity, on the advent of the initial showing under the management of the Whitney-McIntyre Opera Company of Margaret Whitney's latest musical comedy, captioned *Dearie Girl*. The comedy is in three acts and the musical numbers comprise an even twenty. Miss Whitney herself is sole librettist and composer, Arthur Pryor, R. S. Rodriguez and Edward P. Kimball being responsible for the orchestrations. The first act, an exterior, shows the home and garden of Lord Chateris in London, the second an East Side music sore in New York City and the third the interior of Mrs. Martimer's home in New York. The cast included many of Salt Lake's able amateurs, many splendid voices being heard to advantage in the pretty musical numbers which run to dance time pretty much, the biggest hit being *Dearie Girl* with The Jack O' Lantern Man coming in for second honors. Miss Whitney herself appeared in a prominent part, that of Josie, an English coster girl, doing exceptionally good work. A novelty worth special mention was the opening of the second act, when six pianos are playing at one time, accompanying Russell McIntyre and the big girl chorus in a song number. Robert Hilliard in *The Argyle Case* finishes out the week. The UTAH Theatre is dark—closing the season with *A Woman's Way* Saturday last. Lillian Kemble, the leading woman of the stock company left immediately for New York, from where she will go to Montreal for a summer season of stock, opening in *Our Wives*. Hallett Thompson has also gone to New York, as has also Howard Scott, though Mr. Scott will return West, going to Los Angeles, to which latter place Richard Vivian, Fanchon Everhart and Frank Jonasson have also gone. ORPHEUM headlined by that charming Marie Lloyd, sister of Alice. Others *The Hockney Company*, gymnastic unicycle novelty; Cameron and O'Connor; Carlisle and Romer; Sam Barton; Charles Yule, Ferd Munier and Company in *The Stranger*; and Parillo and Frabito, street singers. Mr. Meyerfeld of San Francisco was a recent visitor here. EMPRESS: Bill is headlined by the Rossow Midgets, who are just as big a drawing card on this occasion as they have always been here. Others: Murray Bennett and Company; Robert E. O'Connor in *The Stick-up Man*; McMahon and Chappelle; Berke and Korae and, the Dennis Brothers. PANTAGES: Has a fine headliner in the Pollard Opera Company, who are presenting locally *The Mikado*, with special set and pretty silken costumes. Others: Leon Rogee, Elliott and Mullen; Frank Smith; William Burton, Jr., and Lora, the latter causing some considerable talk on this, her return engagement to the city, with her phenomenal memory demonstrations, several

years ago she appearing just next door at the old MISSION, when the S. & C. people furnished their regular vaudeville shows at that house. The Pollard Company boast many good voices and the comedy is in capable hands. Elliott and Mullen, in burnt cork, have a line of song and chatter that, while not new or especially bright, coaxed out the laughs in generous quantities. Elliott J. Sims, who recently appeared at the Empress in the Gordon sketch *What Would You Do?* died at the St. Mark's Hospital Tuesday evening last as a result of blood poisoning which set in from an ulcerated tooth. The body was shipped to St. Louis. A subscription list taken around the theatre where he had formerly done his share to entertain, realized a neat sum which did much to help defray expenses. Manager Sam Loeb, who is producing the musical comedy shows at the PRINCESS advises he has engaged Hortense Travers and Jack Leslie, who were with the Boston Opera Company that disbanded in Billings, Montana recently. They will open with next week's bill of *The Bell Boy*. The Princess is this week offering *The Minstrel Maids*, something a little away from the ordinary run of musical comedy productions, and the idea caught on to the extent of pulling capacity to that house on the opening night. The Lopez pictures are an added attraction. Cronin and Estelle have been retained for another week and are introducing their dancing specialty, recently popularized over the Fisher circuit. Sam Loeb is doing *Jew* in full dress, assuming end-man position. Joe C. Burba in black-face is thoroughly at home and succeeds in coaxing out the laughter intermittently. This house has just finished remodeling the front to provide room for more seats and despite the addition of seventy-five more seats, standing room space was sold last evening.

R. STELTER.

ALBANY, April 12.—BLIGH (Bligh Amusement Co.—F. D. Bligh, res. mgr.): The popular Waltermeyer and O'Connor Players opened here Monday for one week and played to good business. This company includes Jack Waltermeyer, Harry O'Connor, Alvin A. Baird, Jack Owenby, Bert Lindley, Alice Saunders and Genevieve Cunningham. They produced three plays for the week to appreciative audiences. Exclusive Mutual program, including the *Mutual Girl*. Coming: Monday and Tuesday, Don Carlo's Dog and Monkey Circus. May 2, Harry Lauder's Talking and Singing Pictures. May 20, New York Opera Company. ROLFE (Geo. Rolfe, mgr.): First half: The June Sisters in clever dancing and singing acts to good business; good act and have dandy wardrobe—made a big hit. Licensed pictures. Last half: Licensed pictures and Green-Mintch and Goodman, those harmony boys, to good business. G.-M.-G. certainly can entertain. Coming, Sunday, for one day only, *The Third Degree*. HUB (Searls, mgr.): Universal program and Warner's Feature Pictures. Good five-piece orchestra helps to bring the crowds here.

Vaudeville

The Orpheum

This week's bill is an unusually good one, varied enough to suit the most catholic palate, and the place of honor, artistically, belongs to David Bispham, holdover. While his voice begins to show traces of wear, his infallible taste, his method, his enunciation and his dramatic fire are as potent as ever, and his singing of Danny Deever remains the standard of interpretation for that thrilling song. His is the only serious part of the program and he has a mighty rival from the humorous side in Harry Gilfoil, whose "different" souze creation, Baron Sands, is a joy forever. He sings A Stranger in New York in a wheezy voice, gets off some convivial jokes, plays a flute through his fingers, gives a nocturnal back-fence cat conversation and imitates some auto honks with a realism that captures the house. The comedy gymnasts, Keno, Walsh and Melrose, open the show with some novel stunts and set a new standard for high kicking, when three plates, held aloft in as many hands, are knocked off in rapid succession by one pair of feet. Jack Ward and Eddie Weber trip nimbly through several costume dances that form A Minstrel Boy's Conception of Art; Ed Blondel quietly makes a hit with his sketch, The Lost Boy, and Ruth Royce, Princess of Ragtime, and Mistress of Grimaces, jerks herself through some confidential songs. Kartelli on his slack wire is another sensation. He defies the laws of gravitation with an easy carelessness that keeps his audience a-tremble and puts a picturesqueness into an otherwise astonishing act. Ben Deely repeats his last week's triumph in The New Bell Boy. Annette Woodman and Guy Livingstone continue to please with Terpsichore's Latest Vogues, and The World's News in Motion Views finishes the bill.

The Empress

The bill this week is headed by the Six Imperial Pekinese Company of athletes and they bring down the house with their feats of skill, which includes a daring slide from the balcony to the stage by their hair. Alma Tuchler, a clever San Francisco girl, made her appearance in a novel singing act. Canfield and Carlton provide some good entertainment with a skit called The Hoodoo. Other numbers include The Chinese Festival, Tony Lubelski's old Night Follies of San Francisco, with a cast of fifteen persons, introducing The Dances of a Million Diamonds. This act is really the hit of the bill. Frank Muldane, the Irish Hebrew, and Maye and Addis are seen in a singing and talking skit, and Edward Marshall draws clever cartoons.

The Pantages

One of the best bills that the writer has ever witnessed is at the Pantages Theatre this week. Frank Richards and Louise Montrose open the bill with some very lively and witty dialogue, singing and dancing. Phil La Tosca, that talkative

juggler, has a good line of gags and a wonderful repertoire of eccentric juggling. Herr Rittmeister renders some very good music with the violin. Milton and Dolly Nobles, in an excellent comedy sketch, entitled The Auto Suggestion Club; Arthur Rigby, black-face minstrel man; Howard Brothers, introducing their original novelty banjo act, and Mlle. Adgie with her troupe of trained lions add neat value to a truly fine bill. Taking the bill as a whole, there is not an act but what is worthy of being a headliner.

The Republic

The usual good business is in force here this week and a mighty good program is being offered—especially strong the first half of the week. First half: Abram, Vane and Rupert Drum; Dumitrescu Troupe; The Priestess of Kama; Vaughn and Everett; Nardini and Lwellyn; The Nevilles. Second half: Abram, Vane and Drum; Grand Opera Four, and four other acts.

The Princess

Bert Levey's idea of vaudeville is good and is being appreciated by an ever-increasing attendance. The bill, first half: Mack and Phillips, in comedy and song; Harris and Randall; Arthur Dumais in monologue; Van, Hoffman and Van, fashion plates; De Remee's Horses. Second half: Carlo Cunello, singing peddler; Link Brothers, acrobats; Cody and Cody; Boothe and Boothe, comedy jugglers; Anna Mack Berlein and company in My Boy, Dan.

The Wigwam

The Jim Post Musical Comedy Company, now on its second week, is offering for the first half is entitled The Bells of Arcadia, a musical travesty that certainly is a scream from start to finish. Herb Bell and Al Bruce, those funny comedians, carry off first honors with the able assistance of Frank Harrington, Frank Earle, Dee Loretta, Mabel Howard and the Honey Girls. The balance of the bill includes Link Brothers, who perform some fast and furious acrobatic antics; Boothe and Boothe, singing and juggling duo, who are very good; and a Pathe comedy picture closes the evening. For the last half of the week the Jim Post Company are playing another clever musical comedy skit by Al Bruce, and the balance of the bill includes Geno and Mandell, and The King of the Everglades, the alligator act.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of April 26, 1914.

EMPRESS, San Francisco: Will Morris, Thornton and Corlew, Dick Bernard & Co., Four Quaint Q's, Orville Stamm. EMPRESS, Los Angeles: Moffatt-Clare Trio, Hong Fong, Jas. F. Sullivan & Co., Olivetto Troubadours, Top o' the World. EMPRESS, Denver: Patrick, Francisco and Warren, Spissell Bros. and Mack, Gladys Wilbur, Warren and Blanchard, Clark and Ward, Joe Maxwell's Dancing Girls. EM-

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Vaudeville Notes

J. H. Nuckols, manager for the New Columbia Theatre in Vancouver, B. C., and representative for the National Amusement Company, controlling a string of houses across the border, has announced that the Empress Theatre in Victoria, B. C., is under the control of his firm. Vaudeville will be shifted from the Crystal to the Empress. The Crystal will continue with pictures.

A daughter was born on April 7th to Mr. and Mrs. Jack Curtis in Seattle.

Vivian Marshall, one of the diving girls in Lottie Mayer's act, was married in Spokane Saturday, April 11, to Otto H. Fries, the German comedian with Lasky's Six Hoboes. Both acts are on the Pantages circuit.

Charging extreme cruelty and alleging Mildred Jones to be the co-respondent in the case, Rose Bories, who resides at 418 Arguello Boulevard, Thursday filed suit for divorce from Leon Bories, manager of the local branch of the General Film Company, 138 Eddy Street. She asks for \$225 a month alimony, \$1000 for counsel fees and a division of community property, which she estimates to be worth approximately \$40,000.

The California Motion Picture Co., located at San Rafael, started operations this week with a complete organization. The following is a list of the principals. Beatriz Michelina, Clara Beyers, House Peters, Andrew Robson, Mr. Nigh, Mr. Joy, Mr. Hollins, Marshall Zeno and Mr. Bennett, who all have a good reputation as motion-picture actors. The acting company is under the management and personal direction of Lucius Henderson, with Mr. Landsburg as assistant. The company expects to turn out some of the best feature films that can be produced.

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Charles H. Cassasa has been appointed conductor of the official Exposition Band, having been chosen by the department of music of the Panama-Pacific International Exposition.

GILMOR BROWN is playing leads for the Frank Thorne Company in Arizona. He writes that business is good and the engagement pleasant.

Letter List

The following letters are being held at The Dramatic Review office subject to orders

Asten, F. G.	Mitchell, R. H.
Archer, Claude	Waters Film Co.
Bradfield, A. Mayo (2)	Manor, Avis
Brown, Gilmore (tele-gram)	Newman, Walter (4)
	Constant
Bryant, Nana	Parker, Dora
Carney, Cliff	Sackett, Everett L.
Castane, Manuel D.	Scholz, B.
Chaffee, Gertrude	Stull, Thelma
Corday, Ethel	Snell, Ralph
Culligan, T. J.	Van Eaton
Dentherne, Frank (3)	Wolf, Frank
Dwile, Earl	Wayne, Justine
Earle, Ed.	Webster, Fred
Finch, Leon	W. Don, Lucy
Gildart, Clarence H.	Williams, C. W.
Gouldin, W. L.	
Howatson, R. Brice	
Houghton, Ella (2)	
Halsall, A. G.	
Hes, Margaret	
Jay, Al. C.	
Keane, Jas. P.	
Knight, Ruby	
Knight, Fred	
Lyons, Lurline	
Lasaux, Harry De (2)	
McDonald, Jack	

Statement of the ownership, management circulation, etc., of The San Francisco Dramatic Review, published weekly at San Francisco, required by the act of August 24, 1912.

Name of editor, CHARLES H. FARRELL, post-office address, 1095 Market Street, San Francisco, Cal.; managing editor, none; business manager, CHARLES H. FARRELL; post-office address, 1095 Market Street, San Francisco, Cal.; publisher, CHARLES H. FARRELL, post-office address, 1095 Market Street, San Francisco, Cal.; owner, CHARLES H. FARRELL, San Francisco, Cal. Known bondholders, mortgages and other security holders, holding one (1) per cent or more of total amount of bonds, mortgages or other securities, none.

CHARLES H. FARRELL, 1095 Market St., San Francisco. Sworn to and subscribed before me this second day of March, 1914, J. D. BROWN, Notary Public for the State of California, residing at San Francisco (My commission expires April 5, 1914.) [SEAL.]

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Mostly Short and Newsy

The Friars and The Green Room Club, well-known theatrical organizations of New York, are considering proposition to unite. * * * Katherine a Shelle will be John Mason's leading woman next season. She has been understudying in The Yellow Ticket. * Advance agents in New York are agitating the establishment of a new club, to be composed of real, active women. * * * Lowell Sherman and Anna Cleveland are going into vaudeville. * * * Brer Rabbit and Mr. Fox has been dramatized, and was presented for the first time on any stage at the Aldwych Theatre, London, recently, to a delighted and astonished audience. The fantasy is an adaptation of Joel Chandler Harris' Uncle Remus stories, with a musical setting based on negro melodies, by Cecil Sharp and Martin Shaw. It is distinctly a play for "grown-ups" who want to be giddy again, if even for a night, and is full of delightful symbolism and quaint philosophy, such as makes the Uncle Remus stories have an irresistible appeal. Uncle Remus himself acts as chorus, interpolating explanatory remarks regarding the doings of the four-footed artists. The

human element is supplied by Mr. Man and sweet "Mis' Meadows and de gals," attired in the crinolines and fal-lals of the sixties. * * * No more meteoric or genuine success was ever scored in London by an American actor than that which Walker Whiteside

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Correspondence

CARSON CITY, APRIL 20.—GRAND Theatre (W. S. Ballard, mgr.): Between Savage and Tiger, the animal film of the Pathe Company, attracted a packed house one evening last week. The attendance at the Grand is always good.

A. H. M.

SALEM, April 12.—WEXFORD Theatre (Salem Amusement & Holding Co.): The popular Rex Players in stock to capacity business for the week. GRAND OPERA HOUSE (Salem Amusement & Holding Co.): Friday: Home talent production, including three hundred small children, presented to a large and appreciative audience. Coming: 20, Peg O' My Heart; 24, Evelyn Nesbit Thaw. YE LIBERTY (Salem Amusement & Holding Co.): Famous Players Company pictures, Monday and Tuesday to good business. Good feature pictures to close. GLOBE: Feature pictures and good effects. BLIGH (Bligh Amusement Co.—T. G. Bligh, gen. mgr.): First half: Exclusive Mutual program, including the Mutual Girl, and refined vaudeville. Last half: Vaudeville and Mutual program to good business. Coming: Sunday for one week: The Waltermeyer & O'Connor Players in tabloid comedies and dramas.

VANCOUVER, B. C., April 21.—ORPHEUM Theatre: Lillian Shaw, vocal dialect comedienne, and Henriette de Serris and her company of fifteen living models, are the headliners at the Orpheum this week. The balance of the bill includes Irvin Cobb in Sergeant Bagby; Horace Wright and Rene Dietrich, in a happy combination of operatic and popular songs; The Berreus in a musical novelty; Sammy Weston and Sidney Clare, entertainers de luxe, and Power Bros., European acrobatic marvels. EMPRESS Theatre: The Del S. Lawrence Stock Company playing Within the Law, with Del Lawrence and Maude Leone in the principal roles. AVENUE Theatre: Lawrence Irving, Mabel Hackney and a distinguished English company in repertoire. Coming: April 29, Orchard Players in The Truth; May 6-9, Stratford-Upon-Avon Players, including F. R. Benson, in Shakespeare. IMPERIAL: S. & C. theatre. Beatrice Morell's Parisian Harmony Girls; Al Herman, Williams and Segal; Ryan Brothers; and Spiegle's Daughter's Beau. GLOBE: Mary Pickford in The Good Little Devil.

SEATTLE, April 22.—An event of the local theatrical season is the appearance of the Standard Grand Opera Co. at the METROPOLITAN this week. Carmen was presented at the opening performance and alternates with Faust during the opening engagement. The casts are made up entirely of local people. The operas are produced in a finished and most praiseworthy manner. The conductors are John M. Spargur and Claude Madden, and Mme. Hesse-Sprotte, stage directress. Patronage has been gratifying. The Stratford-Upon-Avon Players, in Shakespearean repertoire, 27th—week. Margaret Illington returned to the MOORE 19th, in Within the Law, seen here earlier

in the season. The same artistic performance is given by Miss Illington and supporting company, and appreciation is being attested by the large attendance. Evelyn Nesbitt Thaw is underlined 27th. Under the direction of Geo. J. MacKenzie of the Metropolitan, the new policy at the SEATTLE Theatre is attracting capacity audiences to that house. A Fool There Was is the second week's offering, and the Avenue Players give a convincing performance. Jean Kirby, heretofore seen mostly in lighter parts, handled the Vampire role admirably, and displayed marked emotional talent. Dwight Meade is forceful in the name part, and James Guy Usher, Auda Due, Florence Bell and dainty little Lois Goldberg were prominent in support. The ORPHEUM has two strong features in the Odiva and sea lions aquatic act, and Master Gabriel & Co. in Little Kick. Leon Kimberly and Halsey Mohr, singing novelty; Violet MacMillan, Mabelle Adams & Co., Nick Verger and Marralles Bros. are others. The PANTAGES current bill runs strongly to comedy. The particular "riot" is Fields and Lewis, The Misery of the Hansom Cab. The Luigi Picaro Troupe in hand balancing; Gerhardt Sisters, vocalists; Tracey, Goetz and Tracey, and the Halkings, shadow-graphists, contribute. The initial outdoor attraction of the season is Rice & Dore's Water Carnival, here for a week's stay. The show has some strong attractions. Al. G. Barnes' animal show appears under auspices of Nile Temple Shrine, 27-29.

G. D. HOOD.

Dramatic Program by Butler-Nelke Academy

The Junior Class of the Butler-Nelke Academy of Dramatic Arts will give a performance at Golden Gate Commandery Hall, Saturday evening, presenting the following program: The House Across the Way—Kitty Wheaton, Rose Klein; Jim Crothers, Belcher Cooley. Parisian Tango—Pauline Newman and John C. R. McDonald. Monologue—The Beauty Parlor, Mary M. Parker. That Blessed Baby—John Wilton, Charles Bredimus; Helen Palmer, Ruth Gale. Recitation—The Soul of the Violin, Margaret Merrill. Dance of the Crickets, Margaret Potter, Ruth Gale, Carolyn Caro, Charlotte Brendel, Rose Klein. Dream Waltz, Katherine Wright, Ethel Hunter, Rose Etzel, Edna Goeggel. Monologue—Higher Culture in Dixie, Dorothy Dix. Dance—The Magyar, Margaret Marx. Whiskers—Sara Adams, Carolyn Caro; Mabel, Adela Burbank; Inez, Violet Stanton; Frances Page, Charlotte Brendel; Evelyn Birth, Ethel Ruckstell; Ethel Ross, Elizabeth Groller; Anna, Rose Klein; John Phelps, Charles Bredimus; Chester Phelps, Ruloff E. Cutten; Parker Glen, Belcher Cooley.

Drama League Honors Anniversary of Bard

Thursday was the three hundred and fiftieth anniversary of the birth of William Shakespeare, so the San Francisco center of the Drama League of America held exercises in celebra-

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CORT THEATRE, San Francisco

TWO WEEKS BEGINNING SUNDAY, APRIL 26

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(Undoubtedly the greatest comedy ever written in the English language). With a cast of unrivaled excellence, which includes PEGGY O'NEIL, MARTIN SABINE, MAGGIE HOLLOWAY FISHER, ROLAND HOGUE, JANE MEREDITH, FRAZER COULTER, JOSEPH YANNER, OLIN FIELD, A. T. HENDON

tion of the event at the Cort Theatre at 3:30 o'clock. Professor Walter Norris Hart of the University of California read a brief paper setting forth why Shakespeare is given supreme rank among the world's dramatists. Leo Cooper gave recitations from King Henry VIII, The Merchant of Venice, Julius Caesar and Much Ado About Nothing. Miss Ethel Preble sang the following Shakespearean songs: Who Is Sylvia? The Willow

Song, Take, Oh Take Those Lips Away, and Now the Hungry Lion Roared.

Elizabeth Stewart, the handsome and well known leading woman, has signed with the United Keaneograph Film Company.

Gottlob, Marx and Pincus have gone in with Dustin Farnum for a number of feature films, and The Virginian will be one of the first outputs.

ALL THE THEATRICAL NEWS

THE SAN FRANCISCO
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Music and Drama

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San Francisco, Saturday, May 2, 1914

No. 15—Vol. XXX—New Series



Howard Foster

DRAMATIC

VAUDEVILLE

As E. D. Price Very Clearly and Comprehensively Explains It

"Robert Hilliard is an Immediate and Futurist rather than a Recessionist. He does not, in catering to the tastes of the playgoing public rummage about among dust-covered archives of the archaic drama with its obsolete devices, grandiloquent phrases and antiquated theatrical artificialities. He is no ghoulish body snatcher prowling among moss-covered mausoleums in which lie interred the mouldering skeleton brain products of prehistoric playwrights. He recognizes the evanishment of publish interest in dead ones and that the trend of the modern multitude's mutable taste is progressive rather than regressive. Cacophonous comparisons are execrable and as subtly noxious as the poisonous bits of Jararaca, but there can be no impropriety in chronicling the fact that The Argyle Case is there with the 'punch.' Mr. Hilliard will confine his energies locally for another week at the Columbia to the impersonation of an up-to-date scientific criminal investigator bent upon the elucidation of truth, the elimination of error and the eliquation of incontrovertible fact from flimsy and fantastic theory in the crucible of common sense."

Public Does Not Demand—It Responds

Otis Skinner, who is meeting with very marked success in Kismet, through the South, was recently asked this question by an interviewer: "What sort of play does the public demand?" Mr. Skinner glanced nervously about the hotel lobby where the interview occurred and taking the newspaper man by the arm led him to a secluded corner where he whispered this reply: "The public does not demand any kind of plays at all." After order had been restored, Mr. Skinner went on to explain that the public nine times out of ten liberally supported worthy, deserving plays. The trouble is, as the actor viewed it, the playwright has not been putting his best foot forward in this country. Vicious red-light dramas or nice little themes of the dissecting room have been filling the stage. Happily the end of this sort of stuff is in sight. The public is wearied. "The clean play will prevail," said Mr. Skinner. "Romantic plays have never gone out. It has been a pleasure to appear in Kismet, yet I must confess that, like all actors, I welcome a change. I have had three successive years of romanticism and next year I am to appear in a modern drama."

Bosco for Bakersfield

The Bosco Musical Comedy Company opens in Bakersfield Sunday at Grogg's Theatre. Will Cross has gone on ahead, having taken the place of Al Onken, who has dropped out of sight.

Agnes Dorntee has retired from Within the Law to appear in a new play in New York next week.



Peggy O'Neil, who plays "Peg" in Oliver Morosco's splendid production of Peg O' My Heart, now in its second and final week at the Cort Theatre

Peggy O'Neil's Irish Poem

At a banquet tendered to Peggy O'Neil, the star in Oliver Morosco's Peg O' My Heart, by the Knights of Columbus, Washington, D. C., last fall, Miss O'Neil recited John Ludlow's poem, Irish Names.

Names wid the musical lilt of a troll to thim;
Names wid a rollickin' swing an' a roll to thim;
Names wid a body an' bones an' a soul to thim—
Shure, an' they're poethry, darlint asthore!
Names wid the smell o' the praties an' wheat to thim;
Names wid the odor o' dillisk an' peat to thim;
Names wid a lump o' the turf hangin' sweet to thim—
Where can yez bate thim, the whole wurruld o'er?

Brannigan, Flannigan, Milligan, Gilligan,
Duffy, McGuffy, Mullarky, Mahone, hone,
Rafferty, Lafferty, Connelly, Donnelly,

Dooley, O'Hooley, Muldowny, Malone,
Maddigan, Caddigan, Hallahan, Callahan,
Fagan, O'Hagan, O'Houlihan, Flynn, Shanahan, Lanahan, Fogarty, Hogarty,
Kelly, O'Skelly, McGinnis, McGlynn.

Names wid a whiff o' the little dudheen to thim;
Names wid a drop o' the honest pottent to thim;
Names wid the dewy shamrocks clingin' green to thim—
Shure, an' they're beautiful, darlint asthore!
Names wid the taste o' the salt o' the earth to thim;
Names wid the warmth o' the ancisthral hearth to thim;
Names wid the blood o' the land o' their birth to thim—
Where can yez bate thim, the whole wurruld o'er?

Names wid the bloom o' the hedges an' brakes to thim;
Names wid the sheen o' Killarney's blue lakes to thim;

Names wid the throbbin' o' weddin's an' wakes to thim—
Shure, an' they're poethry, darlint asthore!
Names wid a brogue an' a blarney so bland to thim;
Names wid a ginerous heart an' a hand to thim;
Names wid a lineage kingly an' grand to thim—
Where can yez bate thim, the whole wurruld o'er?

Inter-Mountain Wagon Show

The Inter-Mountain Wagon Show opened the season April 11th at Knights Ferry with twenty-two people, playing The Girl of Eagle Ranch with the following cast: Frank and Beatrice Stanton, leads and character; Al H. Freeland and wife, heavy and lead; Raymond Appleby, juvenile; Elsie Haar, soubrette; Guy Terhume, Mexican; Chas. P. Helton, comedy; Harry Fink, musical director, with eight musicians. This company travels with nine wagons and plays the mountain towns of California and Oregon all season under canvas.

Dates Ahead

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

FOLEY & BURKE CARNIVAL COMPANY—Modesto, May 5-9; Oakland, 11-16.

HER SOUL AND HER BODY (Fred Belasco)—Riverside, May 4; Redlands, 5; San Bernardino, 6; Pasadena, 7; San Diego, 8-9; Oxnard, 10; Santa Barbara, 11; travel, 12; Wickersfield, 13; Porterville, 14; Visalia, 15; Hanford, 16; Coalinga, 17; Fresno, 18-19; Stockton, 20; Auburn, 21; Reno, 22-23; Sacramento, 24; Marysville, 25; Chico, 26.

JULIAN ELTINGE CO. in The Violin Girl (A. H. Woods, mgr.)—New York City, March 16, indefinite. **LAURETTE TAYLOR**, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MARY JANE'S PA, with Marie Nelson and Rodney Ranous (Rowland and Clifford, Inc., props)—Commencing Sunday, May 3 week, Chicago; week of May 10, Chicago; week of May 17, Chicago.

PEG O' MY HEART, played by Peggie O'Neil (Oliver Morosco, mgr.)—San Francisco, beginning April 26.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

RICE AND DORE WATER CARNIVAL—Wallace, May 4-9; Missoula, 11-16; Butte, 18-23.

ROBERT HILLIARD in The Argyle Case (direction of Klaw & Winger; E. D. Price, mgr.)—San Francisco, May 3-9; Oakland, 11-12; San Jose, 14; Santa Barbara, 15; San Diego, 16-17; Los Angeles, 18-19; Fresno, 25; Sacramento, 26; Portland, 28-29-30-31; Tacoma, June 2; Victoria, 3-4; Vancouver, 5-6; Seattle, 7-13; Spokane, 14-15; Missoula, 16; Helena, 17; Great Falls, 18; Butte, 19; Winnipeg, 22-23-24; Duluth, 26-27.

SANFORD DODGE (R. A. Johnson)—Marshall, Minn., May 6; Winnebago City, 12; Sherburne, 13; Jackson, 14; Heron Lake, 15; Worthington, 16; Adrian, 18; Slayton, 19; Pipestone, 20.

SELLS-FLOTO CIRCUS (Ed Warner, gen. agt.)—Modesto, May 5; Hanford, 4; Fresno, 5; Stockton, 6; Sacramento, 7; Chico, 8; Redding, 9; Montague, 10; Medford, 11; Roseburg, 12; Eugene, 13; Salem, 14; Albany, 15; McMinnville, 16; Portland, 18-19; Centralia, 20; Aberdeen, 21; Tacoma, 22; Sedro Woolley, 23; Vancouver, 24; Bellingham, 25; Everett, 27; Seattle, 28-30; Cle Elum, 31; North Yakima, June 1; Valla Walla, 2; Pendleton, 3; Baker City, 4; Payette, 5; Boise, 6; Twin Falls, 8; Pocatello, 9; Logan, 10; Salt Lake, 11; Ogden, 12; Rock Springs, 13; Greeley, 15; Denver, 16-17; Colorado Springs, 18; Pueblo, 19; La Juanita, 20.

SEPTEMBER MORN, with Dave Lewis, Minerva Coverdale and Frances Kennedy (Harry Earle, mgr.; Dave Seymour, agt.)—Chicago, indefinite.

SEPTEMBER MORN (Rowland and Clifford, props.; Will Kilroy, mgr.; Alphonse Goettler, agent)—Green Bay, May 2; Appleton, 3; Marinette, 4; Oshkosh, 5; Wausau, 6; Eau Claire, 7; LaCrosse, 8; Win-

ona, 9; Minneapolis, 10-13; St. Paul, 14-16.

SEPTEMBER MORN (Rowland & Clifford, owners; Wm. Lemle, mgr.)—Ft. Wayne, May 2-3; Defiance, 4; Wapokoneta, 5; Lima, 6; Kenton, 7; Tiffin, 8; Elyria, 9; Port Huron, 10; Flint, 11; Bay City, 12; Saginaw, 13; Lansing, 14; Jackson, 15; Kalamazoo, 16; Battle Creek, 17.

THE CALLING OF DAN MATTHEWS (Gaskill & McVitty, Inc., owners)—Kansas City, May 3-9.

THE GHOST BREAKER (Merle H. Norton, mgr.)—Rock Island, May 3; Washington, 4; West Liberty, 5; Iowa City, 6; Anamosa, 7; Independence, 8; Charles City, 12; Mason City, 13; Hampton, 15; Des Moines, 16-17.

THE HOLY CITY (Grace Johnson)—Lacombe, May 2; Red Deer, 4; Olds, 5; Innisfail, 6; Gleichen, 7; High River, 8; Claresholm, 9.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

Spotlights

So Much For So Much, Willard Mack's sensational new play, to be seen for the first time in this city at the Alcazar Theatre, next week, with the author-actor and his lovely co-star, Marjorie Rambeau, in the leading roles, is declared to be a most brilliant handling of a problem that has recently stirred the entire United States. The theme is the relation of a struggling young female stenographer against the temptations of her rich employer. Mack handles it in a new way—one that represents the subject plainly and openly but in a manner that never once offends. It teaches a high moral lesson, without preaching, and as played by Mack and Miss Rambeau, it reaches the highest realms of the drama.

The San Francisco center of the Drama League of America celebrated the anniversary of Shakespeare's birthday with a splendid program at the Cort Theatre Thursday afternoon of last week. Professor Walter N. Hart, of the State University, presented a scholarly essay on the supremacy of Shakespeare as a playwright. Miss Ethel Prebel sang most artistically a number of Shakespearean songs, and Leo Cooper proved himself an elocutionist of high rank by a number of scenes from the dramatist's plays. A beautiful picture of Shakespeare was presented to the Girl's High School as the winner in the contest between the various high schools of the city for the best composition on his works.

The Winter Garden production of The Passing Show of 1913 will be the next attraction at the Cort Theatre, following Peg O' My Heart, and opening on Sunday night, May 10. The original company and a chorus of sixty will be seen in the revue, which is the most colossal



Oliver Morosco Enterprises

LAURETTE TAYLOR

in PEG O' MY HEART

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neil.

PEG O' MY HEART D—Northern; Marion Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

Oliver Morosco Co. Theatres
Los Angeles, Cal.

The Majestic Theatre
The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
The Republic Theatre

OTHER ATTRACTIONS

KITTY GORDON in Pretty Mrs. Smith, with Grant and Greenwood. Cort Theatre Boston, indefinite.

Jack Lait's smashing success, Help Wanted, Maxime Elliott Theatre, New York, indefinite.

Help Wanted—Cort Theatre, Chicago, indefinite.

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that has ever emerged from the New York Winter Garden. The plot—if plot it may be called—hinges on the efforts of the Tired Business Man to find relaxation. Travesties on dramatic successes, mingled with dancing and singing surprises and elaborate costumery, are constantly in evidence.

Wright Huntington, who has been conspicuous on the American stage for many seasons as an actor, has established a circuit of stock companies, notably in St. Paul and Minneapolis. In the latter city he has established a company of unusual merit with which he will make productions of new plays by aspiring American dramatists of talent.

The remarkable series of films made by the Hon. Dean C. Worcester while Secretary of the Interior of the Philippines, provides two programs of absorbing interest and which is the offer-

STAR THEATRE Oakdale, Cal.

E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

ing of the Columbia Theatre for two weeks, commencing Monday, May 11. The first week will have The Head-hunters and the second From Savage to Civilization. Every scene exhibited was taken on the ground, showing actual conditions, and are far superior in interest and realism to the usual photo play built and produced in a studio. A superb lecture will be given in conjunction with the pictures.

William Hodge, the quaint comedian, will be seen at the Cort Theatre soon in The Road to Happiness, a play that has scored emphatically. Hodge occupies a unique position on the American stage. He toured in The Man from Home consecutively for something like six years.

Correspondence

OAKLAND, April 27.—Al Jolson is the one big theatrical feature of the week. He is appearing at the MACDONOUGH in The Honeymoon Express, a play pulsating with vaudeville novelties and containing an alluring array of chorus beauties. The Bishop offering at YE LIBERTY for the current week is another crook-detective play, The Greyhound, a four-act play by Paul Armstrong and Wilson Mizner. The cast is large and calls forth the entire strength of Bishop's aggregation. The principal roles are handled by Albert Morrison, Charles Ayres, J. Anthony Smythe, Frank Darien, Geo. Webster, Walter Whipple, Isabelle Fletcher, Mrs. Gleason, Marta Golden and Estelle Warfield. Other good roles were well taken care of by Max Waizman, Brady Kline and Meta Marsky. Andrew Bennison and Mar-to Golden also made their reappearance with the company and showed more than ordinary cleverness. The big ocean steamer scene was unusually realistic and the attendance throughout the week has been far better than the average, although the play is a poor thing. David Bispham, the baritone, is the chief attraction at the ORPHEUM and is proving an exceptionally strong drawing card. His songs were all heartily encored. Others on the bill are Annette Woodman and Guy Livingstone; Ben Deely and Company; Hilda Thomas and Lou Hall; Johnnie Small and Small Sisters; Pope and Uno; Jack Ward and Eddie Weber; and Keno, Walsh and Melrose. At PANTAGES, business continues good and the following program is proving an entertaining one. Mlle. Adgie, Milton and Dollie Nobles, Howard Brothers and Kittie Ross, Arthur Rigby, Phil La Toska, Richards and Montrose and Her Von Rittenmeister. There is not a dull moment in The Honeymoon Girl, this week's attraction at the COLUMBIA. Dillon and King fairly outdo themselves in the way of comedy work and the entire company seem to be inoculated with an extra amount of ginger. The songs go fine and the chorus get a good hand at every execution. Honora Hamilton, Jack Wise, Vilma Stech, Ernest Van Pelt and the Columbia Quartette render some fine songs. Isabelle Fletcher and Charles Ayres, who have been playing leads at Ye Liberty for several months, will close May 10th. Miss Fletcher has accepted an engagement with the Redmond Stock Company, Sacramento, and will open there next Monday. Beth Taylor, one of the cleverest leading ladies on the Coast, will take Miss Fletcher's place and will open in The Amazons, May 11th. Ivan Miller, a former member of the Bishop Stock, will also make his reappearance at the same time. LOUIS SCHEELINE.

FRESNO, April 29.—BARTON: Dark. PRINCESS: Dark. MAJESTIC: The Lord and Meek Musical Comedy Co. are presenting two bills a week at this house, which is located in Chinatown. For the last half of the week they are presenting the old slap-stick bill, American's Abroad. In the cast are Carmelita Meek, John Lord, Dick Mack, Robt. Hamilton and seven girls. EMPIRE: This popular house is getting all the business in town, and

that is not saying much. For the first half a very good bill of Bert Levey acts is offered, headlined by Alvord, Duncan and Wilbur, a very clever trio of instrumentalists and vocalists. An act out of the ordinary, The Slave of the Galleys, is a scientific novelty presented by the Josslyns. Phil Godfrey is a comedy acrobat, who performs a number of clever tricks. Farley and Prescott get over very nicely with several comedy singing and dancing numbers. Another singing act that pleases is that of Mack and Phillips. Comedy pictures complete the show. For the last half the bill is up to the usual standard. Probably the best liked act was Harris and Randall in the farce, Fifty Miles from Nowhere. Prevost and Payne, comedy musicians, offer a lot of brand new stuff. Raymond and Temple, a couple of clever comedians, kept the audience in a continual roar of laughter. Cody and Cody please with several songs and dances. Sam Neusbaum, the Russian musician, and the pictures, close the bill. Notes: Dad Holn has entirely recovered from his recent serious illness. * * * Today is Raisin Day and the city is thronged with visitors. A first-class attraction at the Barton would have got some money today. * * * The Barton has been closed about two weeks on account of not being able to make expenses. Nothing booked in for the near future. * * * The Kinema is doing very nicely with feature pictures.

SAN DIEGO, April 27.—SPRECKELS Theatre, April 27-29: Philippine pictures. Mischa Elwan, violinist, 30. New York Grand Opera Company opening in Faust May 1, and playing May 2. Chauncey Olcott comes May 4 and stays 6. Her Soul and Her Body, Fred Belasco's show, comes May 8-9. EMPRESS: The Great John Ganton is the stock's offering. Clarence Bennett is seen in the lead as the "Great John Ganton," while Edna Marshall plays May Keating. GAIETY: Dick Sampson's Broadway Musical Comedy Co. is presenting The Country Boy, with Lew Dunbar and company in a laughable musical tabloid. Mr. Dunbar as Hiram, the country boy; Lillian Mason as Mother Lemon, Fred La Zone as Joshua Lemon, Gene Gorman as Sheriff Doo Little, Trixie, the soubrette, and Doxie Emerson, go to make up the cast.

STOCKTON, April 28.—The ORPHEUM is supplying the show needs of this city every Wednesday and Thursday, with the aid of Monte Carter at the GARRICK. The Orpheum show consists of Johnny and Emma Ray in On the Rio Grande; Clara Inge; H. M. Zazell and Company; Bernard and Harrington; Nevins and Gordon; Kartelli; Marvelous Manchurians. The Missouri Girl played to good business at the YOSEMITE, April 25th, and pleased as always.

SACRAMENTO, April 27.—DIEPENBROCK: The Ed Redmond Company and its generous clientele are saying good-bye to Beth Taylor and Leslie Virden this week. These two popular members of the company will be missed. The Wife is the bill and it is hardly necessary to say that Paul Harvey, Beth Taylor, Hugh Metcalfe, Roscoe Karns, Bert Chapman, Marie Connolly and Merle Stanton, under the careful guidance

of Harry Leland, give a capital performance. Next week, Mary Jane's Pa, and then Stanton will have the whole stage in The Rejuvenation of Aunt Mary. ORPHEUM-CLUNIE: Emma and Johnny Ray, Marvelous Manchurians, Clara Inge, Zazelle and Company in pantomime, Bernard and Harrington, Nevins and Gordon and Kartelli. CLUNIE: Al Jolson in The Honeymoon Express is due May 1st. EMPRESS: Imperial Pekinese Troupe, Canfield and Carlton, Frank Mullane, Edward Marshall, Wayne and Addis. * * * Isabelle Fletcher opens at the Diepenbrock next Monday in Beth Taylor's place. Miss Taylor, by a coincidence, takes Miss Fletcher's place at Ye Liberty in Oakland.

The Pantages

The pick of vaudeville is what the management very aptly characterizes the show for next week. Charlie Reilly, the Irish singing comedian, will be back in a new play, The Irish Emigrant. Herr Boeke presents an act Creo? with a big question mark. Danny Simmons, the military hobo; Comer and Sloane, musical comedy stars; and Togan and Geneva, wire dancers, and the ever-popular Alisky's Hawaiians make up a cracker-jack bill.

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Los Angeles is Full of Good Shows; Many Popular Players Will Soon Return From Around the Country

LOS ANGELES, April 29.—Business at the theatres for some range reason has been poor beyond belief, although the attractions are the best this week. * * * Among the players with Mr. and Mrs. Douglas Crane is Joseph Fogarty, who is as well known during the Ferris artman days. * * * Adolph Phillip has sailed away, promising to come back in September. In the meantime My Shadow and I, his last play, goes merrily on its way at the Burbank. * * * Arthur Burckly, who appeared during the reign of Kitty Gordon and musical comedy, has left for Newark, N. J., to play in musical stock. * * * Bessie and Lucy Fuhrer close their Orpheum season this week at home. * * * When pretty Mrs. Smith closes its season in Boston, Harrison Hunter will return to the Burbank as stage director. In the meanwhile Donald Bowles will assume the directorship. Henry Kolker will also return to this city after the close of Help Wanted in Chicago. Frances Slosson and Franklyn Underwood will come back, too. * * * Richard Vivian is about town, after a brief engagement with the Orpheum Stock in Salt Lake City. * * * Robert Brunton, long scenic artist with Mr. Morosco, who has created many beautiful stage pictures during the past few years, will leave soon for Europe, for an extended trip. Mr. Brunton has formed a company of his own and will launch into the scenic business for himself. * * * Oliver Morosco is again being sued, this time by Mary Rockwell, who fell down the stairs leading from her dressing room in the Majestic Theatre some time ago. Miss Rockwell asks for \$12,543.

ALPHIN: In The Speculators are all the celebrities down to date—Dave Warfield, George Cohan, Eva Tanguay and David Belasco. Possibly the most popular and brightest star is George Cohan, as impersonated by busy Reece Gardner, and his song, Come on You Yankees, would do credit to the brightly George himself. Phyllis Gordon is a radiant Lillian Russell, and her song, That Naughty Melody, with the dashing tango girls, is immensely popular. Charles Barrett is clever in his picturing of David Belasco. Just a shadow of a story holds the performance together, and leaves many loopholes for the popular Alphin song and dance numbers.

BURBANK: Adolph Phillip has suddenly left the beaten path of musical comedy and wandered off into the country bypaths where country folk and country ways are bound and breathe a simple and unpolished philosophy. In My Shadow and I, his last play, which is receiving its premier this week, he tells a clean and wholesome tale, spiced with melodrama and bits of comedy, with appeals to good honest emotions. The story of the two country boys who try the life of the big city and its individual effects, is simply and plainly told. Forrest Stanley is truly a "beloved vagabond," playing

with delightful sincerity. Donald Bowles enacts the part of the country-bred boy who is led into baleful doings in the whirl of city life, playing it with a quiet emotion that is always convincing. Father, mother and sister of the boy are enacted by Thomas McLarnie, Grace Travers and Beatrice Nichols in a manner that bespeaks the intelligence of these worthy players. Winifred Bryson is a very naughty and beautiful city siren. Walter Cattlett and Jess Dandy bear the comedy burden, and in this particular instance it is inclined to be a heavy one, but is carried steadily and evenly by this amusing pair. James K. Applebee, Florence Oberle, George Rand, Gertrude Short, Charles Buck and others, are happily cast. Robert Brunton adds some scenic touches that are striking and lovely. As a whole My Shadow and I is well staged and well played.

HIPPODROME: A sketch by Walter Montague creates a great sensation, and as enacted by Landers Stevens and Georgie Cooper, comes near being a riot. A story of reformers who do not reform is told in The New Chief of Police, with sarcastic little jabs at women's clubs and women's clothes and poor women in general. It is a capital sketch and skilfully handled. Herman and Shirley are weird and wonderful dancers and able contortionists. The Venetian Grand Opera Co. appear in Rigoletto, singing with spirit and a light heartedness that makes a wonderful impression. Jack Poole is a singer and dancer whose antics please. Freda West & Co. offer Electropose, a large part of the entertainment. Blanchard and Cameron have many comedy types on their list of impersonations and get as many laughs. Jerry Croft can surely thumb the banjo with joyous effect.

EMPRESS: They trip the light fantastic throughout most of this week's bill, for there is that clever trio, Moffett, Caire and Moffett, who have so many various and whirlwind steps that they leave an impression of a cyclone set to music. Hong Tong sings in many languages aside from his own and adds a bit of clever dancing to the same. James Francis Sullivan is a dancer of another sort, his clogging and jigging being fast, furious and dazzling. The Olivetto Troubadores sing many of the old, familiar tunes with enthusiasm and are well received. The dancing still continues when the Top o' the World dancers appear with the famous Collie Ballet. This dainty spectacle never loses its charm. Excellent motion pictures close the bill.

LITTLE THEATRE: Mr. Egan opens this theatre again as a children's theatre, the pupils of the Egan School appearing in Florence Willard's Wan o' the Woods, a dainty bit of fancy in which these youthful players display their tiny temperaments to the best advantage and create a dainty, pretty spectacle.

MAJESTIC: Mr. and Mrs. Douglas Crane return to us in a real for true play, called Her Soul and Her

Body, a dramatization of Louise Closser Hale's book. The story tells of the rise of Missy, of country origin, to fame and fortune as a dancer, and allows throughout the wonderful dancing of graceful, pretty little Mrs. Crane, who also proves herself a sincere and clever actress as well. Three wonderful dances, The Blue Danube, The Moth and the Flame, and Love's Awakening, are airy, beautiful bits of loveliness. The Ballroom Dances, in which she is assisted by her big and handsome husband, are greeted with vociferous enthusiasm, and demands for more hesitations, tangoes and latter-day ballroom steps. An excellent company assists the dancers, including Jack Frazier, Robert McKim, Edmond S. Lowe, Eleanor Haber, Jos. Fogarty and others. The play is well staged and is a delightful performance throughout.

MASON: The name of the play matters little when Chauncey Olcott appears, for there is bound to be Irish atmosphere, charming and all pervading; Irish brogue, delicious and fascinating; lovely Irish scenes and lilting Irish melody, with a bit of a story that suits it all—in this case called Shameen Dhu. Youth springs eternal in the heart of Chauncey Olcott and keeps his voice sweet and clear as the years slip by. The songs, My Little Dhudeen and Dream Girl o' Mine, and several equally Irish and equally melodious songs, are sung with a sweetness and charm that Olcott knows so well. The play tells of the days of intrigue and daring escapes and the love of freedom of the people of the little isle for the land of America. Constance Molineaux as Peggy O'Dea is charming. Beth Franklyn as Shiela Farrell is a clever comedienne. Mrs. Jennie Lamont is a joyous Betsy Bowers, while John G. Sparks, David Glassford and others create a perfect production. Henry Miller's production is an artistic success with its beautiful stage settings.

MOROSCO: Billy Rock and Maude Fulton, with all their associates of former appearances, return in The Echo, a series of clever stunts, jolly songs, pretty girls and clever actors. Billy Rock, as the story (?) goes, is the bell hop, who keeps things moving along at a lively clip, assisted by Miss Fulton, who appears as the waitress and stenographer, and their many dances are as amazing and clever as always. Kitty Doner and her peculiar personality dominates the show, flashing through it all like the streak of lightning that she is. Frances White, dainty and piquant, sings and dances with all her well known charm. Oscar Ragland is a clever contrast for Miss White's tiny size. Bessie Franklyn is the Echo correspondent, and an ever-present one. Mary Ambrose is a most fascinating widow. In the second act the star had a chance to air his or her particular talent, and the combined efforts build a worthy show within a show. The girls are daintily costumed and add song and dance and fun throughout a merry, successful production of The Echo.

ORPHEUM: Olga Nethersole appears in a bit from the third act of Sapho, in the role which the public has long learned by association

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to connect with the name of the famous Nethersole. Even a gay and happy vaudeville audience, through the wonderful emotional acting of Miss Nethersole, sits seemingly satisfied and appreciative. The tense and subtle power of the player, together with her wonderful speaking voice, creates a deep impression. Miss Nethersole's support is fully adequate. The Jean of A. E. Winington-Barnes is almost a realization of the Daudet pen picture. The character bit of Alfred Donahue is delicious. Henry Catalano and Jack Denny are a pair of artists such as one longs to see oftener on the vaudeville stage, with clever songs and the quiet subtle way of putting them over in a way to bring joy and delight. Bessie and Lucy Fuhrer, two Los Angeles girls, play the violin and cello in true musicianly style. Bill Pruitt, in cowboy attire, sings in a whole-souled style in a pleasing baritone voice. Mosher, Mayes and Mosher perform some daring and original stunts on bicycles with the necessary comedy touch. Henry Timberg, once a happy schoolboy in School Days, is sailing his own boat and encountering no obstacles, for he is a clever chap and an amazing dancer. Paul Armstrong's sketch, To Save One Girl, as well as the Hartleys, are the only holdovers, and mighty good ones they are, too. The Hearst-Selig picture service is appearing for the first time, to replace the Pathe Weekly.

PANTAGES: As one watches the eight Polar bears and their lithe and slender trainer, Capt. Jack, one wonders whether the tales of trainers and their cruel practices are true. Capt. Jack has a wrestling match with one mighty specimen that could, I am sure, get even for all indignities that might be heaped upon him by one little squeeze, but through all their stunts, aside from a growl thrown in now and then, they seem peaceable creatures who love their master. James Davett and Ninon Duval appear in a comedy skit, entitled Holding Out, showing the stranded actors with a little money and a long way to go. The efforts to make a dime cover the surface of a dollar are very funny. Gregoire and Elmira are Mr. and Mrs. Atlas, ready and able to balance anything, from the stove to the porch furniture. Lawrence Johnstone is an amusing ventriloquist. Barnard Finely and Mitchell have good voices and a popular selection of songs. The Morette Sisters are pretty and charming musicians. The movies flash war upon the screen.

REPUBLIC: The quantity and quality remain the same at this theatre, although the price of enter-

Continued on page 16.

Correspondence

NEW YORK, April 26.—Declaring that Miss Annie Russell "was brought to the Little Theatre, Philadelphia, under false pretenses," L. J. Anhalt, her manager, has announced that the actress and her company have terminated their engagement because Mrs. Beulah E. Jay, its proprietress, according to Mr. Anhalt, "took advantage of a technicality and refused us the extension I was given to understand we would have the privilege of exercising." Mr. Anhalt announced that Miss Russell would reappear there next season and that plans were under way for the construction of a playhouse for her. Mrs. Jay denied that Miss Russell was brought "under false pretenses," explaining that the actress's contract with the Little Theatre had run out. Mrs. Jay said she did not care to renew it, "merely as a business proposition." * * * The scenic beauties of Omar the Tent-maker have never been revealed more attractively than on the stage of the MANHATTAN OPERA HOUSE last week, although three different stages have already showed them. It was in the second act especially that the home of Omar and the life of the little medieval village in India were better enjoyed than ever before. In the first performances at the Lyric Theatre there was some confusion owing to the crowding of the stage, but now the two streets dividing the little antique town are distinctly shown. Moreover, the spaces of the stage enable the vistas of the first act to stretch further into space than they ever did before. In all other particulars the play remains the same. With its spectacular beauties so much increased this combination of the poetic Omar and the melodramatic if prosaic R. W. Tully ought to be as prosperous here as it had been for the four months in other playhouses. * * * The hospitable stage of the ROYAL Theatre was last week dedicated to a dramatic version of that "September Morn" of best sellers, Hagar Revelly, Lawrence Dwyer had put Daniel Carson Goodman's story into four acts, which revealed, with a particular thrill for the audience, the amatory adventures of the heroine in Harlem and Paris. They were not notably different in either locality. No police or other interference interrupted the performance, which could have been justly disciplined only by some agency for the prevention of ennui. * * * Adolf Philipp's original production of *The Midnight Girl* at his theatre in East Fifty-seventh street was responsible for the success that is now at the FORTY-FOURTH STREET Theatre. The music and the text are as attractive in the original as they are in English. Then there was enough English in the text to make the audience at the MONTAUK enjoy the jokes. Greta von Mayhof, who is a winning soubrette, still has the leading role. * * * Cyril Maude, the English actor, who has been playing Grumpy all this season at WALLACK'S Theatre and who had planned to close the engagement on Saturday night, has arranged to give one extra performance on Monday night. He is will-

ing, he said, to play the piece right up to the sailing of the *Mauretania*, on which his company will depart for Europe. The company is coming back next season to play Grumpy on the road. Mr. Maude's daughter, Miss Margery, who left the cast of Grumpy to appear in Lady Windemere's Fan with Margaret Anglin, will return to the cast for the final performance. * * * It was on November 17 that the season of opera at the METROPOLITAN OPERA HOUSE was started with a performance of Ponchielli's *La Gioconda*. Last Monday evening the final week of the series of twenty-three was entered in with a repetition of Puccini's *La Boheme*, the eighth performance of this popular work. That the Monday night auditors should have the opportunity to bid each other good-by for the season with this opera was perhaps quite suitable, albeit they were not invited to hear Mr. Caruso. Three intermissions, however, gave them abundant opportunity to see one another in their boxes for the last time this season. As for the opera, that at least provided them with a farewell hearing of Geraldine Farrar in one of her favorite roles. Mimi has come to be almost her exclusive property. Occasionally one of the other prima donnas is heard in it, but Mrs. Farrar continues in the lead. Her popularity in the role is easily accounted for. She has the combination of youth, beauty, personal charm and pleasing voice required to satisfy the typical opera-goer. She sang well last evening and was much applauded. Since Mr. Caruso was not to be heard last evening the role of Rodolfo fell to the lot of Ricardo Martin, the American tenor. He had as his chief associate among the male members of the cast Mr. Amato as Marcello. This is a part which Mr. Amato sings very well indeed, but his histrionic technic does not include any large element of humor or infectious gaiety. Mr. Martin continues to sing with clear, transparent, perfectly cool tone, which excites admiration by its quality. Others worthy of enumeration were Miss Alten as Musetta and Mr. de Segurrola as Colline. The latter's delivery of the highly artificial farewell to the overcoat has good routine behind it, while Miss Alten's Musetta is quite the ideal of the vivacious Bohemian. Polacco conducted with skill. * * * The Hasty Pudding Club of Harvard gave its first New York performance of the organization's annual musical show, *The Legend of Loravia*, at CARNEGIE LYCEUM last week. It was a musical comedy in two acts, the book and lyrics by J. K. Hodges, '14, and E. Streeter, '14, and the music by Vinton Freedley, '14. It was previously presented with success in Cambridge and Boston. * * * *The Midnight Girl*, a musical comedy with George MacFarlane as a feature, has been filling the FORTY-FOURTH STREET Theatre this season in a manner which should please the Messrs. Shubert who are responsible for the scintillating production of cabaret girls and professional nurses besprinkled with military officers and French Senators. The libretto of the comedy is by Paul Herve. The music is by Jean Briquet and Adolph Phil-

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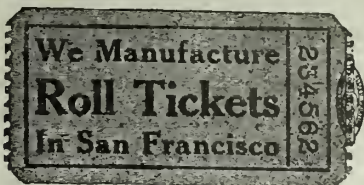
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ipp, composers of *Adele*. The American version of *The Midnight Girl* is by Mr. Philipp and Edward A. Paulton. In addition to George MacFarlane, who sang several numbers in a pleasing baritone voice, there was one other singer who endeared herself to the audience the night I saw the performance last week. She was Margaret Romaine, a soprano, who seems to have had considerable grand opera experience. Then there was our own little Teddy Webb who is carving out for himself a Broadway reputation like that he won at the old Tivoli in San Francisco. Eva Fallon was a clever singing ingenue who was to have married a French general, but who found his nephew more attractive and ended up by getting the blessing of the uncle. Among others in the cast were: Clarence Harvery and Harry Delf. The story of *The Midnight Girl* is that of Gustave Criquet, who makes believe that he is the celebrated orator of that name, Senator Criquet. Before the play ends there is another bogus Senator Criquet besides the real Senator, who is proud of the fact that he is the father of fourteen children, twelve of whom appear on the stage. The name *Midnight Girl* is derived from the fact that two of the brides have been cabaret girls and had become so accustomed to starting off for the cabaret show on the stroke of twelve, midnight, that no matter where they were they had to begin singing and dancing. With this clever idea as a basis, the authors were able to intersperse new songs and the latest styles of dancing throughout the evening without breaking the thread of the story. The scenery, costumes and show girls were alone worth the price of admission and will cause favorable comment wherever they may roam. * * * Miss Billie Burke, who has for several seasons helped Charles Frohman swell his fortune and enhance his reputation as the Napoleon of the Theatrical World, has been exceptionally fortunate this season in her vehicle, entitled *Jerry*, a comedy in three acts by Catherine Chisholm Cushing, which is now holding the attention of the city at the LYCEUM Theatre. The scene is laid in a suburb of Philadelphia. The first two acts are in the library of the Doubledays. The characters include, besides Miss Burke, who is Jerry, Miss Joan Doubleday played by Gladys Hanson; Mrs. Harriet Townsend, Joan's sister, played by Alice John; Montague Wade, Joan's fiance, by Shelly Hull, and Peter Flagg, Joan's cousin, by Allan Pollock. Jerry is the product of one of the modern young ladies' seminaries, where the girls of fifteen know more than their grand-

mothers did all their lives. Jerry comes on the scene at a time when her aunt Joan has been engaged twenty years to "Monty" Wade who somehow keeps putting off the ceremony. Jerry decides that she likes Monty better than her aunt seems to, she will marry him. How she brings it about to the satisfaction of all concerned for the humor of the play. It ends her having been locked in her room for four days because she telephoned to the Philadelphia Ledger the engagement of Joan and her cousin Peter after having been one of the contributing causes of the break in the engagement between Joan and Monty. The last act shows Miss Burke in her pink pajamas. She is one of the very few young women on the stage who is sufficiently petite to wear pajamas as "get away with them" artistically. Jerry is one of the most successful of Miss Burke's stellar vehicle. Don't miss seeing Jerry if it comes your way. * * * The CENTURY OPERA HOUSE brought this season's repertoire to a close by a magnificent production of *Natoma*, the opera in three acts which was written by that well-known Eastern Californian Joseph D. Redding and set to appropriate music by Victor Herbert as his first essay in the field of grand opera. *Natoma* is laid in Santa Barbara, California. The first act is on the island of Santa Cruz off the coast of Santa Barbara and the other two acts on the mainland. The last two acts show the celebrated Mission Santa Barbara, first from the Plaza outside and then an interior scene. The night I happened to go to see *Natoma*, Joseph Miller was in town with his Rance Indians and cowboys while getting ready to play an engagement in Madison Square Garden. So he took all of his Indians, both male and female, including the babies, to see *Natoma* because that Indian maiden was the central figure of the opera. The Indians were wrought up to war-whoop enthusiasm at the end of the second act when *Natoma* in the middle of the ancient "dagger dance" seized a weapon and stabbed the young Spanish naval lieutenant. That was just the kind of hot stuff the noble red men liked. Mr. Miller wisely led them out at the end of that act as he had seen the opera before, and didn't think the Indians would be interested in seeing how *Natoma* subsequently joined the church and became a nun. After conferences with architects and contractors during several weeks past, the Board of Directors of the Century Opera Company decided to have the extensive alterations, planned for the purpose of increasing the seating

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capacity, begun on the Century Opera House Building on April 20. His early date for starting the work was found absolutely necessary to be certain of getting the house ready to open the next season of the Century Opera Company on Sept. 14. Consequently it was decided to end the season at the Century on April 19, instead of, as originally contemplated, on May 18, and to open it again on the 14th of next September. The final week was, therefore, concluded with even performances of Victor Herbert's Natoma, "the most successful American grand opera ever written," all the rehearsals of which were under the personal conductorship of the composer. Californians in New York are proud of Joe Redding and his Natoma.

GAVIN DHU HIGH.

PORTLAND, April 27.—HEILIG Theatre (Calvin Heilig, mgr.; William Pangle, res. mgr.)—The engagement of the Stratford-Upon-Avon players came to a close at this theatre last Saturday night, and in view of the fact that the company were newcomers, business was not what it should have been; but from the artistic standpoint, the engagement proved to be the most satisfactory of any Shakespearean offering Portland has had. There were no stars, but the company was well balanced, and every one was well cast no matter what play was offered. It is a safe bet that if this company ever returns to this city, the mere mention of their coming will be sufficient to pack the theatre. Last night Evelyn Nesbit Thaw danced to a big house. A fair vaudeville show accompanies her. The engagement was for one night only. The Flonzaley String Quartette will give a concert tonight, and tomorrow Within the Law returns for five performances. The Honeymoon Express is due May 3rd for week. BAKER Theatre (George L. Baker, mgr.; Milton Seaman, bus. mgr.)—The Easiest Way is on the bill for this week at this house. It started with yesterday matinee and will run the week, and the last three nights of the week will be in charge of The Ad Club of this city, who have taken the house. In the present drama dealing with the sex problem, and full of heart interest, the stock company are going to make names for themselves, if yesterday's performances can be taken as a criterion. Dorothy Shoemaker plays the leading role and gives it an interpretation that bears out the intentions of the author; Edward Woodruff was forcible in the leading male role, and Louis Leon Hall plays the role of the financial friend of the girl who is slipping from the straight and narrow path, and does it well. Mary Edgett Baker, Thomas Walsh and Grace Lord complete the cast, and each is helping to make a success of the production. Next week: The Remittance Man. LYRIC Theatre (Keating and Flood, mgrs.)—Turn-

ing the Tables is the title of the bill for this week, and it contains enough witty lines, music and dancing to satisfy the cravings of any one desiring light frothsome entertainment. Tommy LaRose and Walter Owens are the chief funsters, and they are backed by a first class company of principals and a tip top chorus. ORPHEUM Theatre (Frank Coffinberry, mgr.)—Odiva, the water queen, is the headliner for this week, and others appearing include Mabelle Adams, Violet McMillan, Moralis Brothers, Master Gabriel, Kimberley and Mohr, and Nick Verger. PANTAGES Theatre (John Johnson, mgr.)—Barnold's dogs and monkeys are featured. The other acts include Tom Kelly, Barrows-Lancaster Company, DeAlberts, Jerome and Carsob, and Wood and Lawson. EMPRESS Theatre (H. W. Pierong, mgr.)—The bill is headed by the musical comedy, The Mermaid and the Man; also on the bill are Marietta Craig in The Punch, Bob Hall, Louis M. Granat, and Snyder and Hines.

SALEM, April 19.—BLIGH (Bligh Amusement Co.; T. G. Bligh, gen. mgr.)—Mutual program, including the Mutual Girl and Waltermeyer and O'Connor players in tabloid dramas and comedies to good business for the week. Will play a return date soon. GRAND OPERA HOUSE (Salem Amusement and Holding Co.)—Peg O' My Heart with Peggy O'Neill to capacity business. Evelyn Nesbit Thaw and her vaudeville company were greeted to a small, but appreciative house Friday. Coming: Road Show; The Traffic; Harry Lauder's talking and singing pictures, May 5. YE LIBERTY (Salem Amusement and Holding Co.)—Famous Players Company pictures every Monday and Tuesday, and Madame Heggee in popular songs. WEXFORD (Salem Amusement and Holding Co.)—The Rex players in The Wizard of Wall Street and the Cowpuncher to capacity business for the week. The popular Rex players will close next week with Roanoke and Ready Money.

ALBANY, April 19.—Licensed pictures and the La Marsh Trio in musical comedy to capacity business. Clever trio and made a hit. Miss Wylie Holcomb in popular violin solos. Miss Holcomb is very popular here and has been engaged by Manager Rolfe for an indefinite engagement. BLIGH (Bligh Amusement Co.; F. D. Bligh, res. mgr.)—First half: Exclusive Mutual program, including the Mutual Girl and Don Carlo Dog and Monkey Circus, featuring the dog and monkey act ever seen in this city. Last half: "Tommy" Thompson, the man who fits the music to the pictures. Coming: Wednesday for a four-nights' engagement: The Waltermeyer and O'Connor players in stock. This is a return engagement of this popular company. Harry

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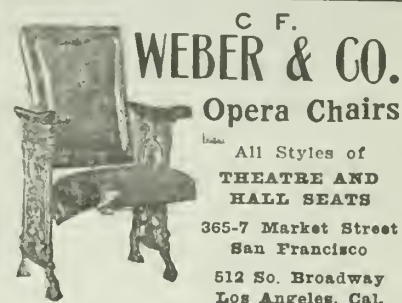
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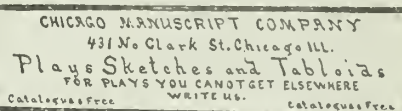
Lauder's talking and singing pictures, May 3-4; New York Opera Company, 21.

SALT LAKE CITY, April 28.—Still in the joys of early marriage life, just having been tied in matrimony before coming to Salt Lake, Robert Hilliard certainly gave Salt Lakers the best that was in him, which in an offering like The Argyle Case, meant much. His depiction of the famous detective, Asche Kayton, could hardly be improved upon. Klaw & Erlanger are back of this production and Harriet Ford and Harvey J. O'Higgins stand sponsors for the story. The play is in four acts, the first Argyle's library where the murder takes place, the second Keyton's private office, third the Kreisler Counterfeiting Den in an attic, and the fourth act back to Kayton's private office. The cast of characters supporting this able star have been picked with special care, each gifted to do his part to perfection. The story deals with Asche Kayton, head of the Kayton Detective Agency, engaging himself to unravel a murder mystery, during the course of which he unearths a counterfeiting scheme. The famous detective speedily falls in love with the adopted daughter of the murdered man, suspected of the murder and proceeds to clear her from any guilt. Melodramatic incidents are plentiful and work to tone up the audiences to a high pitch. The famous identification methods by means of finger prints are shown, as also the dictaphone, all intensely interesting. Last night the New York Grand Opera Company presented Gounod's Faust with a cast including Chev. Salvatore Giordano, Richard E. Parks, Homero Malpico, Howard Bushnell, Nora D'Argel, Marguerite Hobert and Ethyl M. Peters, the first named playing the name role. The week-end will see the Passing Show of 1913, which is looked forward to with much interest. The ORPHEUM is in its final week of vaudeville, Henry Woodruff and Company in A Regular Business Man, headlining. Others: Ray Samuels, the blue streak of ragtime; Mindel Kingston and George Ebner; Julia Nash and Company in the farce, Her First Case; the Kaufman Brothers; Helen Ruggles, and Matilda and Elvira. EMPRESS bill headlined by Kara, the famous juggler. Others that go to make a most pleasing show are Staines Comedy Circus, Kiernan-Walters-Kiernan in the travesty on Macbeth, Edith Clifford, songstress; Mack and Atkinson, and Ioe Fenton and his athletes. PANTAGES bill is headlined by The Luck of a Totem, in which Salt Lakers are given another opportunity of hearing Harry Girard in the famous "Totem Pole" song, made famous in the



365-7 Market Street
San Francisco

512 So. Broadway
Los Angeles, Cal.



Alaskans, as well as Agnes Cain-Brown, who can rightfully boast a wonderful voice of which she has absolute control. Audiences nightly are slow to permit her going, so appreciative are they of her singing. The balance of the cast is well-voiced, and as a whole it is one of the biggest headline acts seen here. The Spanish Goldinis, European spinning novelty, open the show, followed by Weston and Leon, two girls who can entertain. Keough and Nelson in the playlet, Ambition, have a neat offering, and E. J. Moore, the trickster, has a good line of "stunts." The PRINCESS is offering The Bell Boy with Sam Loeb and Jack Leslie sharing comedy honors, the last named just opening with the company. Horatense Travers has also joined the cast. Walter Lowe, business representative for the Redpath attractions for the present season, was a recent visitor in town, boosting especially for the Ben Greet players. The UTAH Theatre has gone into pictures, a special feature entitled The Drug Terror, from the Lubin studios, creating more than ordinary interest, and good business is being played to by this six-reel offering. The photography is excellent and the portraying cast show special study in the depiction of the drug-users. A lobby display of opium pipes, bottles with the "coke" contents, pills, etc., is doing much to create interest. Immediately following this picture showing, Manager J. H. Garrett will install a set of travel talks which will hold forth the greater part of the summer if interest justifies. Manager Fred Graham, of the GARRICK, announces that he has contracted with B. R. Baumgardt for a series of travel lectures about the middle of May. If tentative plans carry, rumors have it that the Orpheum will also go into pictures of the feature order. With the booking of The Drug Terror at the Utah, the Rex, Swanson's Salt Lake picture palace, arranged for the showing of The Drug Traffic, dealing with the morphine fiends, in two reels.

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CHAS. H. FARRELL, Editor

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Howard Foster

Howard Foster, after a busy season in the Northwest, has returned to San Francisco to reorganize his company for a tour of the northern California and southern Oregon towns, in which he was so successful last summer. Mr. Foster will open in Crescent City in three weeks, and will play a long season into territory already booked. Mr. Foster has organized a strong company of fine looking and particularly agreeable people, and his season should be most successful. He will carry new scenery and give in every way a splendid series of performances. He himself will have a number of strong parts that he has been successful in in stock the past season.

Herman Perlet Will Conduct Philharmonic

The People's Philharmonic Association announces that it will present the People's Philharmonic Orchestra to the public in the first of a series of ten concerts on the evening of May 14th at Pavilion Rink, Pierce and Sutter streets. This is the culmination of a long-sustained endeavor to gain a sure footing before launching this project of a people's orchestra. The New Era League, which, with the co-operation of several prominent local bodies, has built up a system whereby the orchestra may be permanently supported by an association. The organization is pledged to raise \$15,000 for the promulgation of ten concerts, and now has on hand a sum sufficient to make it feasible to begin. Meantime the body is daily receiving such encouragement that the following nine concerts are assured. The Association consists now of 900 members, who pay \$2.50 for a season of ten concerts and who are entitled to a rebate of 25 cents on each concert which, for any reason, may not be presented. The first concert has six guarantors, who will be responsible for any deficit which may occur. The sponsors are Dr. S. J. Onesti, Mrs. Manfred H. Heyneman, Miss Cora May, Miss Nell Cole, Mrs. J. C. Jordan and Mrs. Samuel Backus. The fact that 1500 membership tickets are now in active circulation at \$2.50 a ticket is very encouraging to the Association. The concerts are to be given by an orchestra of 60 well-known musicians under the conductorship of Herman Perlet, whose experience as a leader has been extensive, and who is recognized to be one of the best musicians in America. Gino Severi, the violinist, will serve as concert master, and two soloists of note will

The Pacific Coast a Fine Producing Territory

In a recent number of a magazine devoted to the doings of the theatrical world, there is an article by a Los Angeles woman in which she tells of her pilgrimage to New York with a play, of her struggles with New York managers, and of her return home, discouraged, to find that there was a big producer in her own State who was willing to take her play and put it on. This is naturally of interest to California, but it is more; it is significant of the change that has gradually come over the country. New York is no longer the only place where managers are to be found. It is no longer the Mecca of all theatrical hopes. In the old days practically all plays had to be accepted in New York. They were then "tried on the dog" in some small town, and, if they managed to live through it, they ultimately saw Broadway. This old order had many advantages, doubtless. It saved the manager great losses in scenery and costumes if the play failed, but there were large disadvantages that more than outweighed the gain. In the first place, a small town is not a good judge of plays. There are too few productions upon the boards for it to have a fair basis of comparison. Many good plays failed because of locality, while others, not so good, were successful in small towns only to fall from grace in New York. These later, usually reverted to stock, for which they were pretty sure to be fitted, since stock companies are to be found in many small towns. The manager no longer risks his first production in a "one-night hamlet." If he does not try it out in New York he is apt to send it to a city of some size, to Boston, San Francisco, Salt Lake or Los Angeles. Some managers prefer trying things out on the Pacific Coast as it is said the theatrical taste of San Francisco and Los Angeles is more like that of New York than is that of Boston or the New England cities. Boston was, at one time, a good place to try things; but it has, of late, gained for itself the name of the "Hoodoo City," and is more or less shunned by managers. During the last few years Boston has made a good many "bad guesses." One of the most notable of these was the case of Florence Lincoln's play, *The End of the Bridge*. It was presented in Boston and "took." Took hard. It had an exceptionally long run and was purchased by Henry Miller, who presented it in San Francisco, where it fell flat. He tried it several places and it failed each time. Yet it was a good play, when tried by Boston standards. Another case, the reverse of *The End of the Bridge*, was *A Thousand Years Ago*. Percy Mackaye is a favorite in Boston and the Shuberts opened his new play there, thinking it would make a long run. It was a distinct failure. They seem, luckily for the public at large, to have been skeptical of the Hub's judgment and produced it in New York, where it is one of the season's biggest successes. It will be interesting to note whether the new play, *Under Cover*, that is at present having such a phenomenal run in Boston, makes good when it goes to New York. Morosco, the California manager who is rapidly making good in New York, has tried out many of his productions on the Pacific Coast. *Peg O' My Heart* was one of his plays which opened in Los Angeles, was successful there, and afterwards went to New York, where it is one of the season's most-talked-of productions. The Pacific Coast is no longer isolated from the theatrical world and no longer obliged to be content with the crumbs thrown it by New York. FLORENCE WILLARD, in *California Outlook*.

be permanently attached to the programs—Herbert Martonne, violinist, and Herbert Riley, 'cellist.

The Traffic Company, under the direction of Newman & Foltz, is meeting with discouraging business playing up to Oregon and may close in Seattle.

The Exposition Players, presenting repertoire in tent in the San Joaquin Valley, is to make a change in some of its players, owing to trouble arising from a week's lay off in Bakersfield last week. "Home coming week" and two street fairs in the opinion of the manager was too much opposition.

Columbia THEATRE

Geary and Mason Streets
Phone Franklin 150
Nightly, including Sunday. Second week begins Monday, May 14th. Matinees Wednesdays and Saturday.
Klaw and Erlanger present

Robert Hilliard

In the Wholesome Fascinating Detective Play,

The Argyle Case

By Harriet Ford, Harvey J. O'Higgins and the famous detective, William J. Burns.
Monday, May 11. Wonderful Motion Pictures of
NATIVE LIFE IN THE PHILIPPINES

have caused his death. He was 75 years old.

GAIETY

O'FARRELL NEAR POWELL
Phone Sutter 4141
Last Time Sunday Night, *The Echo*
Beginning Tuesday Night, April 28, the
Great Fashion Pageant—a Musical
Comedy That is Different

The Girl Behind the Counter

With Al Shean, Daphne Pollard, Ann Tasker, Myrtle Dingwall, Maude Beatty, Arthur Clough and a Company of Fifty. Watch the Chorus!

Evening prices, 25c, 50c, 75c, \$1; Saturday and Sunday Matinees, 25c, 50c, 75c; Thursday "Pop" Matinee, 25c, 50c only.

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VALPARAISO (Ind.), April 28. John Ade, of Kentland, Ind., father George Ade, the playwright, fell dead in the hall where the Republican territorial convention was held this afternoon. Heart disease is believed

Pantages

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The Pick of Vaudeville

CHARLIE REILLY and Company in T. Irish Emigrant.

HERR BOEKE, presents Creso
DANNY SIMMONS, military hobo.
COMER and SLOANE, late stars with Miss Nobody from Starland.
TOGAN and GENEVA, wire dancers.
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CORT LEADING THEATRE

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Phone, Sutter 2460
Second and Last Week Starts Sunday Night
Oliver Morosco presents
The Irresistible Comedy of Youth

Peg O' My Heart

By J. Hartley Manners
with Peggy O'Neil
And a brilliant cast and production
Nights and Saturday Matinee, 50c to \$2
Wednesday Matinee, \$1
Next, Sunday, May 10th, THE PASSING
SHOW OF 1913

Alcazar Theatre

O'FARRELL ST., NEAR POWELL
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Week Commencing Monday Night, May 4th
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ONE WEEK ONLY!

Willard Mack and Marjorie Rambeau

Supported by the Alcazar Players in
Willard Mack's Own New Play

So Much For So Much

Prices: Night, 25c to \$1; Mat. 25c to 50c.

Orpheum

O'Farrell Street, Bet. Stockton and Powell
Week Beginning This Sunday Afternoon
Matinees Every Day

A RECORD BREAKING BILL
ROSHANARA, the only authentic exponent of dances of the Far East; THEODORE ROBERTS, supported by Florence Smyth and Company in The Sheriff of Shasta; McDEVITT, KELLY and LUCEY, The Piano Movers and the Actress; HILDA THOMAS and LOU HALL in The Substitute; CHAS. D. WEBER, eccentric juggler; JOHNNIE SMALL and the SMALL SISTERS, different songs and dances; FUN BENEATH THE OCEAN, shown by Motion Pictures. Last week, NEPTUNE'S GARDEN OF LIVING STATUES and ALICE EIS and BERT FRENCH in Le Rouge et Noir.
Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.
PHONE DOUGLAS 70

Columbia Theatre

At the Columbia Theatre this week we have Robert Hilliard in the Argyle Case, by Harriet Ford and Harvey J. O'Higgins, with side-acts in the way of corroborative tail by Wm. J. Burns. The Argyle Case is another detective melodrama, but this time worthy of the name, and to miss it is to miss one of the best dramatic offerings of the year. The plot is well planned and consistently worked out, each successive step toward the solution of the mystery cleverly adding to the justification of the breathless audience until the big scene, when the strain on tense nerves eases up just at the cracking point—remarkable manipulation of the element of suspense. The associated authors have advertently forgotten to supply a motive for the murder of old Mr. Argyle, which is thereby left hanging in mid-air at the close of the play; but I will confess to so great an interest in the trailing of the murderer that I failed to note the oversight until the morning after, which is proof enough that the defect is not fatal. Even if the story were not such a rattling good yarn, there would still be the acting to commend it, and that is without flaw from start to finish. Mr. Hilliard has not shown to such advantage for some years. The role of Never-sleep Kayton is as congenial to us as to the actor himself, for we always make a hero of the man who dominates and controls the situation, and granting Mr. Hilliard's absolute technical mastery, his ease and resource, his mental fluency, here all that is for once secondary to the genuine humanity of the character. Edwin Hedding does a very natural and attractive piece of work as Joe Manning, Kayton's understudy. He is exceptionally responsive in dialogue and the excellence of his background is noticeable. Perhaps one of the finest things in the play is the Dr. Kreisler of Gustav von Seyffertitz, an actor of personal distinction and tremendous reserve force. He leads the revolutionary forces, as Kayton is the embodiment of law and order, and the quiet intensity with which he states his case carries the play for the moment up to greatness. His death, too, is not of melodrama, but of real tragedy; the tragedy of the man who succumbs at last to his uncongenial environment, with whom adaptation and adjustment are impossible. Daniel Colt, who looks like Taft, and Augustus Leishmann, who suggests Wm. J. Burns to the life, carries some of the lighter relief in the play; they are happily impersonated by W. T. Clark and Robert Newcombe. Another well-acted comedy bit is the babbling Mrs. Wyatt, by Agnes Everett. Edwin Holland's Hurley is worthy of note for a nice balance, a sense of proportion, which makes the lawyer plausible. Atmosphere is supplied in large chunks by three different groups, Harry H. Hart's Andy and Dorothy Tureak's Kitty, servants in the house of mystery; the Semion Gage and William Kidd of Charles Morrell and Wm. Raymond, of the counterfeiters, and the force of dictagraph and detec-

tive men under Kayton, all accentuating the impersonal enforcement of the law. Bruce Argyle and Nancy Thornton, his fiancée, are in the hands of Harvey Clark and Elizabeth Eyre. After Mr. von Seyffertitz, Mr. Hilliard's best support is perhaps supplied by Olive Oliver and Stella Archer, the two leading women. As I watched Miss Oliver and felt the power of her emotional grip, I wondered if Madame X was in her repertory; she brought out the gradual decay of the outlaw, the shreds of another life that clung relentlessly and embittered the fruits of illegitimate labor and the allness of woman's love. Her Mrs. Martin is by far the finest thing I have seen Miss Oliver do. As for Miss Archer, she has sweetness and charm and style, and all the attributes of the successful ingenue—until one remembers the nerve-racked woman in the opening scene, struggling for self control almost with success, and then one knows that Miss Archer can act. At the end of a long and efficient cast comes the Dictograph, most recent sleuth in the game against crime. The dictograph is the timely touch that brings a good detective story up to date, gives it the modern note and links it up with our own time. It adds the finishing touch to a most interesting performance.

Cort Theatre

Peg O' My Heart, now practically in its third year, has but just arrived in San Francisco, opening at the Cort Theatre on Sunday night. Were we inclined to sensitive feelings, we might wonder at the delay, suggesting as it may that our town is three years removed from Los Angeles and New York, or that our managers are lacking in enterprise or our audiences in discriminating support. Fresh disappointment came with the news that instead of Laurette Taylor, we were to have one of the four or five road companies now touring the country. But all causes for dissatisfaction take unto themselves wings and fly away with the coming of the play; we are rich in appreciation of the belated Peg, whoever she may be. This is in no way belittling the talents of the little lady appearing in the title role; but Peg is in reality an actor-proof role, and Peg is the play; and given a certain temperamental fitness and truth to type, anyone could act her acceptably. The art lies in the way she is written, unless perhaps not the result of art at all, but inspiration or accident, or a little of both. For Peg is human, of a humanness that is born and not made. She is the free bubbling joy of life; she is simple race wisdom and the truth that lies at the heart of the world. What is human in us wells up irresistibly to meet the human spirit, just as it rose in response to the all-pervading humanity of the Stratford Players' Shakespeare. That the play in which Peg is set is conventional and factitious is negligible; the character itself is true, and Mr. Manners has atoned for much that he has done that is artificial and conventional by creating it. Knowing his work, one is apt to meditate on what part his talented wife may have had in the making of Peg. One thing the play has that makes it go is easy brilliant dialogue, and that, I take it, is Manners' own, for his gift

lies more that way than in working out original or convincing plots. Though there is no knowing what he could do would he devote more time to the contriving. Little Miss Peggy O'Neil, who comes to us as Peg O' My Heart, is indeed a happy find. She has the ease of a veteran, with the spontaneity and freshness of one to whom the opportunities of the profession are still full of interest; and she is humorous and mischievous and tender in the most natural and unschooled way in the world. One misses Miss Taylor, indeed, where the banal artificiality of cousin Ethel's elopement needs to be glossed over with plausibility; but, mark my words, Peggy O'Neil can and will learn. The rest of the cast, like the play, is negligible—neither bad nor very good, but all acceptable in the pleasure of the evening. With one exception—Jane Meredith. In the very difficult role of Ethel Chichester, Miss Meredith gives a brilliant, consistent and finished piece of acting. She is always bigger than the part, sending out a sense of reserve power and control. Also she is a very beautiful and very magnetic young woman, and focuses the interest whenever she is on the stage. We love Peg, but we are stimulated by Miss Meredith's Ethel. Might I suggest that if the company would cultivate an English accent it would add to the general verisimilitude?

Alcazar Theatre

Marjorie Rambeau is proving herself to be one of the best leading women that has been seen here for a very long time. She has youth, enthusiasm, intelligence, versatility, sympathetic insight, and emotional control in so marked a degree that great expectations are held for her future—even with the poor material she has had to make a record on. To be sure, she had Kindling, which sounded her emotional power to the depths and stamped her as unequalled in her conception and her portrayal of the heroine of that sombre drama. But besides disclosing her art, it also brought out some little rough edges and crudities that can best be smoothed away by the tax that really fine plays make upon artistic strength. She should confine herself to plays that are worthy of her talent and The Woman He Married is not one of them. It neither points a good moral nor tells a good story, and withal, it lacks sincerity. In the hands of less magnetic people than Willard Mack and Marjorie Rambeau it would flail very flat indeed, but they illumine it with their vivid personalities and, while giving it an interest that does not belong to it, manage to gain friends for themselves with it. Willard Mack plays Marston, the painter, with a fine spiritual intensity that carries conviction, dominating the scenes in his studio with artistic restraint, while Marjorie Rambeau makes the self-sacrificing wife throbbingly alive and gains for herself a number of deserved curtain calls. Charles Compton has the small part of the Japanese servant, Noguchi, in which to lose himself. Burt Wesner is the hard-hearted father, Louise Brownell the sympathetic woman friend, Mrs. Whitson-Bainbridge and last, but by no means least, Kernan Cripps gives a very vital study of Jack Harding, the short-sighted husband.

Gaiety Theatre

Hats off to the Gaiety Company for the production at the Gaiety Theatre this week. The Girl Behind the Counter as presented at the popular playhouse is unquestionably one of the best musical attractions seen in San Francisco in a long time. The piece is excellently staged, splendidly acted and costumed in a manner delightful to the eye. The cast, both principals and chorus, is far above the average, and our old friend, Al Shean, in the role of Henry Schniff, an old German who is afflicted with sudden wealth, and who is forced into society by a wife more ambitious than attractive, has one of the best roles of his career and his portrayal is strongly reminding of his splendid performance in Werber and Laescher's clever musical comedy, The Rose Maids, when the center of attraction was the team of Al Shean and Ed Gallagher. This piece was one of the hits of the year in New York at the Globe Theatre, and the New York press were unanimous in praise of Shean's work at that time. Shean, however, is not alone in popularity at the Gaiety this week. Ann Tasker, always sweet and winsome, and one of the cleverest of our young musical stars, is extremely captivating in the role of a young saleslady in love with an Englishman with a title but little else. Miss Tasker's song, The Year Round Girl, was beautifully rendered and she was forced to respond to frequent applause with several encores. Nor must we overlook little Daphne Pollard, undoubtedly one of the greatest favorites in the West, who has the faculty of being able to sing, as well as dance, and whose natural comedy is a delight. Her dancing is particularly excellent and her every appearance was the signal for almost an ovation. Myrtle Dingwall, as the young boarding school miss, and Maude Beatty, as the wife of the old German, also came in for an over-generous amount of applause and one of the hits of the evening was Miss Dingwall's rendition of the catchy little song, The Isle of Cuddle and Squeeze. Orral Humphreys, in the role of an empty-headed Englishman, was excellent, and Jack Pollard as the excitable Frenchman, also gave an exceptionally clever performance. Both Arthur Clough and Clarence Lydston contributed their share to what was an unusually artistic and enjoyable performance, and too much praise cannot be given for the splendid staging, costuming and acting. The songs are all wonderfully catchy and attractive and The Girl Behind the Counter will certainly make a strong bid for a record as one of the most popular and attractive musical offerings ever seen on the Coast.

A Boy and the Law

A decided novelty in motion pictures will be shown at the Savoy for the week commencing Monday afternoon, when A Boy and the Law will be presented for the first time in San Francisco. The story, true in every particular, is told in a five-reel picture, depicting the life of William Eckstein from the time he was a youthful Russian law defier until he became mayor of Boy City. This is a new move in the picture game and should prove interesting.

Cort Theatre

Beginning next Sunday night, May 3rd, Oliver Morosco's production of *Peg O' My Heart*, undoubtedly the most successful comedy drama that has been at the Cort Theatre for a number of seasons, will enter upon its final week. The three scenes of the play are laid in a small town in England, the home of the Chichesters. They are a proud, unnatural family who have accepted the responsibility of educating Peg, an unknown niece, for no other reason than the urgent need of the income that is offered. Then commences the deliberate attempt of the cold-blooded family to make life a Hades for a child just budding into womanhood, whose life has lain along different lines in which a father's love and tenderness made up for the lack of money.

Alcazar Theatre

Willard Mack, author, will be introduced to the patrons of the Alcazar Theatre next week when the brilliant author-actor's newest play, *So Much For So Much*, will be produced for the first time in this city, beginning on next Monday night. Several of Mack's one-act plays—all of them plays of intense dramatic action and situations—have been seen here at the Orpheum, notably, "Kick In," which he and his talented co-star played recently, but this will mark the first presentation in this city of one of his long plays. Mack's new play deals with the problem of the working girl—in this instance a stenographer—and what she finds herself up against when she enters the business world. Unlike most plays on this subject Mack does not present his heroine as the customary sweet, innocent young thing. On the contrary, Mary Brennan is sophisticated to an alarming degree. She tends to show that a girl working her way through the world can take care of herself—that she can go so far and no further—if she is made of the proper stuff and has the stamina to resist the temptations that are bound to lie in her path. Marjorie Rambeau, than whom we have had no finer or more versatile young actress in our midst in many moons, will have the role of Mary Brennan, which she created in the try-out production of the play in Salt Lake City during last Christmas week. Willard Mack, besides appearing on the bills as the author, will also be seen in his original role of the young reporter to whom Mary is engaged to be married. The two stars will have the support of a picked cast from the Alcazar players and the presence of Mack, himself, will prove a valuable accessory to Stage Director Butler in his production of the new play.

The Orpheum

The Orpheum announces for the week beginning this Sunday matinee a record breaking bill with six new acts, including four of the most celebrated headliners in vaudeville. Roshanara, who is generally conceded to be the only authentic exponent of the dances of the Far East, will introduce three distinct novelties. Theodore Roberts, who has been too long absent, will divide the head-

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line honors and appear in the title role of "The Sheriff of Shasta," an idyl of California in the early days. He will be supported by Florence Smythe and a specially selected company. McDevitt, Kelly and Lucy, capital entertainers, will bid for popular favor in the laughable skit, "The Piano Movers and the Actress." Hilda Thomas and Lon Hall, comedians of versatility, ability and popularity, will appear in their new comedy sketch, "The Substitute," which abounds in laughable complications. Charles D. Weber, the eccentric juggler, has no superior if any equal as a controller of the intricacies of equilibrium, and his feats with all sorts of commonplace articles are simply wonderful. Johnnie Small and the Small Sisters are aptly named. Although small in stature they put over a really great act, in which they offer different songs and unusual dances. Next week will be the last of those immense sensations, Neptune's Garden of Living Statues, and Alice Eis and Bert French in "Le Rouge et Noir" or "The Dance of Fortune."

Correspondence

SAN DIEGO, April 28.—SAVOY Theatre (Scott Palmer, mgr.): Walker's Happy Girls, headliner, good; Rogers and Clinton, song and dance, fair; the Three Pavens, musical, fair; Una Lee's Quartette, good. GAIETY Theatre: Lew Dunbar and his Expo-Fairest Girls, Small 10 and 20-cent house. Fair show. ISIS Theatre: Dark. SPRECKELS Theatre: Mischa Elman, violinist, big business; fine. Coming: Mrs. Douglas Crane in Her Soul and Her Body; The New York Grand Opera Company in Faust. EMPRESS Theatre (R. Beers Loos, mgr.): This is a fine company of Mr. O'Farrell's and really worthy of mention. S. D. has never been able to boast of a stock company, and those that have played here kept on giving the same shows all the time. They produce nothing but royalty plays here and produce their attractions splendidly. Prices ten to fifty. You may think that after reading a few of my reviews that I am partial to this house, but such is not the case. They put on the show and act it, and to my way of thinking, give a \$1.00 show for fifty cents. Mr. Loos is an old-time theatrical man and one of the first to open a theatre here, and I know that he has lots of friends around San Francisco and further north. They are playing The Great John Ganton this week and everyone is fine. I am enclosing copy of program. Next week a local playwright by the name of Austin Adams is going to produce a new play, The Acid Test, and the people here are awaiting its production with considerable interest. You will doubtless recognize his name with that of the author of The Bird Cage which is running in New York at the present time, and The Landslide, which scored such a

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tremendous hit (down here anyway) a year or so ago. The cast is headed by George V. Dill and Edna Marshall and Clarence Bennett. All productions are produced under the personal supervision of Roy Van Fossen, who, by the way, is getting to be quite a favorite with the theatre-going public. Scenery is being painted by Paton & Rickman. C. D. GIBSON.

MARYSVILLE, April 26.—Peg O' My Heart, with Peggy O'Neill in the leading role, played to a full house last night at the MARYSVILLE Theatre and to a very appreciative audience. The entire company was fine.

LARAMIE, Wyo., April 24.—OPERA HOUSE (H. E. Root, mgr.)—Faust played here tonight with Salvatore Giordano in the title role and Nora D. Argel as Marguerite. This was Laramie's first grand opera and the high class production was very well received.

Well written articles, accompanied by photos, appear in the Billboard of March 14th and the Mirror of April 18, giving out efficient Billboard and Opera House manager well earned praise. Mrs. Root enjoys the distinction of being the only practical lady manager and is an artist in her line.

JOHN WATT.

Personal Mention

"I AM a tremendous admirer of the young people of the stage whose talent is developed in California," says Robert Hilliard; "they never fail to make good when they go East, whether in musical, dramatic or vaudeville work. The California trademark is quickly recognized by New York producing managers."

Annie Mack Berlein, the well-known character actress, who scored such a tremendous success at the Alcazar Theatre a few weeks ago in her original role of Mrs. Bates, in Charles Kenyon's play, Kindling, has been especially engaged for the role of Mrs. Brennan in Willard Mack's new play, *So Much for So Much*.

MRS. OLGA HILLIARD, bride of a week, was a radiantly beautiful figure on the opening night of The Argyle Case at the Columbia, and saw her husband, Robert Hilliard, receive a tremendously enthusiastic San Francisco welcome. In her box party were Lieut. Robert B. Hilliard, U. S. N., and a number of his fellow officers and their wives from the Mare Island Navy Yard.

E. D. PRICE, formerly of San Francisco and for the past five years manager for Robert Hilliard, was about the happiest man on the Coast last week, when his little ten-year-old native daughter, Miss Marjorie Price,

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pupil in an Eastern convent, sent him a distinguished card, showing a percentage of from 98 to 100 per cent in all her studies. She has developed a remarkable talent for painting and drawing.

Willard Mack, the excellent author-actor who is at present appearing for a brief season at the Alcazar Theatre with Marjorie Rambeau in a series of high class dramatic productions, is the author of seven long plays and a dozen or more one-act plays, the latter all playing the bigger vaudeville circuits throughout the country. His latest play, *So Much For So Much*, is to receive its first presentation in this city at the popular O'Farrell Street playhouse next week, beginning on Monday night, May 4th, with the two stars in their original roles, supported by the full strength of the Alcazar players.

Spotlights

Guy Bates Post will be seen in Omar the Tentmaker at the Cort Theatre shortly, with the identical cast that supported him in New York. The play is by Richard Walton Tully, another Californian who has become famous along the Great White Lane. Omar the Tentmaker is said to be the most elaborate production that the American stage has known, surpassing even Kismet in its lavishness.

Jack Lait, author of *Help Wanted*, now playing in Chicago and New York, will collaborate with J. C. Nugent for the production of *The Birthright* and *The Eternal Question*, in which John D. Rockefeller will serve as model for one character and John D. Rockefeller, Jr., for another.

L. LLOYD CLARKE is jobbing with the Ed Redmond Company in Sacramento and is proving to be a young actor of decided merit.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Adele Lane has her own ideas of holiday which will do good. She had a day off recently and describes her holiday as follows: "Got up late, had breakfast, had short stroll and looked in store windows, home again, started interesting book, lunch, nap, more book, supper, finished book, early to bed, result woke next morning feeling like a militant suffragette." A sensible holiday for a busy lady when you come to think of it. * * * Carlyle Blackwell had a heavy man who he once said was the best in his line he had ever had and yet he disliked him at first not because of his appearance or is acting, but—well, the heavy tells the tale himself. "I overheard Carlyle talking to his assistant, quite by accident; he said he would have let me out because I was pigeon-holed. I watched myself on the screen and I was, but you bet I altered my trait at once, and a long engagement was the result." * * * J. P. McGowan is a tremendous worker, both on the stage and off it. Full of nervous energy, he is never still. In a scene taken the day of writing, McGowan impersonated an escaped convict who persuaded a girl, finely taken by Helen Holmes, to run off with him, and she is rescued by her doctor-lover who follows them. In the main scene, McGowan, badly hurt, endeavors to use a hypodermic needle and is stopped by Helen Holmes. McGowan picked her up with one arm and threw her on a couch as though she was a child, and he is no lightweight, and nearly put one of the rescuers out of business with his forceful acting. * * * An example of the versatility of Bess Meredyth was furnished when her work in "The Dangers of the Veldt" is a Boer coquette could be seen in a theatre on one side of the street and her strenuous acting in "The Outlaw Reforms" at a theatre opposite. At this time she is playing comedy leads, at which line of work she particularly shines. * * * William Garwood dragged himself away from his pleasant surroundings at Santa Barbara for a week-end visit to his old Los Angeles friends. Garwood says that he will be able to do better work than ever before, as everything is so quiet and congenial at the American studios. * * * Edwin August is gradually getting a very strong company together for his Feature Films and his first independent feature, the adaptation of a famous novel, is well on the way. J. Farrell Macdonald, the producer of "The Samson" and other successes, is the director, and Neva Delorez, young, beautiful and experienced, is acting opposite August. With Hal August, Eugene Ormorde and Edith Bostwick, Jack Weatherbee and Layola O'Connor in the cast, and with Frank Ormston as technical director and Mary O'Connor looking after the scenarios, Mr. August has a company and staff of extraordinary strength. * * * Burton King, of the "Usona," is producing a photoplay from his own pen, entitled "Beyond Forgiveness." It is a one-reeler and features those two clever

people, Eugenie Forde and Ed. Brady. * * * William D. Taylor, who was the Captain Alvarez in the Vitagraph play of that name, is an Irishman with a fund of humor. Compliments upon his smart appearance at the Photoplayers' Club the other night, he remarked that he HAD to because of his last name, and that his first name was out of place, for he did not possess a "bill"—they were all paid. * * * Harold Lockwood, the young actor who made such an impression in "Hearts Adrift" and "Tess of the Storm Country," opposite Mary Pickford, is in New York again, where he will act with the Famous Players. * * * Pauline Bush possesses a great advantage over many young actresses. In the first place she receives a certain amount twice a year, left by her father and now she has come into a really nice nest egg owing to the sale of a large estate which her father owned and which has just been disposed of. Determined to be a leader of note in the art she loves, Pauline Bush is devoting some of the money and all her spare time to studying classic dancing, voice culture, French and elocution. She believes they are all necessary to the better acting in pictures. * * * Myrtle Stedman, Hobart Bosworth's leading woman, will be seen in three extremely good pictures soon. Her fine work in "The Valley of the Moon" is followed up by her acting in "The Odyssey of the North," the stenographer in "Burning Daylight," and as Joy in "Smoke Believew." As Hobart Bosworth has been putting on all three plays at one time, Miss Stedman has been a somewhat busy lady. * * * Wilfred Lucas still receives letters from English people addressed to "Alexander Harvey," the name he was billed under in the old country when he was with the Biograph. * * * Louise Glaum is the "Sponsor" to the Universal Baseball team which goes to Santa Barbara to play the "Flying A" team at the end of the week. Louise, who plays opposite Universal Ike Garney and under the direction of Harry Edwards, is very fond of sport and a great favorite with all the boys, and she is very enthusiastic regarding the baseball team and attends all the matches in the company of her mother, who is as big a fan as herself. * * * Edna Maison has received a letter from a prominent Eastern suffragette which says: "I have often seen you in Moving Pictures and have said to myself that you have a strong independent face and that you should certainly interest yourself in woman's greatest cause." Well—Edna has a vote but apart from that she is a most unclubbable, unpolitical, unabusive young lady. She can get very indignant but she cannot argue! * * * "Native Life in the Philippines," exploited by the Pan American Film Company, is playing the first class theatres on a percentage basis. This week large audiences are enjoying these pictures at the Majestic Theatre, Los Angeles, the Broadway The-

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atre, Denver, and the Broadway Theatre, Detroit. All three films are booked up solid until June. Six more films will be sent en tour within the next two or three weeks. This picture will be released to exhibitors upon a rental basis after May 15th.

The California Motion Picture Co., located at San Rafael, Cal., has started work. Lucius Hendersen is acting in the capacity of director, and so far has carried his end of the business through in a praiseworthy manner. He manages to make his actors understand what he wants done and they in turn execute so rapidly that it is only a question of time before the company will release the first feature film. The company has every advantage possible—excellent light, good location, A1 scenic artists, and the best actors that can be procured. * * * Beatriz Michelina, leading woman with the company, had the misfortune to meet with a rather painful accident while working last Saturday. She was to work a scene with a small kid (baby-goat) in her arms, and while trying to catch the kid fell on a broken milk bottle, cutting her right knee. Moral—When chasing kids look out for milk bottles or they will get your goat. * * * House Peters, one of New York's most popular leading men, has joined the company to play the leads. The hardest work Mr. Peters has at present is traveling to and from this side of the bay, but we understand that he intends joining the happy family already located here in San Rafael. * * * Clara Beyers! When and where haven't we heard of Miss Beyers! In stock in Seattle, at the Alcazar, Majestic in Los Angeles, and now she joins this clever company of players. There is no doubt but that Miss Beyers will be a strong support to the company. * * * Who is the busiest man at the Studio, but no matter how busy, always manages to wear a pleasant smile? Why, J. E. Lansberg, assistant director, of course.

The New Candler Theatre is the name that has been given the imposing and beautiful new playhouse at 226 West 42nd Street, New York, close to Broadway, which will be completed within less than a week. The date of opening has not been definitely decided as yet, but it is a certainty that its doors will be thrown open to the public early this month. The formal opening will be preceded by a Press Night, when representatives of the

various newspapers of the city, distinguished figures in public life and persons eminent in the realm of motion photography will be guests of the management. * * * George Kleine, admittedly the foremost producer of photodramas in the world, who is one of the lessees and owners of this latest addition to the myriad New York York theatres, has made arrangement for the presentation of his masterpieces in animated photogravure at the new Candler Theatre during the summer and early fall. Pantomimists will be then displaced by actors of the speaking stage. Associated with Mr. Kleine in the ownership of the new Candler Theatre are Sam H. Harris, of Cohan and Harris, and Sol Bloom. They have expended \$750,000 in the building, this amount including the purchase of the ground site, which was formerly occupied by a public library. The new playhouse has a seating capacity of 1200. The stage is one of the most perfectly appointed in America, having a depth of 33 feet, with a width of 88 feet.

Sidney Drew and a big Vitagraph Movie Company arrived in St. Augustine, Fla., recently, where a dramatization of Gunter's story, A Florida Enchantment, will be staged as an imposing five-reel feature film. As he was driving uptown from the depot, an old negro, who attended local movies regularly, quietly observed: "I begs yo' parding, but ain't I seed yo face in dat opy hous' nex' ter de saloon?" Drew grinned. "Guess you've got things mixed," he is said to have warbled. "You saw me in that saloon next to the opy house."

Letter List

The following letters are being held at The Dramatic Review office subject to orders:

Asten, F. G.	Lasaux, Harry De (2)
Archer, Claude	McDonald, Jack
Bradfield, A. Mayo (2)	Mitchell, R. A.
Brown, Gilmore (tele-gram)	Millies Film Co.
Bryant, Nana	Newman, Walter (1)
Carney, Cliff	Oliver, Constant
Castano, Manuel D.	Priest, Frank
Chaffee, Gertrude	Parker, Dora (2)
Corday, Ethel	Raymond, Bill
Culligan, T. J.	Sackett, Everett L.
Dentham, Frank (3)	Scholz, B.
Dwire, Earl	Stull, Thelma
Earle, Ed.	Snell, Ralph
Finch, Leon	Underwood, Lawrence
Poster, Howard	Vane, Denton
Farrell, James E.	Wolf, Frank
Gilbert, Clarence H.	Wayne, Justine
Gouldin, W. L.	Webster, Fred
Graham, A. Virginia	Weldon, Lucy
Howatson, R. Bruce	Williams, C. W.
Houghton, Ella (2)	
Halsall, A. G.	
Hoyt, Will C.	
Jes, Margaret	
Jay, Al. C.	
Keane, Jas. P.	
Knight, Ruby	
Knight, Fred	
Lyons, Lurline	

Name—Postage Due
Abuckley, Roseoe (4c)
Bradfield, Mayo (6c)
Bryant, Nana (2c)
Hanna, Jay (1c)
Henry, Bob (3c)
Mitchell, R. A. (5c)
Stull Sisters (2c)
Witting, A. E. (3c)

Adele Ritchie is playing the small time.

Vaudeville

The Orpheum

It is customary to pick a headliner and boost it to the heart's content in the opening paragraph of this weekly summary of the Orpheum's program. But this week it's a difficult task, as the bill at the popular O'Farrell Street vaudeville house is crammed full of all-star numbers. It is a big show, and perhaps it could be called a show of pantomime. Neptune's Garden of Living Statues is a tank act that astonishes. The curtain rises on a garden scene, with a score of pretty girls posing as statues. Then unfolds the story in pantomime of the stolen charm, and the statues dive into the pool at the sound of a living voice. They remain under water for some time, emerging from the enchanted pool clad in different garb. There is another pantomime act, called the Dance of Fortune, in which Bert French and Alice Eis appear. Their dancing is of the most unusual sort. The fascinating and enchanting beauty of Alice Eis, as the Goddess of Fortune, adds to the number, in which the actors tell in the most superb manner how fickle is the goddess who has lured every man. Then Van Hoven, "the dippy, mad magician," prances about the stage, up and down the aisles, up to the gallery and back to the stage in a way that keeps the audience in an uproar of laughter. With the aid of two small boys, whom he hauls from outside, he creates a regular rough-house. There is really nothing at all to the act and that is the best part of it. He gets away with it in masterly style. Rosa Crouch and George Welsh furnish another long laugh; in fact, several of them—and their good, clean comedy comes fast and hard. A pretty musical number is called the Moneta Five, in their mirthful, musical melange, Harmony at Home. Wonderful marksmanship is shown by the Randalls in Seventeen Minutes in Arizona, and moving pictures of the track and field meet at Stanford concludes the program. Harry Gilfoil as Baron Sands is just as popular this week as last week. Ruth Royce, "the Princess of Ragtime," is another hold-over who continues to please.

The Empress

The S. & C. bill this week consists of Will Morris, the bum on the bike; Jessie Bell, Thornton and Corlew, Dick Bernard & Co., Four Quaint Q's, and Orville Stamm, the young Hercules.

The Pantages

This week's offering carries some very clever acts. The headline honors are supposed to lie between Harry Bulger, king of musical comedy stars, and Jessie Shirley & Co., in a boiled down version of Under Two Flags. Bulger kept the audience amused with a carload of good jokes and he sang several good songs. Miss Shirley is seen as Cigarette, a French vivandiere, in the production of Under Two Flags. There are six different scenes in this act, which were arranged and produced by Miss Shirley. Much credit is due Miss Shirley and the scenic

artist. The supporting company was exceedingly weak. Bettina Bruce and Chas. Keane are seen in a comedy sketch, entitled Cupid, M. D. The Terry Troupe presents a comedy acrobatic act. Tom and Stacia Moore, the singer and his lassie; Vera B. Berliner, the violinist with a soul; Hazel and Johnnie Wagner, juggling marvels, and comedy motion pictures and other features of the bill.

The Republic

The Republic, under the local management of Ward Morris, continues to be just as popular as formerly, and is presenting excellent programs to its patrons. The first half of the week W. R. Abram, Myrtle Vane and Rupert Drum present The Devil's Own, a cleverly acted sketch. The Demitrescu Acrobats are lively horizontal artists. The Priestess of Kama, with a cast of 10 people, goes big. Lahann and Purr present a good musical act, and Vaughn and Everett make things lively with the Hebrew and His College Chum. The second half: Stitch and Gardner, spinners and manipulators, are very entertaining; Wm. R. Abram, Myrtle Vane and Rupert Drum are seen in another good act, The Hand of Fate; The Carvilles present the latest in terpsichorean art; Wills and Bundy are mighty funny as Mr. Piker and Miss Kidder, and the Staunton Three furnish some good music. Altogether you get something when you go to the Republic.

The Princess

Bert Levey and his Princess Theatre, the home of family vaudeville, are offering the following bill this week: First half—Zeno and Mandell, Anna Mack Berlein & Co., Ethel May, Stanley and Stewart, Bristow and Warner. Last half—King of the Everglades and His Trained Alligators, Lewis and Zoeller, Joe Loecer, Anna Mack Berlein & Co., Gus Leonard, Woodley and Patterson.

The Wigwam

The Jim Post Musical Comedy Company will conclude its engagement at this theatre tonight. The different members of this aggregation are clever and seasoned players, and their entertainment is a real one. They change twice a week and give full value in everything they present. The added attractions are Charley Mason and his Sanger Bund, a real big time sensation, first half, and Lorenz, the hypnotist, for the last half.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of May 3, 1914.

EMPRESS San Francisco—Dorsch and Russell; Harry Rose; In Old New York; The Usher Trio; Cecile, Eldred and Carr. EMPRESS, Sacramento—Will Morris; Thornton and Corlew; Dick Bernard and Company; The Four Quaint Q's; Orville Stamm. EMPRESS, Los Angeles—Ed Marshall; Maye and Addis; Canfield and Carlton; Frank Mullane; Imperial Pekinese Troupe. EMPRESS, Salt Lake

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Empress Variety Company

Bryce Howatson, Daisy Swaybelle and Fred La Plano are the principal members of the Empress Variety Company that will start out from this city next week. The company is now playing at the Republic Theatre, Los Angeles. It plans to play the interior with a fine vaudeville show all summer. The company is composed of clever people, who present an unusually good show. No manager need hesitate about booking it.

Jack Golden Opens at Wigwam

Joseph Baner, manager of the Wigwam, has signed the Jack Golden Company to open Sunday, with the following company: Jack Golden, principal; Lucille Palmer, leading woman; Birdie Golden, characters; Mabel Darragh, soubrette; Bob Ferris, leading man; Harrison St. Ives, juvenile; Harry Hallen, characters, and the Twelve Tango Maids.

Vaudeville Notes

Broderick O'Farrell, Jane O'Roarke and Harry Stuart will open on the Orpheum time tomorrow at Sacramento. Next week they play Oakland, and if all goes well then they will get their circuit time. These three are a clever trio and have a most entertaining sketch.

Martha Russell, formerly a motion picture actress, now playing the Pantages Circuit in The First Law of Nature, is making talks at each city visited regarding her experiences as a motion picture player and her lectures are said to be very interesting. She started her stage career in San Francisco.

Cathrine Countiss, a headliner at the Orpheum New Year's week, closes

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tonight a solid year of exceptional success in vaudeville and goes to her summer home in Denver for a few weeks' vacation. Her time for next season in The Birthday Present is already arranged by the United Booking offices.

The Station Agent, written by Eddie Gage, was accepted for Orpheum time last Wednesday. It opens soon at Salt Lake with the following cast: Newlin and Leslie, featured; Jane Lambe, Louise Jeffries, Georgia Knowlton, Frederick Thomas, Fred Green, Billy Little, carpenter. Direction of Jack McLellan.

It is a pleasure to see Myrtle Vane once more in the local field. Miss Vane was for years a great favorite in this city, and her reappearance after a long absence with Will R. Abram at the Republic is a subject of congratulation.

Film Notes

Dick Wilbur, taking a few weeks' vacation, is playing with the Keane Players at Fairfax, in the movie game. * * * Marshall Zeno has been appointed assistant to General Director Henderson of the California Motion Picture Company, at the San Rafael studio. * * * Eva Myrle Lewis is working in Los Angeles with the Universal Film Company.

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JIMMY BRADFORD is second man lead of Newman & Foltz's Traffic company.

GEO. B. HOWARD, who has long been regarded as one of our best comedians, is visiting in Los Angeles. He is open to an engagement.

ETHEL MARTEL, who went East to chase the vaudeville pot of gold, has concluded that the rainbow is just as elusive there as here, and has signed her stock, opening May 11th at the Academy of Music, Charlotte, N. C.

FANNIE WARD, who played in England last winter in England, is according to friends, to be married to John Dean, her leading man. Dean accompanied her from New York to London recently, and they are seen constantly together at theatres and restaurants.

JANE TYRRELL, at various times leading woman of stock companies in the northwest, was married in this city April 11th, to W. H. Ziegler, a Spokane capitalist. Miss Tyrrell had just completed a tour of the Hawaiian Islands when she succumbed to the readings of the Spokane suitor.

THOMAS PHILLIPS has joined the New York Grand Opera Company, which will tour California and the northwest, and will act in the capacity of business manager. He arrived from New York and joined the company at San Bernardino on Wednesday.

JOHN BLACKWOOD was in San Francisco last week and took back with him to Los Angeles Florence Malone

to play the chief part in Tom Ince's new play that will soon be seen at the Morosco Theatre in that city. While here, John made known a few facts in Little Theatre management. The late lamented proposition that ran for three or four weeks in Los Angeles, lost about \$20,000 and the second night the receipts amounted to \$12.00. Before the week was over it was necessary to inform the public that the Little Theatre was an honest-to-goodness theatre—and their money would be taken. But the public wouldn't believe it.

Dates Ahead

EXPOSITION PLAYERS (tent)

—Visalia, May 4 and week.

INTER-MOUNTAIN WAGON SHOW (Chas. P. Helton)—Lodi, May 1; Woodbridge, 2.

HONEYMOON EXPRESS (the Shuberts; Jos. Dillon, ahead).—Portland, May 3 and week; Seattle, 10-18.

JUVENILE BOSTONIANS (B. Lang, mgr.)—Sheridan, Wyo., April 28-May 2; Billings, Mont., 4; Big Timber, 5; Livingston, 6; Helena, 7; Missoula, 8; Wallace, Ida., 9; Spokane, Wash., 10; Lewiston, Ida., 11; Pomeroy, Wash., 12; Walla Walla, 13; North Yakima, 14; Roslyn, 15; Cle Elum, 16.

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July 2, 3, 7, 8, 9, 10, 11, 14, 15, 16, 17, 20, 21, 25, 27, 28, 29, 30, 31.
August 3, 4, 11, 12, 17, 18, 20, 21, 25, 26, 27, 28, 29.
September 4, 5, 9, 10, 11.

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Nordica, Our Greatest Singer, is Dying

BATAVIA (Java), April 30.—Madame Lillian Nordica, who arrived here quite ill, nearly a month ago, has had a relapse and is sinking. The doctors give up all hope of her recovery. She had engaged passage for Genoa, where her husband, George W. Young, of New York, had expected to meet her. Madame Nordica and her company left New York on a tour of the world last April. They were on board the Dutch steamer Tasman December 28th, when the vessel went ashore in the Gulf of Papua, near Thursday Island. Several days later the Tasman was pulled off and made her way to Thursday Island. Madame Nordica was suffering from nervous prostration as a result of her experience. Subsequently she developed pneumonia and remained under a physician's care at Thursday Island until April 1st, when she left for Batavia on the steamer Houtman. She took passage for Batavia against the advice of her doctor. Mme. Nordica has been one of the world's greatest sopranos since her debut in grand opera in Brescia, Italy, after which she gained entrance to all the prominent opera houses of Europe and America and created the role of Elsa in Lohengrin at Bayreuth. Born Lillian Norton in Maine, in deference to her family conventionalities, the singer assumed the name of Nordica and as such she has been known for more than a quarter of a century all over the world. In 1909, Mme. Nordica was married to George W. Young, a banker of New York. Her first husband was a balloonist who never returned from a sky trip over the English Channel. She was in San Francisco last year, enroute for Australia for a concert tour which was never completed owing to the many vicissitudes attacking the country at that time in the way of plagues and striking miners.

MAIDA ATHENS, an actress whose name in private life was Ruth L. Tru-fant, died April 20th in the Red Cross Hospital, New York City. She swallowed bichloride of mercury on Monday. It became known after she took the poison that she was the daughter of a Denver Judge and that she had been despondent over losing a \$50,000 suit against Henry G. Williams, owner of the Hotel York, for an alleged breach of promise.

Correspondence

VANCOUVER, April 27.—AVENUE Theatre: Capt. Scott pictures holding forth. EMPRESS: The Del Lawrence Company is appearing in Pals. ORPHEUM: Bessie Wynn, Robert Haines & Co., and other acts.

HONOLULU, H. I., April 19.—The opening of the All-Star Players last night in Within the Law, brought out a crowded house and the performance was voted a high-class one, with particular honors going to Florence Oakley, Inez Ragan, Guy Hittner, Jay Hanna, Huron Blyden and Frank Bonner. Commencing Wednesday, the change of bill will bring forth The Fortune Hunter. The opening price was \$1.00, but it has been thought advisable to reduce the admission to 50 cents and 25 cents, with boxes 75 cents. The opening bill brought forth

two new actors—Business Manager Perry Gorton and Scenic Artist Harry Marshall—who showed that they could cleverly don the war paint and do a regular stage stunt.

SEATTLE, April 24.—For the purpose of stimulating public interest in the drama and encouraging and supporting the best plays, a Seattle Center of the Drama League of America was organized here April 23. Prof. William P. Gorsuch, head of the department of public speaking and dramatic art at the State University, was elected president. Other officers chosen were as follows: President, William P. Gorsuch; vice presidents, Dr. H. H. Gowen, Mrs. Daniel B. Trefethen, W. A. Peters, Mrs. J. C. Haines, Julius C. Lang and Mrs. Alvah Lemuel Carr; secretary, Mrs. Kenneth Kerr; treasurer, Mrs. George W. Soliday; directors, Mrs. Robert Boyle, Scott C. Bone, Allen R. Benham, Rev. Hugh Elmer Brown, Mrs. A. S. Kerry, Rabbi Samuel Koch, Dr. Frederick M. Padelford, Dr. J. D. O. Powers, John Ewing Price, Mrs. A. B. Stewart, Mrs. C. D. Stimson, Harry Whitney Treat and William Pitt Trimble; chairman of press committee, Mrs. W. S. Griswold; chairman of drama study committee, Mrs. Howard Hanson; chairman of play-bulletin committee, Mrs. Charles Morrison Johnson; chairman of membership committee, Mrs. A. L. Carr.

SEATTLE, April 29.—The engagement of the Stratford-Upon-Avon Players at the METROPOLITAN, the current week, is an interesting event. The Merry Wives of Windsor was the selection for the opening bill and was delightful in its charming naturalness. F. R. Denison, of the company, addressed the Seattle Center of the Drama League of America, at a meeting in the Metropolitan, afternoon 28th. Evelyn Nesbit Thaw is appearing at the MOORE. The Flonzaley Male Quartette was heard in concert by a large and enthusiastic audience, 24th. Al Jolson in The Honeymoon Express, is the underline at the Moore, week May 10th. Manager Dunham of the Seattle Theatre, announces the following additions to the Avenue Players: Bessie Bruce, Mattie Hyde and Max Steinle. The company is appearing to excellent advantage this week in Baby Mine. Anda Due proved her ability as a comedienne in the part of Zoie. Dwight A. Meade has excellent opportunities as the husband and his work is decidedly clever. Allyn Lewis is equally good as Jimmie Jinks. The piece is staged with the same attention to detail that has characterized the productions under the new management. The Rejuvenation of Aunt Mary follows. The Soul Kiss is the hit of the current PANTAGES bill, which features Virginia Drew. Skipper, Kennedy and Reeves, Joseph Remington, Ollie Marshall and Beatrice Thorne, Wartenburg Brothers, Scott and Wallace are others on a most entertaining bill. The EMPRESS has Julian Rose, the Hebrew delineator, and Joe Maxwell and Company in a sketch, as the feature attractions. Others are Green, McHenry and Dean, Bert and Hazel Skatelle and Paul Azard trio. ORPHEUM: The show here consists of Lillian Shaw, a comedienne and Henriette De Serries and her living models, headline attractions. Other acts are Sergeant Bagby, with Geo.

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Neville and Company; Horace Wright and Rene Dietrich, singers; The Berrens, musical novelty; Sammy Weston and Sidney Clare, singers and dancers, and Power Brothers, athletes.

LOS ANGELES LETTER

Continued from Page 5.

tainment has been reduced to ten cents. A monkey with marvelous intelligence is called Count the First, who eats, drinks and makes merry. Fritz Christian is a violinist of tal-

ent and artistic tastes. He gives some clever impersonations. Lucy Withoft is possessor of a soprano rich and expressive. Eary, Wilber and Eary are clever acrobats, who touch their turn lightly with comedy. Thomas and Ward add some novel songs and dances. The Bletsoes are a funny pair who create much laughter. Raymond Wilber does some wonderful turns and twists with hoop in an original fashion. N. B. WARNER.

ALL THE THEATRICAL NEWS

The San Francisco

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No. 16—Vol. XXX—New Series



Harry Hallen

DRAMATIC

VAUDEVILLE

Circus Animals Earn Big Pay

The automobile may have ousted the horse from the majority of the positions he at one time held, but he is supreme in one profession at least. According to John Patterson, superintendent of the Barnum & Bailey circus menagerie, the horse is the king of all circus animal wage earners. "The horse," said Mr. Patterson, running his hand along a glossy draft animal's arched neck, "is versatile; he will perform in a ring or on the stage, and after leaving the limelight he will at a pinch turn around and help move the paraphernalia of the show. If a circus breaks down on the road the horse is there to help out. The elephant will do the same thing, but these two are the only salary-earning animals that can turn their talents to genuine usefulness while they are acting. One of the elephants now with the Barnum & Bailey circus has a trunk that is partly paralyzed from constant pushing against cages and wagons that he helps to move.

MANY FOUR-FOOTED ACTORS

"The number and variety of four-footed creatures in the circus and earning big salaries for their trainers would astonish the layman. Lions, tigers, elephants, bears, horses, clown mules, Shetland ponies who dance the lancers in sets, acrobatic dogs, horses that do fractions, and monkeys that accomplish some feats that require almost human intelligence and ability are legion. Good animal actors are always in demand, and the salaries they command are powerful incentives for trainers to rack their brains to hit upon some new and amusing act. It is not the cleverest act that wins approval so much as the most original and amusing. With patience and understanding a horse, an elephant or a dog can be taught to do anything that it is physically able to do. A horse is nervous and sensitive and requires different treatment from other animals, but when approached in the right way he will respond with astonishing intelligence. There are two universal rules among animal trainers. The first is to become familiar with the animal and to know his temperament and to make friends with him. The next thing is to make the animal understand thoroughly what it is that you want him to do and make him do it. The animal must be made to feel that the man is his superior, then unremitting labor and infinite patience are required if a successful result is to be obtained. A judicious system of rewards and punishments is adopted by the majority of trainers, much as a school teacher punishes and rewards her charges. Choosing the right animal for the circus is one of the important features, for only twenty-five per cent of animals can be successfully taught to act. Many persons are under the impression that horses are even more docile and manageable than the meekest of hen-pecked husbands, but some of them can give points in stubbornness and obstinacy to the worst-tempered donkey that ever brayed defiance. But, generally speaking, a good bred horse is very obedient, quickly understanding and getting to like his work. And if it does not, you ask? Well, we leave him severely alone for a time. It is no use trying to force

an animal to dance or jump in a ring if he objects. After two or three months, however, he may forget his objections and prove a good performer. The period of training usually extends to twelve months, commencing a few months after birth. Even after the twelve months are up, however, and the animal is good enough to perform in public, practice must take place every day.

MONKEYS EASIEST TO TEACH

"The monkey is naturally the easiest to teach of all animal actors, and the cat is the most difficult. Bears are comparatively easy to train, but they are ugly tempered, and when working with other animals are liable to snap at them. Dogs and monkeys are the most satisfactory, and more of these animals than of any other species are now amusing audiences as actors. When the published work of Darwin and Wallace, nearly half a century ago, first gave to the lower animals their real place in the economy of nature, there arose a loud cry of incredulity, as though the pride of genus homo had been injured. That era of scepticism was soon succeeded by a still longer period of scoffing, and it in turn gave way to an attitude of outward indifference. But at last the apparent unconcern has disappeared, and within the last five years there has developed an astonishing public demand for accurate knowledge regarding the lower forms of animal life. Civilized mankind has finally realized the unity of nature and appreciates the worth and meaning of those lessons that can best be learned by a study right in our menagerie of the beasts, birds and reptiles of the earth. I believe modern interest in natural history has reached a development never before equalled, which is perhaps destined to increase until the brain of man has solved those stupendous riddles by which he is still surrounded." Superintendent Patterson knows as much animal lore as Teddy Roosevelt himself, and he is often asked what it is like in the menagerie dormitory at night and how the different animals sleep. "The lion," he says, "when the excitement of the day is over, stretches itself out on its side with its paws turned in and twitches and throbs like a big dog. Monkeys sleep with their hands over their heads. Bears, which have no fear, sleep in any position. The same is true of wolves. Animals of a cunning or cowardly nature, however, are always on the alert even when asleep. A seal sleeps like a human being. It stretches out at full length and enters dreamland on its back, stomach or side. Once in a while a seal will sit up with its head bent down on its chest, fast asleep, in the water, with its ears under, as is his custom in his native state, that he may hear the approach of an enemy, sound traveling with great distinctness under water. Elephants sleep upright, like a horse, and fitfully. They are keenly alert to the slightest noise and quick to sense things. If they can see the object they do not 'rattle' easily, but if it is something weird in sound and out of sight they need the reassuring voice of their keeper. With the elephants the voice is everything. They have the same feeling for a friendly, sincere voice that a natural musician

has for the sound of a musical voice."

Miss Bates Tells How to Beat Movies

Show your voice is worth \$2.00 more, she advises dramatic arts graduates. —Cyril Maude surprises—His advice to young actors is to marry out of their profession, as interests may clash.

Twenty-six students of the American Academy of Dramatic Arts were graduated from that institution and received their diplomas at the Empire Theatre, New York, recently. The graduating class listened to addresses by Blanche Bates and Cyril Maude. Miss Bates gave the graduates a little advice about how to get along on the stage. "First and foremost," said she, "make your voice clear and distinct; stand only for the most correct enunciation. It is the only thing that differentiates between us and moving pictures actors. If we do not give the difference of that two dollars' worth in our voices, what is to become of us? We owe the theatre something, and that is to carry on the ideals of the theatre, to make it decent, better, finer, bigger, and we can all do it; it is in us to do it. Managers have to have their bread, and, unfortunately, they are opening their theatres for social sores—and we don't want them. Stand for decency, truth, fineness and beauty. That is what we stand for. I say the actor's art is the highest art, and if we have that imbedded in our hearts it is going to take place. Speaking to a very prominent manager the other day I asked why it was that there were so few American boys on the stage—why so many importations? He did not say 'We are putting on the type of play that requires such an actor,' but the fact of the matter seemed to be that the Englishman always wears his dinner clothes well. All you have to do is to get your dinner clothes and put them on morning, noon and night, go into the office of the managers, show them you are wearing your dinner coat, and get a job. We women start in with something more. We are more flexible; we are more easily handled; we act from the time our short clothes are put on us, and you know it, every one of you." Mr. Maude in his talk surprised his hearers by advising the young actors to "marry out of the profession" if they must marry at all. "As time goes on," said Mr. Maude, "you may think of marriage, and if you neglect in choosing to follow Punch's advice to those about to marry, which was, if you remember, 'Don't'—well, at any rate, don't marry in your own profession, but marry someone who will sympathize with you in your profession. I say don't marry in your own profession because in your life on the stage you are bound, and more so in this country than in my own, I understand, to be separated for great, long times, and then, again, your interests, being in the same profession, may clash, and although I know there are many happy marriages on the stage, I feel bound to say marry out of your profession. Try and mix with every possible kind and class of people. Don't only keep among your own professional friends. If you succeed, you will find every

kind of society open to you, and you will have the honor of meeting all kinds of wonderfully interesting and famous people, great authors, painters, poets, soldiers, sailors, princes of commerce, physicians, clergy, lawyers, singers, Kings and Queens, Presidents, watch them all, and their characteristics. When later on you come as actors or actresses to travel in foreign lands, you will be in a wonderfully true sense ambassadors for your country, representing a part of the culture of America, showing all the world the true charm of the American lady and gentleman. Edwin Booth was indeed a good ambassador for America when he played in London with Irving, and so was Jefferson, and so were many others, such as Mary Anderson. And then remember, young ladies and gentlemen, you are today entering a great brotherhood of kind, warm-hearted, tender, gentle-natured folk, when you enter our beloved profession. As was the Jewish race, so was ours maligned and persecuted in past times, treated as rogues and vagabonds unfit to bury in sacred ground, but all the more have we been bound together by ties of affection. All over the world actors and actresses are known for their kindness of heart and for their tender sympathy for one another in distress, and in entering our profession you receive as great a privilege of kind-hearted comradeship."

"New Sphere for Women Lures Me"

NEW YORK, April 20.—Blanche Bates, who in private life is Mrs. George Creel, speaking at the twentieth annual luncheon of the League for Political Education in the Hotel Astor, recently declared, amid applause, that the public has itself to blame for the so-called sex play and similar dramatic productions of the present day. "I must express my utmost disdain for the play of today," said Mrs. Creel. "The lecture room, and not the theatre, is the place for the topics they discuss. You may ask why managers produce such plays. The answer is that as long as the public seeks them they will be produced. I am beginning to realize what women mean in the world—that they have a duty, not only to themselves and their individual families, but to the world. A new sphere has been opened up to me. I prided myself on being the old-fashioned woman. I planned to be an old-fashioned wife. But I know exactly now what is leading the women to feel that desire for work that has interested them in the sociological questions of the day, and I realize what is in the power of woman's hand to do."

Kahn Would Preserve Works of Shakespeare

WASHINGTON, April 29.—"Shakespeare will have disappeared from the stage in 20 years and will be studied only in the home, unless a determined effort is made to revive his plays." This was the declaration of Representative Kahn, honor guest of the Washington Readers Club, at the birthday celebration of the famous bard here tonight.

Dates Ahead

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

FOLEY & BURKE CARNIVAL COMPANY—Oakland, May 11-16.

HER SOUL AND HER BODY (Fred Belasco)—Oxnard, May 10; Santa Barbara, 11; travel, 12; Bakersfield, 13; Porterville, 14; Visalia, 15; Hanford, 16; Coalinga, 17; Fresno, 18-19; Stockton, 20; Auburn, 21; Reno, 22-23; Sacramento, 24; Marysville, 25; Chico, 26.

HONEYMOON EXPRESS (the Shuberts; Jos. Dillon, ahead).—Seattle, May 10-18.

JULIAN ELTINGE CO. in The Crinoline Girl (A. H. Woods, mgr.) New York City, March 16, indefinite.

JUVENILE BOSTONIANS (B. Lang, mgr.)—Wallace, Ida., May 9; Spokane, Wash., 10; Lewiston, 11; Pomeroy, Wash., 12; Walla Walla, 13; North Yakima, 14; Roslyn, 15; Cle Elum, 16.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MARY JANE'S PA, with Marie Nelson and Rodney Ranous (Rowland and Clifford, Inc., props)—Chicago; week of May 10, Chicago; week of May 17, Chicago.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

ORPHEUM STOCK COMPANY—Lemoore, May 10-11; Corcoran, 12-13; Wasco, 14-15.

RICE AND DORE WATER CARNIVAL—Missoula, May 11-16; Butte, 18-23.

ROBERT HILLIARD in The Argyle Case (direction of Klaw & Erlanger; E. D. Price, mgr.)—Oakland, May 11-13; San Jose, 14; Santa Barbara, 15; San Diego, 16-17; Los Angeles, 18-23; Fresno, 25; Sacramento, 26; Portland, 28-31; Tacoma, June 1-2; Victoria, 3-4; Vancouver, 5-6; Seattle, 7-13; Spokane, 14-15; Missoula, 16; Helena, 17; Great Falls, 18; Butte, 19; Winnipeg, 22-24; Duluth, 26-27.

SANFORD DODGE (R. A. Johnson)—Winnebago City, May 12; Sherburne, 13; Jackson, 14; Heron Lake, 15; Worthington, 16; Adrian, 18; Slayton, 19; Pipestone, 20.

SELLS-FLOTO CIRCUS (Ed Warner, gen. agt.)—Redding, May 9; Montague, 10; Medford, 11; Roseburg, 12; Eugene, 13; Salem, 14; Albany, 15; McMinnville, 16; Portland, 18-19; Centralia, 20; Aberdeen, 21; Tacoma, 22; Sedro Woolley, 23; Vancouver, B. C., 25; Bellingham, 26; Everett, 27; Seattle, 28-30; Cle Elum, 31; North Yakima, June 1; Walla Walla, 2; Pendleton, 3; Baker City, 4; Payette, 5; Boise, 6; Twin Falls, 8; Pocatello, 9; Logan, 10; Salt Lake, 11; Ogden, 12; Rock Springs, 13; Greeley, 15; Denver, 16-17; Colorado Springs, 18; Pueblo, 19; La Juanita, 20.

SEPTEMBER MORN, with Dave Lewis, Minerva Coverdale and Frances Kennedy (Harry Earle, mgr.; Dave Seymour, agt.)—Chicago, indefinite.

SEPTEMBER MORN (Rowland and Clifford, props.; Will Kilroy, mgr.; Alphonse Goettler, agent)—Winona, May 9; Minneapolis, 10-13; St. Paul, 14-16.

SEPTEMBER MORN (Rowland & Clifford, owners; Wm. Lemle, mgr.) Elyria, May 9; Port Huron, 10; Flint, 11; Bay City, 12; Saginaw, 13; Lansing, 14; Jackson, 15; Kalamazoo, 16; Battle Creek, 17.

THE GHOST BREAKER (Merle H. Norton, mgr.)—Rock Island, May 3; Washington, 4; West Liberty, 5; Iowa City, 6; Anamosa, 7; Independence, 8; Charles City, 12; Mason City, 13; Hampton, 15; Des Moines, 16-17.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

Mary Garden Not So Important

NEW YORK, April 29.—Word was received from Philadelphia tonight that Mary Garden will not be re-engaged by the Philadelphia-Chicago Grand Opera Co. E. T. Stotesbury, the banker, who has been a liberal supporter of the opera in Philadelphia, is said to have favored the submission of no new contract to the noted singer. Miss Garden is reported to be not in the best of health. Should Miss Garden make no re-engagement for opera with the Philadelphia company, it is probable she will hereafter be heard in America only in concert and will spend much of her time abroad.

Emma Trentini Is Accused of a Fraud

NEW YORK, April 27.—The bank accounts of the actress, Emma Trentini, who has been leading woman in The Firefly for some years, were attached today in a suit by Arthur Hammerstein, owner of the production. He alleges that through fraud she has obtained \$6,815 more salary than she was entitled to. The complaint alleges that Trentini got overpayments between November 1st last and April 25th, in consequence of the mismanagement, misfeasance and fraud of George Blumenthal, manager of the show, with whom she is alleged to have been acting in concert.

Too Many Theatres in Paris

The fact that the takings of the Paris theatres have greatly fallen off during the years 1912 and 1913 is being actively discussed in the Paris press. As a matter of fact, this falling off has achieved remarkable dimensions. To deal with round numbers, the takings for the grand opera have fallen from 3,880,000 francs to 2,960,000; those of the Theatre Francais, from 2,450,000 francs to 1,680,000, and, taken altogether, the four theatres subsidized by the State, to which, besides the two already mentioned, belong also



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PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neil.

PEG O' MY HEART D—Northern; Marion Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

Oliver Morosco Co. Theatres Los Angeles, Cal.

The Majestic Theatre
The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
The Republic Theatre

OTHER ATTRACTIONS

KITTY GORDON in Pretty Mrs. Smith, with Grant and Greenwood. Cort Theatre Boston, indefinite.

Jack Lalt's smashing success, Help Wanted, Maxime Elliott Theatre, New York, indefinite.

Help Wanted—Cort Theatre, Chicago, indefinite.

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the Opera Comique and the Odeon, show a total falling off in takings of 1,670,000 francs. That is to say, that the takings have fallen off to the extent of 20 per cent. With regard to the other Paris theatres, figures are available for the sixteen more important ones, and show that the takings have decreased from 24 to 22 millions of francs in round numbers. This decrease is a sufficiently large one, although it is less than that recorded for the four State theatres in question. The falling off shown for other places of amusement in Paris is still less; the total number of places of entertainment concerned only shows a decline in the takings of about a quarter of a million francs as compared with the year 1912. Such a falling off is hardly to be wondered at when we remember that the war in the Balkans and the competition of the cinematograph theatres have to be taken into account. The serious matter is the remarkable falling off in the takings of the great theatres subsidized by the State. Naturally a number of causes have here to be taken into consideration,

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but the question still remains whether the entire theatrical life of Paris is not suffering from hyperemia. There are far too many theatres and the expenses are far too high. In years when business is good and money plentiful, in years when success crowns every theatrical effort and good plays are the order of the day, this difficulty becomes less apparent. But just at the present moment there is both a dearth of money and of good plays. In the first place, the customary visitors from the southeast of Europe are not coming to Paris in their usual numbers; secondly, owing to the chauvinistic spirit at present prevailing, the number of Germans in Paris is small; and, added to all this, we have the many millions of taxation that France has to bear for her new armaments. These are the real reasons for the state of the theatrical depression in Paris.



A type of Philippine Islander that the United States is developing into a civilized being.

Baseball has become one of the most absorbing topics of general interest in the Philippines, as well as elsewhere. Who will be the pennant winners? will the Federals go the limit? These and other questions in the baseball world are discussed with as deep an interest in Manila and other sections of the Philippine Islands, as among the tens of thousands of ardent fans throughout the United States. "It is really wonderful," says Dean C. Worcester, for many years Secretary of the Interior in the Philippines, "to see how it brightens them up and increases their activity and alertness." How the natives of the Philippines have become baseball fans is shown in the motion pictures on Native Life in the Philippines, in a series of six thousand feet of film, taking the brown men of the archipelago step by step from savagery to civilization. Native Life in the Philippines will be offered at the Columbia Theatre, commencing next Monday night. Matinees will be given daily.

Correspondence

SACRAMENTO, May 4.—DIEP-ENBROCK: Mary Jane's Pa is the week's bill, with Ethel Tole in the child part. Ed Redmond is seen in the role of Linc Watkins, the "bus" driver; Estelle Redmond plays Portia; Hugh Metcalfe portrays Rome Preston, and Roscoe Karns is Berret Sheridan. Paul Harvey's ability shines in the part of Hiram Perkins. Merle Stanton is a hit as the town milliner. The performance is one of the best given by this splendid company. ORPHEUM: The bill comprises David Bispham; Sydney Jarvis and Virginia Dare; Hufford and Cain; Keno,

Walsh and Keno; Jack Ward and Eddie Weber; Jane O'Roarke, Broderick O'Farrell and Harry Stuart; and Pope and Uno. The bill at the EMPRESS is Orville Stamm, boy strong man; Dick Bernard and Company; Four Quaint Q's; Will Morris, cyclist; and Thornton and Corlow.

STOCKTON, May 4.—YO-SEMITE: Peg O' My Heart comes May 12. ORPHEUM: David Bispham; Nick Hufford and Dell Chain; Keno, Walsh and Melrose; motion pictures; Jack Ward and Eddie Weber; Pope and Uno; Jane O'Roarke and Company; and Sidney Jarvis. The end of the Orpheum season is close at hand. Manager Vollman announces that next week's bill will be the last. No little share of the patronage this season has been due to the unfailing courtesy of Manager Vollman, who has seen that everything possible be done for the comfort and convenience of his patrons. GARRICK: Monte Carter is still presenting his entertaining series of Izzy performances. Monte is clever and his shows good. Business might be better.

SUNSHINE, May 7.—The Intermountain Wagon Show presented The Girl of Eagle Ranch here last night to a full house. The production was well staged and a little better than the average tent show. The audience seemed well pleased and there was no question but that they received their money's worth. This is the first production to play here this year, as the town is not a very good show town and the lack of proper quarters is rather trying to those who would like to make the town.

J. G. HEERMANCE.

VANCOUVER, B. C., May 4.—AVENUE Theatre: Margaret Illington in Within the Law, 4-5. Stratford-Upon-Avon Players, 6-9. EMPRESS: Peg O' My Heart. The Lawrence Players believe in doing things up brown. The best plays are always found here. ORPHEUM: Eddie Foy and Marshall P. Wilder, the two headliners. IMPERIAL: S. & C. vaudeville.

MacQuarrie and MacKellar Appreciated in Philadelphia

Bought and Paid For, George Broadhurst's production which is familiar to Philadelphia audiences achieved at least two notable successes, when a two weeks' engagement was opened last night at the Walnut. A rising star on the dramatic firmament twinkled and then shone forth from its place of well-nigh obscurity with a brilliancy which bid fair to outshine planets of well-known luminacy. Achievement No. 2. Had another person been allowed inside the historic old theatre, all the fire regulations would have been smashed to smithereens. It was hardly to be supposed that the play, after its recent long run in this city, would have, with an entirely new company, proved the tremendous attraction which it did last night. The reception was really a wonderful one. Helen MacKellar, as Virginia Blaine, wife of the well-meaning but ever intoxicated millionaire, showed by her perform-

ance of last night that her wonderful abilities must soon land her among the topnotchers. The girl is young and handsome. The part is difficult, but never did a famous star enact the role in a more consummate manner. Her emotional acting was superb, while her portrayal of the girl who was intensely human, but who stuck by a principle through great odds, earned for her the unanimous love of a large gathering. George D. MacQuarrie, as Robert Stafford, the financier who married Virginia when she was a phone operator, and who was a fine fellow when himself, but a devil when intoxicated, grew better as the play advanced, and in the last act stood close to Miss MacKellar with the audience.—Philadelphia Ledger.

Personal Mention

GLENN HARPER is in town booming the Dean Worcester Philippine pictures, which show at the Columbia Theatre the next two weeks. Glenn has associated with him in these pictures, O. F. Rhoads, a well-known Los Angeles capitalist and moving picture man. They have the rights for California, Nevada, Arizona and New Mexico.

The Bandman Opera Company opened in Manila April 14, for an eleven nights' engagement.

EDNA GOODRICH has definitely decided to quit the stage and live with her mother in Paris, where she has taken a handsome apartment. Miss Goodrich has just returned to Paris from Monte Carlo, where she had a great social triumph. Her triumph was crowned the other day when she won \$40,000 at the Casino. She returns to Paris enraptured with European life and determined to make her home here. She contemplates enter-

taining on an extensive scale. "I have shaken the dust of America from my feet," she declared to a friend. "The theatre no longer attracts me."

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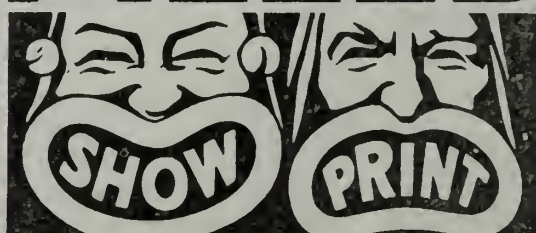
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Los Angeles Has a Stock Performance Once More, and Things Seem Natural Again

LOS ANGELES, May 7.—Col. Braden, the successor to J. J. Rosenthal of the Gaiety Company, is in the city. * * * The Auditorium has passed over to the movies, and opens this week under the management of Clune. * * * Kitty Doner, of the Rock and Fulton Company, is receiving all kinds of alluring offers, they say, to go into Eastern ventures. * * * Harrison Hunter, Lillian Elliott, James Corrigan and Charles Ruggles will be back in July, and a right royal welcome they will receive. * * * Frances Cameron and Walter Lawrence have joined the Gaiety forces. * * * Ralph De Lacey, stage director at the Empress, has gone to Sidney, Australia, to take a similar position. Sidney Capell takes his place. * * * Frances Ring, whose last appearance here was with the Morosco forces, is playing in Dayton, Ohio, with the Manhattan Stock Company. * * * Mr. Egan, with his little pupils, contributed the lion's share to the May Day Festival, held for the benefit of the Los Angeles Humane Society for Children in the beautiful Hooker Gardens, where Mr. Egan allowed his little people to present *Wan O' the Woods*, a most appropriate and beautiful offering.

BURBANK: The Burbank returns to its own once more. The singing and dancing efforts are forgotten and each and every member comes forth in their very best farcical manner, making *Stop Thief* a funny farce indeed. The play moves fast—situations follow one on the other in happy succession and the merriment increases until the audience is left limp but pleased. Forrest Stanley plays the crook, Jack Dorgan, creating a very impressive thief and a most entertaining one. Walter Catlett thoroughly appreciates his opportunities in the role of Cluny, the young Englishman, and makes the best of them. James K. Applebee is able to build a good share of the laughs because, as Tom Carr, the absent-minded one, he is amazingly funny. George Rand, as Mr. Jamison, Donald Bowles, as the doctor, H. S. Duffield, as the minister, William Lambert, as the detective, of Thos. McLarnie, as the sergeant, are all especially good. Selma Paley reappears as Neil Jones, the maid, and adds a dash of cleverness to the part. Winifred Bryson is a shining picture in bridal robes. Beatrice Nichols, in an ingenue role, combines personal charm and vivacious acting, and is a large part of the success. Grace Travers and Florence Oberle give forth the effort they can always be counted upon for. Thos. McLarnie is a most imposing sergeant, while several others appear in small parts with good result. The play is well mounted and is one of the best offerings in the line of farce seen at this theatre for many moons.

EMPRESS: The Imperial Pekinese aggregation of jugglers and acrobats are the same six artists who recently appeared with Anna Held. Theirs are the cleverest of tricks and the thrill is added when one of their number makes a slide from the gallery to the stage, upheld by his pigtail. Edward

Marshall is intensely interesting with his clever pen, cartooning even his audience. John Canfield and Violet Carleton appear in *The Hoodoo*, a broad, uproarious farce, in which the singing of the pair is the best feature. Frank Millane sings some Yiddish songs and gives some Yiddish patter that amuses many. Stella Maye and Margie Addie, with much gusto, sing and taunt the orchestra to the delight of everyone except the said musicians. Ling Brothers are comedy acrobats who open the bill, and the motion pictures are very funny.

HIPPODROME: Twenty Minutes in Chinatown, the tense, dramatic and fantastic portrayal of life in that part of San Francisco, is the headline attraction and a worthy one in which the several types are cleverly portrayed. Lawson-Marshall and the Manning Sisters offer a tuneful, playful schoolboy act. Harris and Harris repeat their success of last week in the skeleton dance. Brenck's models in porcelain and bronze are artistic to a degree. Benson and Harrison, in *The Girl and the Recruit* merrily make time fly. The Poppillias features the society dances with grace and style. The Pavlowa Gavotte is a dainty and graceful addition to a very good bill.

LITTLE THEATRE: The advanced students of the Egan School present *Trial by Jury*, the one-act opera by Gilbert and Sullivan, under the direction of Thomas Taylor Drill and Marshall Stedman. The principals show the marks of their clever training and an excellent chorus of fifty voices adds strength and skill to a pleasing performance. Mr. Egan offers a curtain-raiser, *The Trap*, written by Florence Willard, the author of *Wan O' the Woods*. The amateur players enact their roles with a finish that does credit to the institution. *Wan O' the Woods*, the successful musical fantasy, is being repeated throughout the week.

MAJESTIC: The Passing Show of 1913 opens with a glittering array of pretty girls, whose shapely figures flit through many sumptuous stage pictures, mingling with a dazzling array of principals. From last year's successes are brought forth many familiar figures. Peg O' My Heart, Mrs. Potiphar, Asche Payton and many other travesties contribute to the combination of merriment and splendor. Mollie King, Laura Hamilton, Sadie Burt, Artie Mehlinger, Frank Conroy, George Wheeling, Ernest Hare and many others are allowed generous opportunity to twinkle with as much brilliancy as the stars they impersonate. The staging is massive and effective, making a gorgeous background for dancing of the wildest, dizziest sort. The Passing Show is a glorious pageant of beauty and talent.

ORPHEUM: Johnny and Emma Ray return to the former field of conquest in *On the Rio Grande*, a sketch written by Junie McCree, with its travesty written on war as it is in 1914. Johnny Ray and his funny voice, and robust Emma Ray are

much in evidence. The Marvelous Manchurians are agile and powerful acrobats gorgeously attired. Clara Inge, new and novel, is a vivacious little lady, who can sing with a charm distinctly her own. Kartelli is a slack-wire performer of rare skill, with many new and amazing stunts. Chas. Nevins and Ada Gordon sparkle and shine in a turn, called *The Typewriter* and the Type, replete with clever dancing and entertaining patter. H. M. Zzell and Company appear in a very funny and remarkable pantomimic play, entitled *The Elopement*. Olga Nethersole remains in her tabloid version of *Sapho*, and Bill Pruitt also stays with his big voice and splendid stage presence.

MASON: Rural comedy gets its innings in *The Missouri Girl*, which reeks with bucolic simplicity backed up by broad comedy, a bit of song and a touch of dancing. The same old poor, but honest, Reuben, who falls for the glories of the city man and his city clothes, thereby losing his valuable name and best girl. The company does full justice to character types, such as we have long learned to know in vaudeville. The stage settings are astonishing, but the prices are popular.

N. B. WARNER.

OAKLAND, May 4.—Creation, a thrilling motion-picture drama, is drawing fairly good houses at the Macdonough and giving good satisfaction. Albert Morrison and Isabelle Fletcher in *The New York Idea* is the attraction at Ye Liberty. The regular members of the company, headed by Walter Whipple, Mrs. Gleason, J. Anthony Smythe, Marta Golden, Chas. Ayres, Frank Darien, Max Waizman and George Webster, are giving splendid support. There is no more versatile organization in the country than the Bishop company and the play is given a presentation that is beyond all criticism. The attendance is up to the usual standard and nothing but commendation is heard on every side. This is Miss Fletcher's farewell week and she has been the recipient of enthusiastic ovations at every performance. Next week *The Amazons*, with Beth Taylor in the leading role. This week at the Columbia In *High Life* is the offering. Ruby Lang, a new leading lady, makes her initial appearance, and proves an actress of much talent and the possessor of a rich melodious voice. The Trio de Luxe, instrumentalists and singers, are an added feature and score quite a hit. Business is beginning to drop off. At the Orpheum Harry Gilfoil, in his favorite impersonation of Baron Sands, is again a leading number. His imitations afford fine entertainment and he gets quite a hand. Our old Tivoli favorite, Thos. C. Leary, is also one of the current attractions. In conjunction with Rene Vivienne, he offers a lively musical skit, entitled *Daddy O'Day*, which takes well. Ben Deeley also has an excellent offering. The others are Ruth Rowe, Monita Five, Crouch and Welch, Eugene Diamond and Annette Woodman and Guy Livingston. Harry Bulger is the headline act at Pantages. The balance of the program contains Jessie Shirley & Co., Terry Troupe, Vera Berliner, Tom and Stacia Moore, Bruce and

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Keane, and Hazel and Johnnie Wagner. In addition to the regular band concert the Idora management are offering their patrons a novel cycle stunt, which is termed by the inventor, *The Motorcycle Maxixe*. It is a thrilling act and one of the best features ever staged at the Park. Beth Taylor is in town and is busy with rehearsals for next week's performance at Ye Liberty.

LOUIS SCHEELINE.

MARYSVILLE, May 5.—The Jolly Entertainers, a juvenile aggregation, occupied the MARYSVILLE Theatre May 3-5, and their performance was very pleasing. The little folks played and sang beautifully.

SAN DIEGO, May 4.—SPRECKELS Theatre (Dodge and Hayward, mgrs.): Chauncey Olcott in *Shameen Dhu* is a fine evening's entertainment, but the audience of San Diego did not seem to think that way. A very small house greeted him in his first performance, but there is every indication for bigger receipts in the next three performances. EMPRESS Theatre (R. Beers Loos, mgr.): Well it is over at last. It has come, and it has gone—that is, the first performance of *The Acid Test*. Society turned out in force last night at the Empress Theatre to view A. Austin Adam's latest play. It is the talk of the town today and the house is practically sold out for the remainder of the week. There are only seven people in the cast, but everyone has a big part and it was very hard to decide who was the star of last night. The company did not have sufficient time in which to rehearse the play and so were not "letter perfect," but at that gave an admirable performance. SAVOY Theatre (Scott A. Palmer, mgr.): This week, Jack's Polar Bears; Al Johnson ventriloquist; Moretta Sisters, musical sketch; Davett and Duvall; Bernard, Finito and Mitchell in *From Rosary to Ragtime*. MAJESTIC (Dick Sampsell, mgr.): Presenting the Two Thieves with Lew Dunbar, Lawrence Bowles, Laura Bennett, Doxie Emerson and Dorell Vail. Manager Loos of the Empress announces that the new Empress Stock Company will be headed by Helen Carew and Warren Ellsworth. Other members of the company are Rose Mayo, Leonard Rowe, Harry B. Watson, Gladys Day and Stella Watts. Wm. Chapman is stage director. The new company opens May 18th in *Kindling*. Next week, *A Paris Graduate*, a farce by R. Beers Loos.

C. D. GIBSON.

CLAIRE SINCLAIR and JACK LIVINGSTONE of The Traffic Company, and Lester Paul of The Under Dog, will soon return to San Francisco.

Correspondence

NEW YORK, May 3.—In order to found a fund for the purchase of new scenery and costumes for the Irving Place Theatre now that the playhouse has entered on a new era of artistic activity, Rudolph Christians last week gave, with the Irving Place Theatre Co., a performance of *Oedipus Rex* in German at the Metropolitan Opera House. Adolf Wilbrandt's translation of this drama of Sophocles, which has been highly praised on account of the extent to which it preserves the classic purity of the Greek original, was used. Mr. Christians selected this tragedy for the gala performance because its style is better suited to the Metropolitan Opera House. He has often played the famous role with success in Germany, and Agathe Barseescu, who was *Jocasta*, has won fame in that part at the Hofburg in Vienna. It is a singular coincidence that the last preceding performance of this tragedy was given at the Irving Place Theatre. But it was acted in English three years ago at the beginning of John E. Kellard's season of drama there. Until that time there had been no representation of the play here since Mounet Sully, in the early '90s, acted it at the present Knickerbocker Theatre. Mr. Kellard's performance was, of course, in English, in spite of its frame, and Mounet Sully acted in French. There is no record of any previous production in the German language. German theatregoers have been interested for a long time in the effort to make the performance a huge success. * * * Probably the biggest scoop in securing world-renowned artists for the moving-picture world has been accomplished by that wonderful little man, Adolph Zukor, president of the Famous Players' Film Co. Miss Adams will start to pose for the camera within a few weeks, and in the fall lovers of motion photography can witness America's greatest legitimate artist for prices ranging from 10 to 25 cents. Maude Adams has been appearing in a world of her own. The world that can afford \$1 and \$2 for a seat. But the millions and millions of poorer people have only been able to know this artist by the newspapers, which reach their homes for a cent. Adolph Zukor is accomplishing the greatest things imaginable for the poor and the medium-salaried people of the United States. His company does not take pictures of this, that and the other subject, but only takes famous players in famous plays. Adolph Zukor is doing more for the good of the country than he himself knows when such stars as Maude Adams, Mary Pickford, James K. Hackett, Bertha Kalich, Marguerite Clark, May Irwin, Henrietta Crosman, Guy Stanley, John Barrymore, Olga Nethersole, Blanche Walsh, Florence Reed, Mary Nash, Robert Warwick, Blanche Bates, David Higgins, Robert Edeson, John Mason, Pauline Frederick, Bruce McRae, Maclyn Arbuckle, and the greatest known—Sarah Bernhardt—can be seen in the greatest plays of their lives for prices within the pocketbooks of all. Today Adolph Zukor is a great man, and he is growing greater every day. His subjects are clean, wholesome

and, as he himself said, "I would never permit a hand to turn the crank of a picture machine for any picture I would not allow my own children to see." Connected with Zukor are such men as Chas. Frohman, David Belasco, Henry W. Savage, Daniel Frohman and Edwin S. Porter, his technical director. Besides having a tremendous studio in New York City, Zukor has a great big plant in Los Angeles, and is now building plants in London, Paris and Berlin. Ground will be broken in Long Island City within the next few weeks for his local plant. * * * Cohan & Harris produced a new three-act farce, entitled *It Pays to Advertise*, at the Apollo, Atlantic City, April 27. The play is by Roi Cooper Megrue and Walter Hackett, who have constructed their story around the adventures of a young man, whose father, a rich soap manufacturer, by threatening to disinherit, coerces him into entering upon a business career. The successful result is quickened by the co-operation of a pretty private secretary. The hero conceives the idea of promoting a new brand of soap and "bucking" the trust, of which his father is the president, and is so successful, owing to an aggressive advertising campaign, that a demand is created, which the young man, owing to a lack of ready money, cannot supply. How the pretty secretary, in the confidence of both father and son, tricks the older man into financing his son's scheme, which he eventually has to absorb to protect his own company, is told in three swiftly moving acts. The company includes Ben Johnson, Thomas Emery, Ruth Shepley, Louise Drew, Ethel May Davis, Vivian Rogers, Helen Crane, Will Demming, M. J. Sullivan, Daniel Day and Grant Mitchell. * * * When *The Lure* was produced here last summer and the fragrant news of its first success was wafted to the shores of the Pacific Ocean, *The Traffic* was sent East, arranged by Rachael Marshall and Oliver Bailey. It has been moving eastward more or less steadily ever since. It stopped in Chicago, lingered a week in Brooklyn, on the edge of the metropolis, and last week landed in the heart of the Bronx. It is almost as direct a statement of certain social conditions as some of its predecessors. A girl has a consumptive sister and small wages. We think we know that sister and indeed remember meeting her in *The Escape*. It seems as if we had also seen her since, but at all events she was at the Royal last night. To help this sister the heroine, with the temptation at hand, goes the way of her predecessor at the Royal, one Ilagar Revelly, who had no sick sister and poverty to excuse her social wanderings. In the four acts she is seen as the passive victim, later as the assassin of the man who, having brought her into social slavery, also seeks to incriminate her sister, now restored to health, and finally she is seen as the acquitted murderer who is presumably to die by her own hand. The play follows its predecessors in seeking to set forth in the simplest terms the phases of the social evil that has lately attracted the attention of playwrights who suddenly feel on their shoulders the added responsibility of acting as re-

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formers as well. It is in its exposition of conditions and its discussion of causes that the present play is best. *The Traffic* was well played by an excellent company. * * * Edward Abeles, who acted in Brewster's *Millions* for a long time at the Hudson Theatre, was on the screen at the Strand Theatre last week. The four acts of the play which Winchell Smith made from the novel have been elaborated in this version until there are more than 200 scenes, showing the hero from his birth, which is more than any play would be likely to do in its compass. By *Brute Force* and *The Strand Topical Review* are other features of the program at the Strand, as well as the music by the quartet and the soloists engaged from week to week. The Strand is establishing a new record in moving-picture theatres. * * * An April Monday without a first night attached to it is, from the dramatic reviewer's point of view at least, almost as raw as a day in June. Consequently those conscientious members of the critical band who felt it was their duty to go to a theatre or else die in the attempt, went to Wallack's, where, if they know Grumpy too well to witness it throughout again, at least had the advantage of looking at one of the biggest audiences which ever assembled at Wallack's Theatre. Manager Charles Burnham asserts that it was the biggest, and we must confess that our own private opinion coincides with his without any resort to hyperbole. It really was an extraordinarily large and representative audience, and as all its members had paid their way in, it was a sight to make any metropolitan manager lick his chops at. At the end of the third act, Mr. Maude, in response to no end of curtain calls, stepped forward and made a few cordial and fairly well-chosen remarks. He thanked everybody in America—with one exception. He praised the historical theatre in which he had had the honor of appearing to the skies, in spite of the fact that one of the original rows between Mr. Maude and the Liebler Company was his virulent objection to playing in a theatre so far downtown and so completely obsolete as Wallack's. As a matter of percentage as well as fact, if George Tyler had listened to his arguments and presented him in a small uptown theatre Mr. Maude, in spite of Grumpy's great success, must have returned to London with at least twenty thousand dollars less of American money in his possession, for the very simple reason that no one of the modern uptown theatres could have held more than one-half the money which did that "obsolete and out-of-date playhouse," as Mr.

Maude was pleased to call Wallack's when he was playing to half-empty benches the plays of his own choosing. It is a question in our mind if, after hearing his speech, Mr. Maude realized in the least degree what a narrow escape from failure he had had. All the artistry, of which, in a sense of characterization at least, he is a past master, availed him nothing until, through the generosity of Mr. Tyler, he obtained a popular play. Against the advice of Manager Tyler and everybody else, Mr. Maude would insist upon making his debut here in *The Second in Command*. Then came other revivals, extremely well acted, artistic in almost every sense, but none of which, even with Mr. Maude's name at the head of the bill, could draw a corporal's guard. And the major share of all this loss, mark you, was falling on the shoulders of George Tyler, who had taken the Maude tour on his own shoulders, quite apart from his interests in the Liebler company. There was a dark hour or two at this period, when Mr. Maude was all for returning to England forthwith and with posthaste. But Tyler, who happened to have a manuscript which he owned up his sleeve, said: "Don't do that, old man. Let's have another shy at it. I've got a play here which I own, and if only you can make a success of it, it's yours. I'll give it to you. It's name is Grumpy." The rest is history, even including the statement which we now append. The one man who had anything to do with his success in Grumpy was George Tyler, to whom, outside of his great personal powers as a character actor, he owes really everything which has made his appearance in Grumpy such a phenomenal success. **GAVIN DHU HIGG.**

ALBANY, Ore.—Week of April 26-May 2—**ALBANY OPERA HOUSE** (H. R. Schultz, mgr.) Home talent production by over three hundred school children was presented here Friday and Saturday to capacity business. **ROLFE** (Geo Rolfe, mgr.): Feature pictures, including *The Adventures of Kathlyn* to good business for the week. **BLIGH** (Frank D. Bligh, res. mgr.) First half—Exclusive Mutual program, including the Mutual Girl Wednesday and Thursday. Last half—*The Waltmeyer and O'Conno Players* in a return engagement of tabloid comedies and dramas. Good company of six players and played to good business. Open in Sherida Monday. Coming: Harry Laude talking and singing pictures, May 3-4; *The Traffic*, May 7; O. A. C. Glee Club, 19; New York Open Co., 20. **HUB** (Searls, mgr.): Warner's Feature and Universal program.

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Correspondence

SALEM, Ore.—Week, April 26-May 2.—WEXFORD (Salem Amusement & Holding Co.): Closing week of the Rex Players in stock to capacity business. Company was very popular here, as they presented good clean plays. Left for Astoria, where they open Sunday, and may play a return date here soon. GRAND OPERA HOUSE (Salem Amusement & Holding Co.): Dark. Coming, May 5: Harry Lauder singing and talking pictures. YE LIBERTY (Salem Amusement & Holding Co.): Famous Players Co. pictures and licensed program. BLIGH (Bligh Amusement Co.; T. G. Bligh, gen. mgr.): Exclusive Mutual program and the Mutual Girl. High class vaudeville acts. GLOBE: Feature pictures and good orchestra.

PORTLAND, May 4.—HEILIG Theatre (Calvin Heilig, mgr.; William Pangle, res. mgr.): Within the Law played a return engagement at this theatre for the last five nights of the past week and only did fairly. The company played here several months ago for a week to big business, and the return was altogether too soon; however, those who witnessed the play on this engagement were just as well satisfied as the former ones, and that meant the company and play have not been allowed to deteriorate one iota. Last night The Honeymoon Express opened for a week to a big house and everything points to a big week's business. This is the first musical show Portlanders have had for some time, and the present one being class, they are taking advantage of it. Al Jolson is featured, and he is right in his element. He is well known to theatregoers of this city from his previous numerous appearances in vaudeville, and now that he is surrounded by a first-class supporting company, a lot of pretty girls and a fine production, one wonders why he never before was headlined in a musical show. Others adding to the enjoyment of the evening were Ada Lewis, Anna Wheaton, Marie Robson, Marie Fenton, Doyle and Dixon and Jack Storey. Coming:

Howe's Pictures of the Panama Canal, week of 10th. BAKER Theatre (Geo. L. Baker mgr.; Milton Seaman, bus. mgr.): A fascinating story of the Montana cattle country during the frontier days, under the title of The Remittance Man, was offered by the Baker Players yesterday. This is the first time that this play has been offered on the Coast in stock. The play is of the class of The Squawman and The Virginian and is chock full of heart interest and first-class climaxes. Edward Woodruff was cast in the title role and acquitted himself in his usual good style. Mary Edgett Baker is truly dividing honors with Dorothy Shoemaker this week, and these two capable actresses are well cast and playing their respective roles up to all requirements. Others adding to a fine performance are Louis Leon Hall, Thomas Walsh, Walter Gilbert, Grace Lord and Raymond Wells. Manager Baker has outdone himself in his production. Next week: A Romance of the Underworld. ORPHEUM Theatre (Frank Coffinberry, mgr.): The bill for this week started off yesterday with two headline acts, Lillian Shaw and Henriette de Serris and her Company. Others offered in the bill included the playlet, Sergeant Bagby; The Berrens; Power Bros.; Wright and Dietrich; and Weston and Clare. LYRIC Theatre (Keating & Flood, mgrs.): Tommy La Rose and Walter Owens have hit the bull's-eye of success at this theatre with their new offerings in the musical comedy line, and are the chief magnets in drawing big houses to this popular play house. The chorus, as usual, is a big feature in all Lyric productions. EMPRESS Theatre (H. W. Pierong, mgr.): For this week the bill includes The Six Parisian Harmony Girls; Al Herman; the playlet, Spiegel's Daughter's Beau; Ryan Brothers; and Williams and Segal. PANTAGES Theatre (John Johnson, mgr.): Acts announced for this week are Lottie Mayer and Vivian Marshall; Lasky's Hoboes; Musette; Cornalla and Wilbur; and Rackett, Hoover and Markey.

A. W. W.

SAN BERNARDINO, May 5.—OPERA HOUSE (Mrs. M. L. Kip-

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linger, mgr.): After being dark, so far as road shows were concerned, for several weeks, tomorrow night Mrs. Douglas Crane and company will present Her Soul and Her Body, featuring the latest society dances. 8, Chauncey Olcott in Shameen Dhu. The Temple, Auditorium, Isis and Savoy adequately fill the moving picture field and are showing to good houses. At the Opera House, also, several feature films have been shown lately, including Rainey's African Hunt and Life in the Philippines, and it will be the policy of this house to fill in the summer season with special films of this general character.

J. E. RICH.

FRESNO, May 7.—Theatre FRESNO: 5, Flonzaley Quartette, under the auspices of the Fresno Musical Club, delighted a big audience. 8, New York Grand Opera Company in Faust. 11, Chauncey Olcott in Shameen Dhu. 18-19, Mrs. Douglas Crane in Her Soul and Her Body. 24, Peg O' My Heart. 25, Robert Hilliard in The Argyle Case. 29, Billy Burke. PRINCESS: 29-May 7, Pastor Russell's free motion picture, Creation. EMPIRE: For the first half a very good bill is presented with De Remee's Educated Horses as the big feature. Booth and Booth, with their comedy talking and juggling, have one of the best acts of this character. Wilbur Harrington and Company offer a lot of clever dancing, snappy singing and some remarkable juggling. Little Hazel Dean is a demure soubrette who scores with her songs and toe dancing. Comedy pictures complete the bill. For the last half: The King of the Everglades, with his trained crocodiles and alligators, proves an unusual feature. Others are Collie Le Page, male impersonator; Arthur Du Mais, monologist; Lester and Lester, singing and dancing; Spanish Goldinis, spinning novelty, and the pictures. MAJESTIC: The Lord and Meek Musical Comedy Company are putting on The Queen of the Harem to light business. In the cast are Carmelita Meek, Richard Mack, George Lord, Robert B. Hamilton, Bessie Stratton, Amita Conradi and six girls. KINEMA: 4-7, Pictures of Mary Pickford in A Good Little Devil to fine returns. PASTIME: Zingo feature picture to very nice business. Bijou, Fresno, Oriental, Ryan and Family theatres are all doing fair business, considering the extremely hot weather. 5, Sells-Floto Circus, with Buffalo Bill very heavily featured, played to two big houses, but disappointed, and Buffalo Bill was only visible for a couple of minutes. The Exposition Players, a tent show, are playing the territory around Fresno. The Kilbrae Motion Picture Company, which expected to start operations soon, is

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tied up, on account of lack of finances. An amicable settlement of the financial difficulties between Fred W. Voigt, manager of the Theatre Fresno, and the members of the musicians and stage employees' unions has been made. Because of financial reverses at a time when his expenses were heavy and the audiences small, Voigt was unable to pay his musicians, and they, under the rules of the union, were compelled to leave the house. This took place about two weeks ago. Since that time the house has been dark, but yesterday the union submitted a written agreement to Voigt which he accepted. Voigt is to pay one-third of the back salaries in one week and the balance in thirty days. At the time the theatre was closed and vaudeville suspended, Voigt said he would meet his obligations as soon as possible. During the middle of June the theatre will be closed and will be thoroughly renovated before opening for the road attractions next season. Voigt will remain in Fresno during the summer and the house will be remodeled under his supervision.

Bessie Barriscale Slated for the Alcazar

Bessie Barriscale is the next star slated for appearance at the Alcazar Theatre, following the season of Willard Mack and Marjorie Rambeau at the popular little theatre in O'Farrell Street. Miss Barriscale comes back to us after a season of success on Broadway. The management of the Alcazar has secured a number of splendid plays for her and several new people, including a new leading man. It is a pretty safe bet that her legion of loyal admirers will not allow her forthcoming season to be brought to a close without a demand for a revival of the greatest of all the Barriscale successes, The Rose of the Rancho.

Margaret Hles is playing her sketch, The Soul Savers, in New England, appearing recently in Danbury, Conn.

THE SAN FRANCISCO Dramatic Review

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Walter Floyd in London

Walter Floyd, writing from London, says: "Mr. Wu is the biggest hit in London. Walker Whiteside will score big in it in America next season. His success here in The Melting Pot is enormous. One hundredth performance on April 30."

Fred Peel is Dead

Frederick Peel, prominent in the theatrical world as business manager of many famous productions, was found dead in bed in his room at the Lambs' Club, New York, May 5. He was 55 years old and was born in London, Ontario. He was educated at the Kingston Military Academy, Canada, and entered the theatrical business with Litt & Dingwall, by whom he was made the business manager of In Old Kentucky. In recent years he was in the employ of Klaw & Erlanger, and during the past season was business manager for the Frohman play, The Younger Generation. He also managed The Billionaire, McIntyre & Heath and others. His parents, two brothers and a sister live in Portland, Ore. Fred Peel was well known on the Coast, although he had not made it in years. He was a lovable character.

Victor Herbert's Condition Serious

LONDON, April 25.—The condition of Victor Herbert, the composer, who was operated on this morning for appendicitis, was reported to be critical tonight. Herbert suddenly became very ill while being shown through Buckingham Palace on Wednesday. The physicians who were called in to attend

him decided that an operation was not necessary, but on Friday he became so much worse that, after a consultation of four doctors, an operation was deemed imperative. Herbert is in a nursing home. His wife and daughter are here.

Lady Scott is Reported Engaged to Playwright Barrie

LONDON, May 5.—It is reported here on good authority that Sir James Barrie is engaged to marry Lady Scott, widow of Captain Robert Falcon Scott, who died in the Antarctic. Barrie was one of Scott's intimate friends.

Is Dick Tully to Marry?

NEW YORK, May 5.—Richard Walton Tully, the playwright, and Anita Baldwin McClaughry, a musician of no little genius as well as heir of "Lucky" Baldwin, both awaiting divorce action in the court, are engaged, according to a report published in the New York "Times" this morning. Tully and Mrs. McClaughry met only recently, when Tully was still working over the book of his latest play, Omar the Tentmaker. He needed special incidental music for his production, and an introduction to the millionaire heiress resulted in the collaboration which seems destined to grow into a matrimonial engagement. Last March Tully left here, where Omar was just starting on a successful run, to go to San Francisco, ostensibly to make arrangements for the entire theatrical company, of which he is manager, to go across the continent. While on the Coast he visited Los Angeles, and there filed suit for divorce from Eleanor Gates Tully, his wife and also a successful dramatist. This action had been threatened for several years. The Tullys, married eleven years ago, just after they both left the University of California, had been having family quarrels with enough regularity to keep rumor of divorce busy. They met and made up after each quarrel, and no suit was filed until March 24, when Tully made his application in Los Angeles. Mrs. McClaughry has an interlocutory decree from her husband, Hull McClaughry, granted in Oakland, Cal., on July 10, 1913, so that there are still three months before she can obtain her final decree and at least a year before Tully can get his. Recent rumors in San Francisco as to Mrs. McClaughry's being engaged brought out a strong denial from her. She said: "I am not engaged and there is no man living whom I will marry."

Mary Garden Sued

NEW YORK, May 5.—Mary Garden, who sailed for Europe on Monday, was sued today for \$1000 by Ella Mary Smith, president of the Woman's Musical Club of Columbus, Ohio.

Will Jim Hackett Become English Nobleman?

It is to be "Baron Hackett of Hackettstown and Sheldon Abbey, County Carlow, Ireland," if James K. Hackett, the actor who recently

inherited a million and a half, has his way. James K. says he is a lineal descendant of one Heket, who came over from Normandy with William the Conqueror, and whose name was inscribed with William's "six and thirty nobles" on a pillar in Battle Abbey. The Irish title and estates came from Henry II. The estates have been wiped out and the title is extinct, but James K. hopes to have it revived. It is not Mr. Hackett's intention to become an English subject, even though he should be recognized as a lord. All he wants, according to friends in New York, is to establish his moral claim to the title of Baron as a sort of family souvenir. His friends are taking a lively interest in this news, which is contained in news cables from London, where he now is. "Hackett, a rightful Baron Hackett of Hackettstown! Of course he is," said A. L. Jacobs, who has been the actor's counsel and personal friend for years, in New York the other night. "I have seen the papers, and although I am not an expert on heraldry or genealogy, I am certain he has a genuine claim. Hackett's father, Falstaff Hackett, the actor, was born in this country, but his grandfather, who was a business man, came of the distinguished family. It was always known that the title rightfully belonged to that branch. Just out of curiosity, a few years ago James K. Hackett had the

records traced back to the time of William the Conqueror. This record had all sorts of official seals on it and was authentic. It was lost somewhere a year or two ago, but it is easily duplicated."

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Columbia Theatre

The second and last week of Robert Hilliard and The Argyle Case will conclude with tonight's performance. These have been two weeks of unusual pleasure for theatregoers, for in addition to the presence of a star who can act, with a support of the finest actors, we have had presented a capital play that is strictly up to the minute and chock full of interest. Next week and for the following week we will be shown the celebrated Dean Worcester Philippine pictures, which are truly wonderful.

Cort Theatre

With the closing of the two weeks' engagement of Peg O' My Heart tomorrow night must be chronicled one of the most successful engagements ever played in this city. Large audiences have been in evidence during the two weeks and the satisfaction of those attending has been unlimited. Mr. Morosco is to be congratulated upon the possession of such a fine piece of theatrical property. Next week, The Passing Show of 1913.

Alcazar Theatre

So Much for So Much (a condition that exists and a story extracted from it), by Willard Mack.

Mary Brennan, a stenographer.....
Marjorie Rambeau
 Charlie Brennan, her brother...Chas. Compton
 Bessie Brennan, her sister...Dorcas Matthews
 Mrs. Brennan, her mother.....
Annie Mack Berlein
 Wm. Steadman, of Steadman & Stone,
 Brokers.....Howard C. Hickman
 Steve Crissman, a fireman...Kernan Cripps
 Tom Hughes, a reporter.....Willard Mack
 Schultz.....A. Burt Wesner
 Powell, Steadman's valet.....Ralph Bell

The Mack-Rambeau season at this playhouse has at last brought forth one of Mr. Mack's own plays, and it has scored unmistakably. So Much for So Much is a knock-out, a play with a punch, and yet it is not offensive and not far fetched. Indeed, it is most logical in its conception and development, and it claims the attention of the audience from the start, and applause and audible expression of interest are of frequent occurrence during its progress. Mack has learned one of the first requisites of a successful playwright, and that is directness, and he has developed an ability to start things, to start them right off the bat. He loses no time in palavering, but gets into his story from the jump-off. The story of the play is that of Mary Brennan, a stenographer, wise and self-confident, who believes that she can play the game that a handsome young office woman is so often called upon to play—and come out all right, knowing when to stop. Her life has taught her what to avoid and how far to go, and her motto is embodied in the title of the play, So Much for So Much. The author has brought out vividly the dangers of such a course, and shows how a young girl is always fighting an unequal battle when brought face to face with the primitive instincts of the male. It is an absorbing theme and was handled with absorbing interest by Miss Rambeau, who was superbly realistic in her development of the part of the stenographer.

Her fine poise, her beautiful voice and the tear-impelling quality of her emotion, all played largely in her depiction, and she scored one of the greatest successes in the history of our local stage. Mr. Mack contented himself with a small part, that of a newspaper man, which he played naturally and convincingly. Howard Hickman was splendid in the old roué of a merchant, and Burt Wesner compelled admiration for a finely played bit, that of the old baker whose daughter died as the result of criminal intimacy with the millionaire. Annie Mack Berlein had one of her regular old Irish mother parts, and nothing finer could have been desired. Kernan Cripps was a fireman for the week and he was all to the good. Opposite him played Dorcas Matthews, who is going to be an unusually fine ingenue, as good as any the Alcazar has had, when she gets a little more used to the methods of the company. Charles Compton, who has a fine faculty in playing boy parts, was good as Charlie Brennan. So Much for So Much is a great big glorious hit, and if it doesn't put the writing ability of Willard Mack much to the front, I miss my guess.

Gaiety Theatre

The Girl Behind the Counter continues to be one of the greatest comedy hits ever offered in this city. It will be the attraction at this house for some weeks to come. Al Shean and his colleagues are delivering the goods, and if any of our readers has not taken in this show, he should not fail to do so.

Savoy Theatre

A Boy and the Law strikes what is not only a new note in the moving picture world, but one that is of more than ordinary educational importance, dealing as it does with the vital problem of training young people to the proper moral attitude toward the law. Apart from its moral purpose, it tells an unusually interesting story, and from the fact that its author, Judge Willis Brown, has been more than ordinarily successful in transforming seemingly hopeless youthful delinquents into law-abiding citizens, it carries the weight of authority and becomes a very valuable contribution to the literature of the subject. It pictures the life history of Willie Eckstein, a young Russian Jew, whom persecution in his native country brings into conflict with the law and causes him to flee to "free" America, where he expects to find no law. His antagonism toward the law soon throws him into its grasp and he is haled before Probation Judge Brown, who sends him to the celebrated Boy's Town, near Salt Lake City. In the wholesome atmosphere of this democratic community, where each one earns what he eats and no quarter is shown the shirk, he begins to understand the meaning of the law and consequently to respect it. As a sermon on simple justice and doing unto others as you would be done by, it can't be beaten, and no boy can see it without getting a bigger outlook on life.

Fresno Will Have New Theatre and Bob Barton Will Emerge Again

Plans for a new and up-to-date theatre building were completed and accepted Monday in Fresno by T. C. White, and agreements providing for the construction of the playhouse will be signed in San Francisco tomorrow. Fresno's new amusement palace will be located in I Street, near Merced, adjacent to the California Hotel. Edward T. Foulkes of Fresno and San Francisco, and De Camp and Bohler, theatre architects, have prepared the plans for the theatre and will have charge of the construction. The building will occupy a space 100 feet on I Street by 150 deep. Mr. White values the bare property at \$50,000 and the estimated cost of the playhouse is \$80,000. The I Street frontage of the theatre will be four stories in height and approximately twenty-seven office rooms will occupy the space over the entrance and the foyer. The entrance will have a frontage of 42 feet and will be 30 feet in depth. On each side of the structure will be eight-foot alley exits, doors from the orchestra and balcony floors opening direct into these exits. The capacity will be between 1400 and 1500. Immediately after the contract is signed in San Francisco on Sunday, White will instruct his architects to let the contract for the foundations. The plans call for the completion of the playhouse not later than October 1, this year. Robert G. Barton, for many years manager of the Barton Opera House, will manage the new theatre. Barton has a contract with Cort to arrange the bookings for the new theatre.

Nordica Improves

NEW YORK, May 4.—Lillian Nordica, the famous American prima donna, who is ill in Batavia, Java, showed slight improvement today, according to a cablegram received by her husband, George W. Young. The singer is suffering from pneumonia. For a time her condition was so serious that it was feared she would die.

Her Soul and Her Body Closes

Her Soul and Her Body, that splendid production sent out by Fred Belasco, headed by Mrs. Douglas Crane, the dancer, will close Sunday night in San Diego.

E. Fleet Bostwick Bankrupt

E. Fleet Bostwick, who emerged out of the fiasco of the Oriental Theatre, now the Savoy, as the manager under the sub-lease, and who silently got away to New York the first of April, has applied in New York to be declared a bankrupt. It is said his debts here are about \$10,000.

Tent Show Has Trouble

The Exposition Players (tent show), which came to the Coast from

Kansas City and opened a few weeks ago at San Bernardino, under the management of Joe Rhoades, is having its troubles. Several of the people have closed, owing to the fact that the management, running up against a street fair, decided to lay off for a week without salaries. Four of the actors quit in Reedley this week, and the show is in process of readjustment. Having played repertoire, it is now proposed to resort to Jesse James and play one-night stands only. W. W. Craig, who has been acting as business manager, and his wife, who has been playing leads, will probably close today.

Two Coast Shows Close in the East

The Under Dog, renamed from The Crime of the Law, which has been playing in Chicago the past three weeks, closed in that city May 2nd. Bailey and Mitchell's other show, The Traffic, closed in New York the same date. This was the No. 1 show, and had a most successful season.

Virginia Brissac Opens in Long Beach

Virginia Brissac, under the management of Griff Wray, opens her annual stock season in Long Beach May 12th, in a strong presentation of Madame X. She will have most of her old company, and, in addition, R. L. Tompkins, a young leading man from New York.

Charley Schad is Dead

Charley Schad, who had played numerous jobbing engagements in Coast stock companies for a number of years, died suddenly in Seattle May 1. Writing from Seattle, Max Steinle said: "Previous to his death his wife had been very ill. Charley for some weeks past had suffered greatly, and during the last two or three weeks was really not able to do his work. But he would not give in. His mother arrived here today. The body will probably be taken to his home in Fruitvale, Cal. The real cause of his death was heart trouble. He played a small role in A Fool There Was until Wednesday night of last week. Then he collapsed and informed the stage director that he could go no further. He wanted to resign, but Manager George Mackenzie generously gave him a two-weeks' notice instead, thus allowing him full salary for a period not yet expired."

Spotlights

Manager Clifford Denham will inaugurate a season of stock at the Victoria Theatre, Victoria, B. C., starting either May 4 or May 11. Ethel Tucker, Jean Mallory and Samuel James are members of the company.

Dave Williams Stock Company, playing the Princess Theatre in Victoria, B. C., closed last Saturday night. Some of the members of the company will join Manager Denham's new venture at the Victoria Theatre.

Cort Theatre

The Passing Show of 1913, the latest and most stupendous of all the entertainments sent on tour from the New York Winter Garden, opens a limited engagement at the Cort Theatre, Sunday night, May 10, with popular-priced matinees on Wednesday, Friday and Saturday. The cast includes Conroy and Le Marie, the black-face comedians; Charles and Mollie King, travesty favorites who appear to advantage as Broadway Jones and Peg O' My Heart; Elizabeth Goodall, one of New York's favorite comedienne; Whiting and Burt, singers and popularizers of songs, who are returning to the scenes of their first triumphs; Mazie King, the international toe dancing favorite; Artie Mehlinger, another San Francisco favorite; Teddy Wing and Geo. Ford, dancing experts; Henry Norman, last seen locally in the David Henderson extravaganza productions; Louise Bates, Laura Hamilton, Ernest Hare, Charles Van, Leslie Powers and others.

Alcazar Theatre

With Willard Mack and Marjorie Rambeau in the leading roles, supported by the full strength of the Alcazar Theatre Players, and the addition of several specially engaged artists, William Collier's farce, *I'll Be Hanged If I Do*, begins on next Monday night, May 11. This screaming farce comedy, built for laughing purposes only, was pronounced by the press and public of New York to be the best play of its type ever seen in the metropolis. Constructed on a laughing platform, the beams of which are hilariously funny scenes, situations and lines, it has all the elements that go to make up a happy evening's entertainment. The much abused tired business man will find excellent food for his digestion in this production, and the play is particularly recommended to those people who through some fault or another have not had an opportunity to enjoy a good laugh in a long time. In the leading parts, Willard Mack and Marjorie Rambeau will be a revelation. Heretofore, local theatregoers have become used to seeing them in the more serious drama only.

Gaiety Theatre

At the beginning of the third week of its engagement *The Girl Behind the Counter* maintains its popularity with local theatregoers, and bids fair to remain a big entertaining feature for some time to come. Al Shean as Mr. Schniff is a comedy delight. He has unction, art and ease. Daphne Pollard has become a great local favorite for her pretty manner, excellent voice and dainty comedy. Her Dixie number with the little ladies of the ballet is encored again and again at every performance. Arthur Clough's solo offering, *The Cherry in the Glass*, is the big vocal hit of the show, while *The Isle of Cuddle and Squeeze*, sung by Myrtle Dingwall and supported by the full chorus, is a close second in popularity. Ann Tasker's appearance would lend distinction to any cast, and in *The Girl Behind the Counter* she is given ample opportunity to display

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those qualities which have made her a musical comedy star. Maude Beatty as Mrs. Schniff is an admirable foil to Al Shean's comedy, and the entire company is adequate in the merry piece.

The Orpheum

The program for next week leaves nothing to be desired in the way of novelty, excellence or variety. Odive, the water queen, is the headliner. She will have the assistance of a school of Pacific ocean sea lions. Master Gabriel, the diminutive comedian, supported by Al Lamar and Vida Perrin, will appear in a new one-act comedy, entitled *Little Kick*, in which he introduces imitations of himself in Peter Piper and Little Nemo. Sidney Jarvis, who popularized *Oh, You Wonderful Girl!* in George M. Cohan's *The Little Millionaire*, will make his first appearance here, and with the assistance of Virginia Dare, a handsome and dashing comedienne, will provide a delightful singing and dancing entertainment. Mabelle Adams, a violinist and actress, will offer as her contribution a little playlet, entitled *Wanda*. Leon Kimberly and Halsey Mohr will introduce a novelty, *Clubland*, a story in rhyme and song. Nick Verger, the newsboy Caruso, will be heard in popular numbers. Next week will conclude the engagements of McDevitt, Kelly and Lucey, and also of Roshanara, who has created an immense sensation in her dances of the Far East.

Jean Kirby Creates a Sensation in Seattle

Two hundred persons, turned away last evening after the S. R. O. sign had done its full duty, missed seeing *The Avenue* players score a success in their second offering under the direction of Geo. J. Mackenzie, new lessee of the house. Jean Kirby, heretofore cast in conspicuous but light parts, was given her first opportunity to handle a heavy role. Her success was instantaneous and thorough, for she won the wholehearted hatred of every sympathetic nature in the house last evening, as her audience witnessed her stage domination of her Fool. Miss Kirby is fortunate. Uncomplimentary as it may seem, she looked the part of the Vampire, and, with true artistry, she dressed it as well. Two daring gowns, even for the stage, gave unquestioned atmosphere to her Circean role, and her appearance was amply borne out by the capable manner in which she ran the gamut of emotions for the enthralling of her victim.—Seattle P.-I.

N. C. Goodwin will be seen soon at the Cort, supported by a notable cast, in *Never Say Die*, a comedy that is said to fit the capabilities of the star in excellent fashion.

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Spotlights

Jack Lait's play, *Help Wanted*, closed in New York last week after celebrating its 125th performance. In Chicago, where it continues, the 200th performance has been passed. There are to be six companies presenting this interesting production on tour next season.

Mary Rehan has given the best definition of a husband of a famous actress that has yet been recorded. "He is a man who has hitched his wagon to a star," she observed.

So far, during their season at the Alcazar Theatre, Willard Mack and Marjorie Rambeau have been seen in a succession of serious plays, whereas the plots of these plays and the characters the two stars have been called upon to essay in each, differed to such a degree as to allow their versatility unlimited sway, the undercurrent of seriousness in all of them was marked. In *I'll Be Hanged If I Do*, the William Collier farce, in which they will be seen next week, the two stars will be seen in theatrical fare of an entire different stamp. This, the funniest farce ever written, will throw an entirely new light on their ability to turn with ease from one sort of characterization to another.

A unique offering is scheduled for the Alcazar Theatre, beginning on Monday night, May 18th. This will be the first production at the popular stock house of a double bill, a sort of dramatic entertainment that has gained great popularity throughout the larger Eastern cities. The two plays chosen for this occasion are both from the prolific pen of author-actor, Willard Mack. The first play of the evening will be a four-act play of political intrigue and police graft, entitled *Men of Steel*. This is described as a gripping, vital drama of today. It will be followed at each performance by unprecedented request, by Mack's bully little one-act thriller, *Kick In*, which recently created a sensation in vaudeville. In both plays the two stars will be seen in the leading role.

Omar the Tentmaker, by Richard Walton Tully, will be seen very soon at the Cort. Reproducing, as it does, the flamboyant, picturesque life of old Persia it is the most perfect example of luxurious stage adornment visible in the theatres of the English-speaking world. So massive is the scenic investiture that only the largest stages in America can accommodate the huge stage settings, the pictorial beauty of which is unsurpassable.

Denman Thompson's heart throbs in *The Old Homestead*, the pathos of Hearne in *Sag Harbor*, and Sol Smith Russell's sentimentalities of *A Poor Relation*, are of the nature of *The Road to Happiness*, in which William Hodge will be seen soon at the Cort Theatre. The character of Whitman, the leading lawyer of a small town, which is Hodge's role, fits the quaint star admirably. In fact, he is said to

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like it better even than his famous part in *The Man From Home*.

Already the management of the popular Alcazar Theatre are laying their plans for the Fair. Just what these plans are has not yet been disclosed, but those on the inside declare that they are of gigantic proportions and contain several startling surprises. The Alcazar is always to the front when it comes to a matter of enterprise.

Personal Mention

WILLARD MACK, than whom there is no more prolific writer for the stage in America today, is now busily engaged in putting the finishing touches to his latest, and what he considers his greatest, play. This is none other than a drama of the Salvation Army, entitled *Miracle Mary*. Mack has founded his new play on the short story of the same name which recently appeared in one of the current magazines. He is writing the title role for Marjorie and with her will be seen in the first production of it on any stage at the Alcazar Theatre before the close of the Mack-Rambeau engagement.

LAURETTE TAYLOR will enter upon the last three weeks of her wonderful record breaking engagement at Cort Theatre in Oliver Morosco's production of *Peg O' My Heart* on Monday night in New York. That Miss Taylor and her company are greatly in need of rest after this remarkable run of the *Manners'* comedy is the only reason the play does not continue throughout another summer. At the termination of the engagement, Miss Taylor and practically every member of her company will have appeared consecutively in *Peg* over 600 times at the Cort. Also, when the engagement ends, Miss Taylor and, with two or three exceptions, her fellow players will sail for England for a vacation of several weeks, returning to New York the latter part of August to begin an engagement of one week at a new up-town theatre now being constructed, and immediately after beginning an engagement of indefinite length at the Cort Theatre, Boston.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Unless negotiations fall through, the Edwin August Feature Film Co. will be in possession of several acres of very desirable land near Pasadena in a few days, in which case a model studio will be erected on the site. Edwin August is at this time producing *The Hoosier Schoolmaster*, in which are scenes taken in and around the Sells Circus, which he has the exclusive right to film. The play is in three reels and August is featured and supported by an especially strong cast. * * * Fred Mace is off for New York on a hurry trip and a business one. He received his usual cordial and sincere send-off at the Wednesday night Photoplayers' Club dinner, at which Dick Willis was the toastmaster. Fred hates to leave the West and the club, which is the product of his brain anyhow, but he says he will soon be back. In the meantime work will proceed as usual at the Boyle Heights studios. * * * Billy Garwood is in his element; he loves his work and Sidney Ayres, his director, is of the same mind, and the result is a series of good pictures already. Garwood was interviewed the other day and he says he would rather be hung; it's like getting the third degree he says. Modest Billy. * * * Grace Cunard says that being featured in a series such as *Lucille Love* is not a bed of roses, physically or financially. She has been deluged by requests of photographs and still pictures by newspapers and exhibitors all over the country. They want them for added lobby display and for exhibitors' advertisements in the papers. Grace says she will have to patronize the cafeterias until *Lucille Love* is finished. * * * Alkali-Universal Ike Ed. Carney has left the Universal for good, it is said, but it is good to learn that the popular little actress, Louise Glaum, will continue under the direction of Harry Edwards, who has turned out so many excellent comedies. In the absence of any fixed "star," Miss Glaum will be seen to much better advantage, for which everyone will be glad. * * * It is astonishing how much time Carlyle Blackwell spends signing letters and photographs every day when he has finished work; he has a pile of them to pen his signature to. There was a time when he personally wrote all his own letters, but that has long since gone by; he has his work cut out to dictate them now, for he has plenty else to do. A few items after a hasty perusal of some of Carlyle Blackwell's recent letters: "Are you married? Oh! say you are not." "I could love you without half trying." "Are you engaged and what is she like?" "I am twelve years old, will you wait for me to grow up and marry me?" "I'll bet you can get mad with those snappy black eyes of yours." * * * Hobart Bosworth is producing three Jack London films at one time. This was made necessary to get the snow scenes for each whilst at Truckee. Myrtle Stedman, for so long with Seligs, is an ideal Joy in *Smoke Bellew*, which she plays opposite Jack

Conway. She is also the Dede in *Burning Daylight* and the girl in *The Odyssey of the North*. She is essentially a girl of the "open," and is an ideal exponent of London heroines, as is exemplified in her part of Saxon in *The Valley of the Moon*. * * * In *A Woman's Wit*, being produced by Charles Giblin at the Universal, Edna Maison dons an Eastern riding habit for the first time. She has been addressed as "Hello, my little man," around the studio, and she says that riding in trousers is a real treat. Edna has a capital acting part in this photoplay. * * * Pauline Bush and the other members of Allan Dwan's Universal Co. are wearing sackcloth and ashes this week, for Allan has gone to join the Famous Players in the East and his old actors and actresses are genuinely attached to him. Miss Bush will continue with the big "U," but will take a needed holiday before resuming work. She has been steadily at it for a long time now. * * * Francis Ford, of the "Gold Seal" brand, possesses a picture of M. Melies attired as an old monk, a part he acted in the famous Alamo photoplay. Mr. Ford made him up and received the photo as a memento. On the back of it is written "A token of friendship to Frank Ford, the clever impersonator of Sam Houston and Navarro, assistant director and stage manager, who by his acting and settings, highly artistic, contributed to the success of the Alamo picture. Gaston Melies. March, 1911." Francis Ford prizes this picture very highly. * * * Two big Western features produced by Milton H. Fahrney for the Albuquerque Company have been run off and are big tributes both to the director and the writer of them, clever Alexandra Phillips Fahrney. *The Daughter of the Tribe* and *The Toll of the Warpath* are both features worthy of the name, and are up to the Fahrney standard in every way. * * * Wilfred Lucas has accepted the inevitable. He is going around with his arm bound up. Some time ago he evidently broke a bone in his shoulder and was too busy to rest up. He suffered tortures and has at last done the sensible thing. He is one of those open-air, hardy fellows who fight laying off. It will take some time to knit and in the meantime he is directing Cleo Madison and company with one free arm and somewhat compressed lips. * * * J. P. McGowan of the Kalem Company this week invaded Marshall Nielan's quarters at East Hollywood to take some special scenes. Nielan took his company out for the day on shore locations, as he says he knows McGowan's reputation for stirring situations and thought he had better remove his people a safe distance. Helen Holmes, McGowan's leading woman, says she likes the many adventures she has to go through, and she thrives on all the excitement. * * * Burton King of the Usona is putting on a second company, which will be directed by Ed. Brady, who, by the way, has been out of pictures for two weeks owing to a poisoned

neck. Mr. King has just completed a beautiful production, entitled *The Man Who Might Have Been*. * * * It is hard to know whether to call Bess Meredyth an actress or photoplaywright these days. She is giving a bright performance in *The Magnets*, with Jack Dillon opposite, and has two big feature stories being produced by other Universal companies. She is good at both, which is good for her pocketbook. Adele Lane of Seligs is making a brief holiday and is visiting friends at the seashore. She has worked very hard for years now and the lay-off comes gratefully. She is filling in her time learning how to swim and says the waves look like mountains to her and that the water tastes awfully salt.

The New Candle Theatre is the name that has been given the imposing and beautiful new playhouse at 226 West 42nd Street, close to Broadway, New York City, and its doors were thrown open to the public May 3rd. The formal opening was preceded by a "Press Night," when representatives of the various newspapers of the metropolis, distinguished figures in public life and persons eminent in the realm of motion photography were guests of the management. George Kleine, who is one of the lessees and owners of this latest addition to the myriad New York theatres, has made arrangement for the presentation of his masterpieces in animated photogravure at the new Candler Theatre during the summer and early fall. Pantomimists will be then displaced by actors of the speaking stage. Antony and Cleopatra, a photo drama delineating on the screen the world's most famous love story, which rivals in spectacular grandeur, dramatic power, human interest and photographic beauty its marvelous predecessors, *Quo Vadis*, *The Last Days of Pompeii*, *For Napoleon and France* and *Between Savage and Tiger*, has been selected as the attraction that will vie with the beautiful interior of the theatre in offering a delectable treat to photo drama devotees. This new theatre is perfectly and magnificently appointed, both as to stage and auditorium comforts. It is unique for the reason that its audiences will be accommodated on a lower floor and balcony only, the usual gallery having been eliminated. Associated with Mr. Kleine in the ownership of the new Candler Theatre are Sam H. Harris, of Cohan & Harris, and Sol Bloom. They have expended \$750,000 in the building, this amount including the purchase of the ground site, which was formerly occupied by a public library. The new playhouse has a seating capacity of 1200, the auditorium being 85 feet in width, with a depth of 100 feet, the lower floor containing 625 seats, roomy and comfortable. The balcony, seating 575, is of cantilever type, thus eliminating the annoyance of pillar obstruction on the main floor. The stage is one of the most perfectly appointed in America, having a depth of 33 feet, with a width of 88 feet, the fly floors being equipped with the counterweight system for the expeditious handling of the largest scenic productions. The proscenium open-

ing is 21x40 feet. A \$40,000 pipe organ is another expenditure noted in the equipment of this perfect playhouse. It will furnish but part of the instrumental music, as an orchestra of soloists under the direction of an eminent director will be engaged to give completeness to the effect.

CANNES, April 29.—A decided touch of realism was given a rehearsal of a cinematograph scene here today, as the result of which five operators received serious injuries. The scene was intended to depict the blowing up of a motorboat. A quantity of gasoline and powder became ignited and the five men were hurled into the air. They sank below the surface of the water, but were rescued.

Chico Up Against Censors

CHICO, May 5.—The W. C. T. U. board of censorship for Chico's moving picture and vaudeville theatres probably will be appointed soon. It is now up to each local branch of the county W. C. T. U. to appoint the board, according to members of the organization. The Chico Federated W. C. T. U. probably will hold a meeting in the next few days to act on the proposition. The members of the Chico organization are anxious to see a board appointed in each city in Butte County. How the board is to pass on the pictures and vaudeville has not been said. It is expected that each day the members will visit the show houses before the regular performances and if they are satisfactory, will go away, but if not, will stand in front of the theatres with signs reading that the pictures have been condemned.

Hilliard's Hopes

"After falling downstairs and portraying the agonies of delirium tremens for something over a thousand times in the Kiplingesque drama," says Robert Hilliard, "it is rather a relief to personate a level-headed, clear-brained American in *The Argyle Case*, who is not given to emotional or physical excesses. But do not imagine for the moment that Detective Asche Kayton is an easy part. He is not removed from the field of dramatic action for more than ten consecutive minutes during the entire play. The part is longer than *Hamlet*, even if it does not permit of so much hair splitting in the matter of readings. I fall into the mood of Kayton from the moment I enter the darkened chamber where old John Argyle's body was found, and I experience for the next two hours and a half all the tense mental strain that is imposed by an actual battle of wits between an investigator and his suspects. The part requires closer concentration than any other I have assumed. The play of actual conditions is the play of the hour, but before I retire I want to be able to create a great character as vital and vivid as the Sir Giles Overreach of E. L. Davenport, the Ivan of Mansfield, or the Louis XI of William F. Sheridan—well beloved by San Francisco playgoers—which was greater than Irving's. I guess I'm the one actor in the world who doesn't want to play *Shylock*."

Vaudeville

The Orpheum

The show this week has six new acts, with a couple of hold-overs. Roshanara, exponent of the dances of the Far East, introduces three distinct novelties. She is a very clever dancer and has two noticeably proficient arms. They do snake contortions to the life. Theodore Roberts appears in the title role of The Sheriff of Shasta, an idyl of California in the early days. He is supported by Florence Smythe and a good, selected company. This play is very much of the California order, and is obviously taken from Bret Harte's Sue. It is well played. McDewitt, Kelly and Lucey, entertainers, bid for popular favor in the skit, The Piano Movers and the Actress. Hilda Thomas and Lou Hall appear in their new comedy sketch, The Substitute, which abounds in laughable complications. Their work is well known and generally appreciated. Charles D. Weber, the eccentric juggler, has a good act. Johnnie Small and the Small Sisters offer songs and dances. This is the last week of the immense sensations, Neptune's Garden of Living Statues, and Alice Eis and Bert French in Le Rouge et Noir, or The Dance of Fortune. The Neptune Garden act is a real, wonderful and beautiful sensation.

The Empress

A realistic study of the New York Ghetto is shown at the Empress this week. In Old New York shows the present-day tenement in the neighborhood of Five Points, where Mulberry Street intersects the Bowery. The story is a page out of the life of the district, true to life and picturesque. An act called Novelty Creators, presented by Mlle. Cecile, Frank Eldred and Fred Carr, embraces acrobatic dancing, handsome stage settings and beautiful costumes. A little sketch, styled Almost a Millionaire, is presented by the Usher Trio, Dorsch and Russell, "The Musical Railroaders," are among the other promising acts on the bill.

The Pantages

Alisky's Hawaiians, offering their beautiful singing production, A Night in Hawaii, are going as big this week as on former visits. The native dances and plaintive folk songs appeal to theatregoers strongly. Charlie Reilley, a prime favorite in this city, presents for the first time in this city a spectacular playlet entitled The Irish Emigrant. Reilley has the assistance of several co-actors and eight principals, among whom is Fanny Warren, an actress of exceptional ability and great charm. Reilley himself is our best singing Irish comedian, and that says all there is to be said. Creole, billed as the woman of mystery, is a creation by Herr Bolke, who materializes a living model from a rag, a bone and hank of hair. The rest of the program numbers Larry Comer and Grace Sloane, "the blue ribbon duo"; Danny Simmons, "the military hobo"; Togan and Geneva, tango dancers on the slack wire, and comedy and current event movies.

The Princess

Entertaining and clever acts hold the boards at the Princess Theatre this week. Alma Tucker, "The Girl of the Golden State," is clever, pretty and sings and dances just as well. Huntress does some very clever character impersonations and classic dances. Lester and Lester furnished up-to-date comedy. Laughing La Mar, a black-face comedian, certainly has the goods. Yexra and Adele perform some clever novelty acts. For the second half: Lester Raymond, Oliver and Blackwell, Sadie McDowell in a musical farce comedy, the Westons and the Hughes Trio, finish a very clever performance of vaudeville acts in conjunction with the usual number of reels of motion pictures.

The Wigwam

Commencing with the matinee last Sunday, the Jack Golden organization of twenty comedians, singers, dancers and tango maids opened a limited season of special productions. Among the principals supporting the comedy star, Jack Golden, who is a favorite here, are Lucille Palmer, the well-known musical comedy prima donna, Mabel Darragh, Harry Hallen, Birdie Golden, Florence Young, Jack Dowd and Herbert St. Ives. Golden opened to a turn-away house and throughout the week business has been very good. The comedian scored one of his greatest hits and Florence Young, who has demonstrated a fine all-around ability, showed up exceedingly strong, both in her singing and acting. Lucille Palmer sang with her usual brilliancy. In addition to the musical comedy show there was offered three acts of vaudeville, as follows: First half, Bristow and Warner, harmony and balancing, and the Hughes Musical Trio. Second half, Yexra and Adele and the Four Orchards. The latter have a musical number which gives much promise.

The Republic

This house maintains most admirably a steady patronage. The bill, first half of week shows Abram, Vane and Drumm in a pleasing sketch; Winters and Gibson; De Van Sisters; Jones, Leahy and Healey and Blendell and Company. The second half is headed by Bothwell Browne's musical company, presenting The Follies of a Court Room.

Esmeralda Wants Divorce

Marie E. Cameron, instrumentalist, professionally known as Esmeralda, and Charles D. Cameron, who trains performing animals for the stage, have come to the parting of the ways, and their next public appearance together will be in the divorce courts, that is if Cameron decides to contest the divorce suit that his wife started Tuesday. Mrs. Cameron says her husband abused her, called her names and has made life generally miserable for her. Husband and wife have traveled on various vaudeville circuits together.

Nat Wills is Bankrupt

NEW YORK, May 1.—The spotlight which has never been known to

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phase Nat Wills, was turned full force on the tramp comedian's matrimonial troubles today, when he filed a petition in bankruptcy, showing debts of \$17,540 and no attachable assets. The petition gives rise to a controversy between Nat and his wife, whom he is suing for an annulment of their marriage. The comedian's attorneys insisted that their client had filed a petition to absolve himself of all financial responsibility for his wife's extravagances. While the comedian was on the road last season, they said, he allowed Mrs. Wills \$450 a week, but she ran up almost \$20,000 worth of bills. Nat simply couldn't be harried by her creditors any longer, they said. Mrs. Wills, who is known on the stage as La Belle Titcombe, insisted that the bills were run up in making a home for Nat and herself.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of May 10, 1914.

EMPRESS, San Francisco: Louis Granat, The Punch, Bob Hall, The Mermaid and the Man, Pope and Uno. EMPRESS, Los Angeles: Will Morris, Thornton and Corlew, Dick Bernard & Co., The Four Quaint Q's, Orville Stamm. EMPRESS, Denver: Staine's Circus, Mack and Atkinson, Edith Clifford, Kara, Joe Fanton & Co., Kiernan, Walters and Kiernan. EMPRESS, Sacramento: Dorsch and Russell, Harry Rose, In Old New York, The Usher Trio, Cecile, Eldred and Carr. EMPRESS, Salt Lake: Moffatt-Clare Trio, Hong Fong, Jas. F. Sullivan & Co., Olivotti Troubadours, Top o' the World Dancers. EMPRESS, Kansas City: Dennis Bros., Berke and Korae, McMahon and Chappelle, Rossow Midgets, R. E. O'Connor & Co., Murray Bennett.

Vaudeville Notes

Fred Wilson, who had conducted freak animal shows throughout the Pacific Northwest, committed suicide in Seattle, May 4, by poison, on account of financial troubles. He left a wife, who is in Portland.

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Western States Vaudeville Association

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Ella Herbert Weston, Gen. Mgr.

Tarbox, has been put in rehearsal and is expected to get a hearing within a few days. The scene of the book, which is by Dwight Wiley, is laid in a spiritualist's parlor. The music is by Russell M. Tarbox, who wrote the score of The Merry Gambol, lately seen at the Gaiety. The cast includes Larry Edmonds in the title part, Margaret Doyle, James Liddy, Deaver Storer and Dolores Asurez.

Myrtle Langford is presenting a new sketch, called A Life Sentence, over W. V. M. A. time. She is supported by Messrs. Turner, Calhoun and Joe Wadrogel.

Barbara Lee will present The Law at the Democratic Carnival at the National Theatre, May 12-16. Walter Allen and Wm. Raymond will be in her support. The act was a recent sensation at the Republic.

Agnes Johns, who has been East on business, will return tomorrow and the following week will resume her work with the Abram-Johns Co. in Western States time.

Myrtle Vane will head a sketch company at the Republic in a couple of weeks. She will be supported by George Spaulding.

Geo. Spaulding, Geraldine Wood, Jimmy Guilfoyle, De Von Sisters, Paisley Noon, Eva Abbott, Rose Pomeroy, Helen Carroll, Aileen Kraemer, got in from Honolulu last Tuesday. The season was not a prosperous one as the Islands are in bad shape theatrically.

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The Pantages

The management have a varied and clever bill to offer its patrons this week. Tom Kelly, the always-popular singer and story teller, will return. And for the youngsters there will be Barnold's Dog and Monkey Circus. Among other entertaining acts will be Togan and Geneva, The De Alberts, and the latest pictured events shown on the screen.

Jack Magee Goes to the Wigwam

Jack Magee, a well-known comedian and producer, who is equally at home here or in New York, will open at the Wigwam with a musical show, commencing Sunday, May 17th. Next week he will put in the week at Vallejo. In the company are Jack Magee, Wm. Spera, Billy Hayter, Clare Clay, Blanche Hayter, Francis Karney, Jewell Taylor, Steve Petit, John Randall and Lou Long.

Vaudeville Notes

The Four Orchards is a new musical act that started Wednesday at the Wigwam. Comprising it are G. L. Rosebrook, manager; Bertha Marino,

Bessie Franklin and E. L. R. Ames. The two girls are both beautiful and talented, Miss Marion playing the violin and Miss Franklin displaying a very fine mezzo soprano voice. The act is good and will be better as they work into it.

Assistant Director Lansberg is no more. A fist fight between him and George Middleton, one of the officers of the California Film Company, over a difference as to the way the actors should be fed at the San Rafael studio led to Mr. Lansberg's retirement last Saturday, and Marshall Zeno was put into the vacancy. Zeno is just the boy for the position and Director Henderson will find he has made no mistake.

The Golden State Film Company, lately started in San Rafael, has temporarily gone out of business, and it is said there is salary owing the actors. Too bad, for Charley Edler worked hard to start the plant and it was a shock to him when his backers found themselves short of money.

DAVID KIRKLAND

Care of Dramatic Review

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Correspondence

CARSON CITY, Nev.—GRAND Theatre: The Leisure Hour Club secured the electric films of Les Miserables last week and presented them at the Grand to a packed house. C. A. Martin of Reno, who has the State agency, accompanied the films. The Club will probably engage the Sea Wolf next.

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Characters
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Pauline Hillenbrand

At Liberty
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Marta Golden

Gaiety Theatre management

G. Lester Paul

Management Bailey and Mitchell
Seattle, Wash.

Hugh Metcalfe

Ed Redmond Stock—Sacramento

Correspondence

SALT LAKE CITY, May 5.—As the season draws to a close, the SALT LAKE Theatre presented to overflowing houses three performances of The Passing Show of 1913, many paying for the privilege of standing. The 1912 show of the Winter Garden Company was such an immense affair and carried so many celebrities that the reputation then won was responsible for the turnout on this occasion. Those who had not seen the previous Passing Show of course were well pleased with this year's offering, but those who had the benefit of comparison were disappointed, the attraction lacking the country-wide favorites with earned reputations. The show was in two acts, the first carrying five scenes and the last three scenes. First we have Tango Square, being preceded by a short prologue. Tango Square is one mass of lights and huge advertising signs. Many musical numbers are introduced in this scene the closing number setting the tall buildings "tangoing," quite a novel sight. The second scene, or rather third, shows Mrs. Potiphar's boudoir; fourth, Incandescent Lane, Broadway, and fifth, the crowning feature of the show, the immense Capitol steps, as wide as the big Salt Lake stage and extending backward and upward to the rear wall and fly galleries. On this unique set the large and shapely chorus disport themselves in tuneful musical numbers, special attention being given to show off the beautiful curves of the feminine contingent, no lingerie and dresses being worn to hide the same. While the ladies can hardly be termed the most beautiful of feature as a whole, there can hardly be any doubt but that they are the most shapely seen here with musical shows this season. The idea that did so much to bring business to the 1912 Passing Show, namely, the bare-legged dancers, is still adhered to pretty much in this year's offering. The second act shows the Mexican border, Persian garden and the Oriental Suffragette Harem respectively, all three prettily set. The musical numbers are so many and lengthy that little time is left to carry out even a meagre plot, there being thirty numbers all told, and all well selected and applause-coaxing. In the presenting cast we have Ernest Hare (with the 1912 show), Artie Mehlinger, Henry Norman, Laura Hamilton, Jack Corcoran, Billy Lord, Charles Van, Mae Dealy, Elizabeth Goodall, Louise Bates, Mollie King and Charles King, Frank Conroy and George Le Maire, George Ford, Sadie Burt, George Whiting and others. Of the individual hits, George Whiting and Sadie Burt stand out prominently, the former displaying considerable talent in dialect singing, and the latter, while not gifted with a strong voice, has mannerisms and a demure manner that catches on. Mollie King as Peg O' My Heart, a winsome Irish girl, loses no time in getting in strong with her clever dancing and chic manner. Corcoran and Lloyd make their distinct hit in the tangle-footed dance up and down the Capitol steps. The opening night of this week was given over to the railroad boys, who presented

Claim 898, the would-be actors having a jolly time. Traffic in Souls in picture form holds forth the balance of the week. The ORPHEUM is now in the picture business, showing the feature films entitled U. S. Indian Wars. The UTAH is showing Jack London's Sea Wolf in picture form. The GARRICK is back bidding for patronage with Smashing the Vice Trust. The EMPRESS bill opening Sunday last is a good one. Fred St. Onge and Company in a cycling act, open the bill. Many novel "stunts" are carried out, the lady of the trio being blessed with a graceful figure, she makes no bones about showing off "to the best advantage." Edward and John Smith can rightly be termed smart steppers, their double dancing numbers displaying untiring training. Beulah Gwynn and David Gossett, in The Golden Wedding, have a sketch that is chock full of whole-heartedness and the handling of a batch of dough causes considerable laughter. Singing of the old songs, particularly Silver Threads, was more than pleasing. Bessie Browning has a lot of original songs, put over in fetching fashion, her impersonations of Eva Tanguay and Eddie Foy, two of the most difficult of imitation, were surprisingly good. Joe Maxwell's I've Got It, a romance in three scenes with some fourteen people, headlines. Plenty of good laughter is coaxed out by the clean comedy dispensed. PANTAGES bill is headlined by The Duttons, one of the biggest circus riding acts seen this season. Two white horses, two pretty, shapely ladies and two gentlemen in dare-devil acts a-horseback, all in white against a black background, make a pretty picture to behold. Some of their balancing features would be considered impossible unless seen. Patsy Doyle comes in for second honors, the local papers being specially loud in their praise of his clever manner of putting over his sad tale. Clara Stevens and Company open in a dance number; Duncan and Holt do black-face, and Cecilia Rhoda and George Crampton, in Between the Reels, having a pleasing divertissement. The PRINCESS bids fair to do the biggest business of the season, Manager Sam Loeb having signed for the full week's showing of the Mexican War pictures, in conjunction with the musical comedietta. Oh, You Uncle is the title assigned to the concoction of music, frivolity and chatter that is getting the big laughs. Celeste Brooks is wearing perhaps the most stunning gown since her joining the company some months ago, and Hortense Travers looks pretty in her dainty gown. Jack Leslie works hard to make his "souse" a hit, and Mr. Loeb, as the French count, succeeds in getting his stuff over in the right way. Cronin has but a small part, and his dancing partner, Estelle, in the "wiggles" stops the show. Bernard Wolf, he of the Vitaslide Company, was a visitor for a few days, working east with his moving slides, something new in picture form. R. STELTER.

ROSEBURG, Ore., May 1.—The Antlers Stock Co. closed last Saturday night to reorganize, and will reopen next week. Fred Bellien and wife and Frances Williamson will join us Sunday. Leota Howard is now doing the leads. After the

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From Savage to Civilization

For the authenticity of these pictures, see Munsey's Magazine for February, 1914, and the National Geographic Magazine for March, 1911, September, 1912, and November, 1913.

Strawberry Carnival, May 21-24, the company expects to go to Coos Bay.

SEATTLE, May 2.—The MOORE and METROPOLITAN are dark this week. Al Jolson in The Honeymoon Express comes to the former for a week, 10, and the motion pictures of Hiawatha will be seen at the latter house. There is unusual merit in the current week's bill at the ORPHEUM. Robert Haines, supported by Charles Wyngate, Mark Fenton and Esther Van Eytinge has a strong one-act sketch, The Man in the Dark. Bessie Wynne shares the headline honors and scores with a number of popular songs and most attractive costumes. Lee Barth has one of the best dialect monologues seen here. Bob Matthews and Al Shayne are back with an elaboration of Dreamland that is a pleasing novelty. Sophie Wilson and Bernard Wheeler execute the newest dances remarkably well. Oterita in Spanish dances and the Lloyds, in startling casting and aerial feats, complete the bill. Porter J. White and Adelaide Fairchild in an effective playlet; Ellis-Newman Burlesque Circus; Demarest, with the piano; Bijou Russell, songs and dancing, and Johnson, a contortionist, make up the EMPRESS program. PANTAGES has a big show in Ethel Davis and Company in The Candy Ship. Dottson and Gordon, clever negro entertainers; Billy Halligan and Dama Sykes, in chatter; Martha Russell, Gordon Hamilton and William Rath in a nicely staged and well dressed sketch, The First Law of Nature. A novelty is the moving picture of Neptune's Daughter, in which Miss Russell, who appears in the sketch, is shown. She was formerly with the Essanay people in Chicago.

De Armo, juggler. Jane Dorsey specially engaged, appears with the Avenue Players at the SEATTLE in the Mae Robson role in The Rejuvenation of Aunt Mary. The comedy is well presented and staged and opened to the usual turn-away house. Work on the new Pantages Theatre will be started within a few days. The contract was let by Alexander Pantages last week. The new house is to be located on the northeast corner of Third Avenue and University Street and will be built at a cost of \$300,000 and have a seating capacity of 1800, and will excel any of the houses on the circuit. Charles Schad, for some time a member of the Seattle Theatre Stock, died here Friday last of tuberculosis. He appeared in the east of a Fool There Was at the Seattle the previous week. He leaves a wife and child.

Max Steinle, who used to churn the buttercups on the shores of Lake Washington about the middle of last century, was the Hiberian cop in Baby Mine at the Seattle last week. Carl Caldwell has been appointed stage director of the Avenue Players to succeed Charles E. Murphy, resigned. Caldwell has toured the Coast in former days with Jim Neill, Watle Sanford and Dick Ferris.

G. D. H.

HONOLULU, April 25.—The company playing at the Bijou has offered for their second play The Fortune Hunter, and left a fine impression with our theatregoers. The Ragan is the hit of the show and most popular figure in this city. Florence Oakley is an attractive little woman, but her voice is weak. The next bill is The Common Law.

ALL THE THEATRICAL NEWS

THE SAN FRANCISCO

DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854.

The Only Theatrical Publication in the Great West

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Geo. Slocum

Ed Gilbert

Emil Clarke

Bushnell, Foto.

DRAMATIC

VAUDEVILLE

Today's Attractions

"Frivol Theatre next week,
'Hamlet,' in a way unique,
With a new 'Soliloquy,'
Dealing in a manner free
With things sexological,
Educational to all;
And a new eugenics scene
'Twixt Polonius and the Queen!"

'At the Guff, new play by Barrie,
'Why Blonde Women Shouldn't
Marry';
Heroine a spinster cynic;
Plot all hinges on a clinic
Public flocking in a swarm
(Bring your own iodoform!)"

"Join the rush and soon procure
Tickets for 'The Open Sewer'!
Realistic odors fill
All the house, your minds to thrill!
Nastiest drama of them all;
Hence, most educational!
Fine for children under seven
(Ambulance calls for half-past
"leven.)"

"'Peter Pan,' rewrit to show
Just why Peter couldn't grow!
Proving that his parents' shame
Was entirely to blame.
Orchestra (this is immense);
All play surgeon's instruments!
'Tis a thing kids shouldn't miss.
Next week Rostand's 'Paresis'."

Moving pictures at the Grand,
Pictures all should understand!
Ulcers, pretty running sores,
Which the public just adores.
Tetanus scenes, three reels of rabies,
Special matinee for babies."

—By Paul West, Boston Post.

Illusion in Stagecraft

"But, look, the morn, in russet mantle
clad,
Walks o'er the dew of yon high east-
ward hill."

Belasco, with all his manipulation of electric light levers and shadings of gauzes, never succeeded with his mechanical sunrises in entering the magic imaginative world that Shakespeare conjured up in these two lines.

Only within the past five years have we ceased to laugh at the legendary signs of the Shakespeare stage, with their information that "this is the forest of Arden," or the "seashore of Illyria." Now we are beginning to see that Shakespeare was not the primitive creature in this respect that used to be laughed at so indulgently in the eighth grammar grade. Shakespeare put his scenery into the lines of his plays and wrought convincingly and beautifully. It is curious that the last half century should have thought him so simple in this one respect and so marvelous in every other way. Samuel Phelps, over half a century ago, began the era of stage over-decoration which has reached such an absurd extreme in the theatre of today. Applying the principles of easel painting upon a flat surface to a medium that has depth of 10 to 50 feet, these scenery makers painted Hamlet's castle all on a single sheet of canvas, with dozens of battlements which waved and bellied under the gusts of the draughty stage. And so fond of the accurate imitation of the graining of the rocks and the fine perspective was the producer that he turned on a calcium

moon, which allowed the audience to see not only the perfectly unreal reality of it all, but also revealed every wrinkle and sagging seam in the big "drop."

Just how much illusion was here? Or how much to the funny moon, when the manager was so indiscreet as to have it appear on the scene held up by a drowsy stage hand perched on a ladder behind the scenes? Calamitous was it when the fond playwright required the moon to move during the scene. How jerky was the course of Luna in her orbit that night, and how her light paled and waxed as the carbon burned through porous spots!

Then crowning ingenuity, we had driving nocturnal clouds, nicely photographed upon a two-foot disk, highly colored and slowly revolved through a shaft of light projected from a stereopticon. The little boy in the next row discovers that as soon as a cloud has crossed the sky it hurries around behind the screens and drifts across the moon again, just as he is able to identify the same man a dozen times in the regiment going South in the good old war plays. E. H. Sothern first attracted attention at the Boston Museum by his unrecognized repeating in "Ours" by means of his large repertoire of shoulder attitudes and whiskers.

How many stage sunrises we have seen spoiled on the stage by the ignorance of fundamental human trait that we do not like to have any one try to present a concrete image of something we have imagined. We resent the substitution of somebody else's wood and canvas idea of the thing for our intangibly beautiful idea of it. The manager spoiled all in trying to do too much. Having all the powers of an artistic Joshua, he failed to have the sun stand still, or at least rise on the lowest gear. Instead, the sun mounts and mounts, with the hopes of the beleaguered garrison for rescue, until the climatic arrival of the boys in blue, the full white glare of every light in the show window was turned on, and the mystical sky was seen to be a wrinkled sheet of canvas painted pink, and the murky forest stood forth in all its silhouette poverty. Dawns may be managed very well on the stage, but the sun should not be suffered to rise.

As we laughed at Shakespeare, so some of us as mistakenly laughed at the Irish players for the settings of their comedies and dramas. Some of the exteriors must have cost as much as \$3.50, outside the value of the necessary canvas and lumber used. When the curtain rose on the second act of *The Well of the Saints* there was only a blacksmith's hut set against the shoulder of a misty blue hill. A hut and a hill, that is all, with a spot on the stage, where all the important scenes were to be played, sufficiently illuminated to watch the play of emotions on the actors' faces. We suspected for a few moments that the hillside was a huge daub, but the light was never strong enough to confirm the suspicion and we soon agreed with the rapturous beggar that it was a fine windy hill.

This was the Shakespeare idea, plus the possibilities of canvas, wood, paint and electricity used to

pique the imagination instead of an attempt to gratify it, such as we find in present-day productions. The more elaborate the attempt, the more it falls short of that artistic reality which is the only realism that is consistent with the convention of the stage.

Belasco, undoubtedly the greatest realistic producer in stage history, has had his ear to the ground, and now his next productions show results of his experiments in lighting plays without footlights, and excursions into the other realms of imaginative stage decoration in which such progress has been made in Germany. Having made the hopelessly unnatural footlights seem as natural as possible, Belasco now abandons them.

Footlights are the absurdest of all theatrical conventions, merely a relic of a medieval time when of necessity there was no other way to illuminate the acting space save with a row of candles. We have learned to cast light upon the stage from any desired angle, yet cling to that inherited row of candles, with its light shed from the ground instead of from the sky.

When a thing goes to seed it is in the last stage of all, and theatrical realism has now reached the seedy stage. In *The Concert*, Belasco, solicitous for the complete verisimilitude, had a glass cabinet in the pianist's room, containing original music manuscripts by Liszt and Wagner. These were not for the audience, to which they were illegible and almost wholly unnoticed, but for the benefit of the players, "to keep them in the atmosphere of their mimic environment." Here by realistic means Belasco sought to invoke imaginative reaction in the players who were to appeal to the imagination of the audience.

Here is putting effects before causes, seeking to invoke the imaginative physically. Luckily the players had vigorous imaginations of their own, proved amid productions with tawdry scenery, and thus their characterizations were not perceptibly dulled by the props mistakenly introduced to help them.

It is a relief to turn from this sort of mystical tommyrot to tales of the old-time actor, who as the banished duke in *As You Like It*, could transform a shabby line of wings into a glorious forest by his eloquent recital of the joys of sylvan life. When the indefatigable Belasco does something to surpass the new Germans, as he will if he tries, we shall no longer remember against him the perverted ingenuity with which he made the kitten in *Hearts of Oak* stretch herself, cross to the fireplace and drink a saucer of milk by keeping the animal all day on short rations in a box too short for it, down in a cold cellar.

The stage scenery of today is modeled upon the easel painting school of the pre-Constable period. Ever since then makers of stage scenery have attempted to paint sunlight and shade upon the mimic houses, and splotches of sunshine on the tree trunks, with the result of not the slightest illusion. Failing to follow the development of easel painting, the makers of stage scenery are working in the methods of 80 years ago.

Modern painters do not attempt to paint sunlight. No painter has produced brilliant enough to send sunlight, yet your conventional stage painter even tries to represent it. Manet and Monet and many followers have started a new theory, caught from Constable and have sought to paint the effect of light. At once they hit on a convention that enables them artistically to choose a plausible scale of values which permits the indication at one end of all qualities of light and at the other end of all qualities of shade.

Starting on the convention of representation instead of the absurdity of reproduction, the Germans have worked out some notable effects. A sample of these we have in Reinhardt's production of *Samson* in the larger American cities this season. This drama was produced for the most part in a conventional poster decoration. Other plays Reinhardt has produced according to other conventions, but along the lines of representation, not reduction of nature.

Many of the smaller German theatres have done fine things along the lines, and so have the Russians. Artistic Theatre, Moscow, was the first to give carte-blanc to Gordon Craig, who with all his curious effects, shoot fads, is working essentially along the lines of the newer stage idea. Perhaps all his ideas are good. London has stopped laughing at the eccentric son of Ellen Terry's son, Sir Herbert Tree has utilized several of his methods and designs in a recent revival of *Macbeth*.

The theory is simply that the mood of every scene should be produced in the setting and that nothing on the stage should impair that mood. This means casting to all the trumpety "atmospheric" props which are so fondly thought to contribute to the illusion and, beginning with a bare stage and light, bringing in what else is needed.

Light—that is the greatest thing in the new stage craft, the most important element. What an opportunity is here! It takes a genius a painter to represent the effect of canvas, yet the stage producer light itself at hand to do with as will, simply needing to imagine the nature of the draperies and constructions to be transformed by the light into forests, castles and barrens, having nothing on the stage that does not contribute to the effect of the theme as revealed in this particular scene.

To be logical the realists ought to paint every leaf of a tree and use a bit of flattened excelsior for every blade of grass. Given a lot of folding screens, a half dozen stereoscopic lanterns and a few draperies Gordon Craig can give you a Norman or Scottish castle, an assortment of ancestral halls or humble cottages and any desired variety of wood scene, all in the short time it takes to push a lot of the screen about. Whether we would ever be content with such simple austere methods or not does not alter the fact that there is not the slightest reality about the so-called realist settings of the present stage. Scenery can't act.—Christian Science Monitor.

Nordica Dies in Foreign Lands

BATAVIA (Java), May 10.—Madame Lillian Nordica, the singer, died here tonight. Madame Nordica had been ill since the steamer Tasman, on which she was a passenger, went ashore on Bramble Cay in the Gulf of Papua, December 28th last. Nervous prostration was followed by pneumonia. The Tasman was floated in three days and put into Thursday Island. There Mme. Nordica was placed under the care of a physician who remained in constant attendance upon her until April 1st, when she sailed for Batavia. It was against the advice of her physicians that she made the trip. Arriving here, the singer seemed very ill, but recovered somewhat after a stay of three weeks. The improvement, however, was only temporary. It was the intention of Mme. Nordica when she came here to sail for Genoa, where she was to meet her husband, George W. Young, a New York banker. She already had taken passage for the voyage when the relapse occurred. Lillian Nordica was an American singer of world-wide fame. Her admirers ranged from the men of the Bowery section of New York where she had sung at mission meetings, to the most critical box holders of grand opera houses in all of the world's great musical centers. The purity of her voice, employed in many tongues, had delighted hundreds of thousands since the day, forty years ago, she first appeared in public as soprano soloist at Grace Church in Boston. Nordica and Eames—although the latter was born of American parents in far off China—were of old New England stock, both claimed by the State of Maine, and they made up a notable American contribution to the operatic world. A farmhouse built by the prima donna's great-grandfather on a hill just outside the village of Farmington, Me., was Nordica's birthplace in 1859. Her true name was Lillian Norton. She changed it to the Italian Nordica twenty years later, when she began to study in Italy for an operatic career. After her graduation from the New England Conservatory of Music at Boston and successful singing of the leading roles in several of the oratorios given by the Haendel and Haydn Society, she went to Europe, in 1878, as a soloist with Gilmore's Band. She clung tenaciously to classical music, and was well received by great audiences in the Crystal Palace, London, and the Trocadero, Paris. She decided to remain in Europe and attempt an operatic career. She went to Milan and became a pupil of Sangiovanni and within six months she had mastered ten operas. Her debut in opera was at Brescia in 1879 in La Traviata. After a trip to St. Petersburg she appeared for trial before Ambrose Thomas and the impresario, Vancorbeil, who engaged her for the Grand Opera House in Paris. Her first appearance there, in 1882, as Marguerite in Faust was a triumph. She returned to America and toured this country with great success. In the succeeding years she appeared in opera or concert in almost every city of musical culture in the world. Her repertoire included more than fifty operas. Her success with Wagnerian roles became the pinnacle of her fame. At Bayreuth in 1884 she appeared as

Elsa in Lohengrin, and she is, perhaps, best remembered in that part. She received decorations of various sorts abroad, and gifts without number from friends at home. The stockholders of the Metropolitan Opera House presented her with a diamond tiara. Her matrimonial ventures numbered three. She was first married in 1882 to Frederick A. Gower, a wealthy electrician and a native of her State of Maine, whom she met in Paris. Shortly after she had begun separation proceedings in 1884 Gower disappeared. He attempted a balloon trip across the English Channel. Although the balloon was later found, nothing was ever heard or seen of him. In 1896 Mme. Nordica married Zoltan Doeme, a Hungarian army officer and singer, from whom she secured a divorce in 1905. Her third marriage was in London in 1909, to George W. Young, a wealthy New York banker. The Nordica fortune must be large. It was published as a fact in 1909 that she had made \$128,000 during that season alone. Much of her money went toward realizing her dream of "a Bayreuth of America." She bought a large tract of land along the Hudson near Ossining, and with great enthusiasm sketched plans for a great musical institute. It was said a million dollars was back of the scheme, but it was never brought to full realization.

WILL BE BURIED IN NEW YORK

NEW YORK, May 12.—The body of Mme. Lillian Nordica will be brought to New York for burial, according to an announcement made today by her husband, George W. Young, banker. Young probably will go to Brindisi, Italy, to meet the body.

Blake and Amber Bookings

The Blake and Amber Agency have just booked Chas. Purcell and Ilone Bergere, late of the Chocolate Soldier, Tik Tok Man and Merry Gambol companies, with the Orpheum management. They opened in Oakland May 10th. Mr. Blake and Miss Amber have also booked Roselle Fielding with the Gaiety Company, opening at the Gaiety Theatre in the Isle of Bong Bong.

Ed Redmond a Home Builder

Ed Redmond, the Sacramento manager, has purchased two beautiful lots in Curtis Oaks, an exclusive home district in Sacramento, upon which he will erect a fine home.

AILEEN MAY will be married to Kenneth McLaren, a Vancouver, B. C., business man, on May 29th.

Dates Ahead

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

GIRL OF EAGLE RANCH (Chas. Helton)—Pope Valley, May 13; St. Helena, 14; Calistoga, 15; Middletown, 16; Cobb, 18; Midlake, 19; Kelseyville, 20.

HONEYMOON EXPRESS (the Shuberts; Jos. Dillon, ahead).—Seattle, May 10-18.

JULIAN ELTINGE CO. in The Crinoline Girl (A. H. Woods, mgr.) New York City, March 16, indefinite.



The Oliver Morosco Enterprises

LAURETTE TAYLOR

in PEG O' MY HEART

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neil.

PEG O' MY HEART D—Northern; Marion Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

Oliver Morosco Co. Theatres
Los Angeles, Cal.

The Majestic Theatre
The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
The Republic Theatre

OTHER ATTRACTIONS

KITTY GORDON in
Pretty Mrs. Smith, with
Grant and Greenwood.
Cort Theatre Boston, indefinite.

Jack Lait's smashing
success, Help Wanted,
Maxime Elliott Theatre,
New York, indefinite.

Help Wanted—Cort
Theatre, Chicago, indefinite.

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LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

MARY JANE'S PA, with Marie Nelson and Rodney Ranous (Rowland and Clifford, Inc., props)—Week of May 17, Chicago.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

RICE AND DORE WATER CARNIVAL—Butte, May 18-23.

ROBERT HILLIARD in The Argyle Case (direction of Klaw & Erlanger; E. D. Price, mgr.)—Los Angeles, May 18-23; Fresno, 25; Sacramento, 26; Portland, 28-31; Tacoma, June 1-2; Victoria, 3-4; Vancouver, 5-6; Seattle, 7-13; Spokane, 14-15; Missoula, 16; Helena, 17; Great Falls, 18; Butte, 19; Winnipeg, 22-24; Duluth, 26-27.

SANFORD DODGE (R. A. Johnson)—Adrian, May 18; Slayton, 19; Pipestone, 20.

SELLS-FLOTO CIRCUS (Ed Warner, gen. agt.)—Portland, May 18-19; Centralia, 20; Aberdeen, 21; Tacoma, 22; Sedro Woolley, 23; Vancouver, B. C., 25; Bellingham,

STAR THEATRE Oakdale, Cal.

E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

26; Everett, 27; Seattle, 28-30; Cle Elum, 31; North Yakima, June 1; Walla Walla, 2; Pendleton, 3; Baker City, 4; Payette, 5; Boise, 6; Twin Falls, 8; Pocatello, 9; Logan, 10; Salt Lake, 11; Ogden, 12; Rock Springs, 13; Greeley, 15; Denver, 16-17; Colorado Springs, 18; Pueblo, 19; La Juanita, 20.

SEPTEMBER MORN, with Dave Lewis, Minerva Coverdale and Frances Kennedy (Harry Earle, mgr.; Dave Seymour, agt.)—Chicago, indefinite.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

Correspondence

OAKLAND, May 12.—Robert Hilliard in *The Argyle Case* played to capacity houses at The MACDONOUGH, 11-13. The production is one of the most vivid and fascinating of all detective plays and keeps the audience in a state of expectancy from rise to fall. The company is exceptionally clever. Chauncey Olcott opens, 14, in *Shamoon Dhu*. The appearance of Beth Taylor, Bishop's new leading lady, is the feature of *The Amazons*, this week's production at YE LIBERTY. Miss Taylor gives an exceptionally spirited interpretation of the role of Lady Neoline, and is given a splendid reception at every performance. The other daughters of the house are interpreted by Jane Urban and Rita Porter, and are given fine characterizations. Mrs. Gleason was especially good as the Marchioness, and Marta Golden as Sergeant Shuter, the gymnasium instructor, was one of the bright spots of the play. Of the men, the best parts were in the hands of J. Anthony Smythe, Andrew Bennison, Frank Darien, George Webster, Max Waizman and Walter Whipple, and they all acquitted themselves well. The mounting and staging was on the usual Bishop standard and was adequate in every detail. The *Ghost Breaker* is in preparation. Neptune's Garden of Living Statues is the chief item on the ORPHEUM program. It is a fine display of dancing girls, water nymphs and models and proves a charming novelty. Chas. D. Webber, the eccentric juggler, is clever and gets a fine hand. Hufford and Chain, Moralias Brothers, Violet McMillan, Chas. Purcell and Hon. Bergere, Monetta Five, Rosa Brouch and George Welch. The Royal Hawaiians, with their kanaka songs and seductive dances, have a big act and form the nucleus of a fine bill at Pantages. However, the real big hit of the bill is achieved by Charlie Reilly and Company. Other good acts: Creo, Comer and Shone, Danny Simmons, Togan and Geneva and Miss Lewis. The COLUMBIA audiences are witnessing Dolly Dimples this week, with the usual surfeit of mirth and song. Good voices are displayed by Jack Wise, Vilma Stech and Vera Vaughn. Ruby Lang, the new-comer, is splendid. The fine weather of the past few days has proven a great boon for IDORA PARK, and the attendance has shown a fine, substantial increase. Thaviu's Band continues to dispense popular music and the out-of-doors resort is becoming a favorite haunt for our music lovers.

LOUIS SCHEELINE.

STOCKTON, May 10.—YOSEMITE THEATRE: The last Orpheum show of the season will close 14. The bill was as follows: Harry Gilfoil in *Baron Sands*; Ruth Royce; Annette Woodman and Guy Livingston; The Randalls; Van Hoven; Eugene Diamond; Ben Deeley and Company, assisted by Marie Wayne in *The New Bell Boy*. Faust, by the New York Grand Opera Company, was given during the week. The principals are good; there is no chorus. GARRICK: Monte Carter is still giving a series of his inimitable Jew characterizations. Monte, in his line, is the best we have.

SALT LAKE CITY, May 12.—The SALT LAKE THEATRE did pretty well with *Traffic in Souls*, in picture form, which was plentifully advertised from the billboards and through the newspapers. The fore part of this week the house is dark, with the University of Utah Musical Society finishing out the week in Leonecavallo's grand opera, *Pagliacci*. The ORPHEUM is dark. EMPRESS has a strong show, headlined by The Top of the World Dancers, with the famous Collie Ballet of six. The playlet is well presented, the girls being nimble footed and good to look upon. Paul Houlton as the bear is certainly making the hearts of the little folks glad, and Harry Ali as Peppermint Kid is amusing. Doll Princess is assumed by Peggy Cecil. Song and dance numbers are well selected and seem to get over in good shape. Others: Moffett and Claire Trio, dancers; Hong Fong, Chinese comedian; Olivetti Troubadours, instrumentalists. James Francis Sullivan was sick and Manager J. M. Cooke was forced to substitution, selecting Emil H. Johnson, banjoist, and Pearl Larson, songstress, to fill his place. Mr. Johnson does exceptionally well, being not unknown here, for he has been over the Orpheum circuit heretofore, and Miss Larson, while being new to the stage, displayed a wonderful soprano voice, rich and strong, which should make for a quick reputation if she decided to follow the footlights. PANTAGES bill is pleasing goodly crowds, Walker's Happy Girls, a colored offering, headlining the bill. Second, from point of local appreciation, come the Four Magnanis, a unique musical act, termed The Street Pavers, the usual implements used in that class of work being called upon to assist in the rendition of swingy music. Others: Hazel Moran, lady lariat expert; Clinton and Rogers, chatter and singing; Eula Lee Quartette, four young ladies who can sing, and Granville and Mack, Italian impersonators, the latter being a little far fetched and dialect far from perfect at times. UTAH Theatre, dark. GARRICK will start their series of travel lectures by R. B. Baumgardt tonight. Sam Loeb did a most satisfactory business last week when the Mexican War Pictures were the added attraction. This week's bill is a specially bright one, the laughs coming fast and long. The bill is captioned *Scenes Behind the Footlights*, Mr. Loeb assuming the German professor who comes through the audience to rehearse the company in a musical comedy act, working from the pit almost all the time. Jack Leslie is busy all the time, and Hortense Travers "puts over" a Scotch number in winning fashion. Sid. Gilmore has joined the cast and does a good monologue, besides singing some parodies well. Cronin and Estelle have left the cast and taken to the road. As a special feature, *The White Ghost of Disaster*, in picture form, has been booked, which, together with the full orchestra now a regular thing at the PRINCESS, makes an immense show for the small admission here charged.

JOSEPHINE SAUNDERS has gone to Denver.

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Correspondence

LONG BEACH, May 14.—Virginia Brissac will open with her company at the BENTLEY GRAND, May 16th, in *The Fortune Hunter*. Griff Wray is too busy to write, but sends his regards.

VANCOUVER, B. C., May 13.—EMPRESS Theatre: Last evening the Empress Players presented *A Butterfly on the Wheel*. The company was admirable throughout. Maude Leone, as Peggy, the butterfly wife, has a part which is most difficult to portray. Her portrayal was admirable, never overdrawn and at all times convincing. Del Lawrence was Admaston, the M. P. and injured husband. Alf Layne made a good lover. The rest of the company filled their roles with entire acceptance. ORPHEUM Theatre: The program at this theatre is as usual of the best talent. Valeska Suratt, in black crepe and diamonds, is the real headline. James H. Cullen does not seem to have any other business on the stage than to produce laughs. Walter De Leon and Muggins Davies put over a very clever singing and dancing act. Aileen Stanley is another good character songstress, and Robert Davis' playlet, *New Stuff*, closes the bill. IMPERIAL: Presents a real old-time vaudeville program from circus clowns to real dramatic acting. Porter J. White has a strong playlet, entitled *The Beggar*. De Marest and Doll have a delightful musical turn. As a comedian, De Marest puts over some clever work. Bijou Russell and the Great Johnson close a very clever and by far the best bill seen at the Imperial for some time.

With the Movies

General Director James Keane is meeting with great success in developing his first big five-reel feature for the United Keaneograph Film Company at Fairfax. It will be finished in a couple of weeks and will be a sensation. Mr. Keane is not only able to know what he wants of the actors, but he has the ability to impart it to others. *** San Rafael has been bubbling over with interest in the movies. First, a week ago Friday, Director Lucius Henderson of the California Motion Picture Co. was given his notice without warning, and Emil Krueschke, who has taken the name of Wm. Fay for euphonic reasons, was

installed in his place, and has proceeded to work on the five-reel feature, *Mignon*, a French subject. He has furnished the scenario. *** Marshall Zeno, assistant to the director at the California Motion Picture Co. studio at San Rafael, has proved to be a find, and his work is greatly appreciated by the entire staff at the studio. *** Victor Morley, who passes himself off as an actor with the California Motion Picture Co., left Monday, and also left a trail of crime the width of a city block. He purchased a motorcycle on the instalment plan, wrecked same; borrowed money from all the company he could; forged several checks, and robbed his room-mate, Ed. Willis, of a new \$35.00 overcoat, ties, etc., and left for parts unknown. All picture companies and theatricals are warned against employing this man as there is a warrant standing for his arrest. *** The San Rafael Studio is fast assuming large proportions, but there is too much authority from too many bosses in evidence. It is rumored that a new leading man and several actors, not to mention a camera man or two, will soon arrive on the lot from the East. *** Charley Edler's Golden State Film Co., at San Rafael, will probably get another start next week, as some San Rafael people have agreed to furnish \$2000. The original angels, Arthur W. Biggars and Robert Curley, contractors in this city, after watching \$4000 disappear, concluded they were not moving-picture magnates. The new arrangement provides for the payment of back salaries due the actors. *** David Kirkland, who suddenly became famous as a comedy producer for the Universal Company in Los Angeles, is spending a few weeks vacation in the north. Trouble with inefficient camera men caused Dave to hand in his resignation.

Al Ringling Sues Wife of 40 Years

BARABOO, Wis., May 8.—Albert Ringling, aged 65 years, founder of the Ringling Brothers' Circus and a resident of this city for the last 35 years, has filed suit for divorce here. Mr. and Mrs. Ringling have been married 40 years. They have no children.

ERNEST VAN PELT will soon leave Dillon and King in Oakland and will go to Los Angeles.

Tom Ince Shows the Los Angeles Public His Measure of Playwriting Ability

LOS ANGELES, May 13.—All the "movie" kingdom is interested in the production of Mr. Aladdin by Mr. Ince and Mr. Clifford at the Majestic Theatre this week. Many of the players have been gathered in from the film companies for the play and this brought forth an audience on its first night largely made up of the screen players. * * * Maude Fulton has a birthday on Thursday (may she have many more and joyous ones), and upon that occasion she will give a real-for-true party at her apartments in the Finkle Arms. * * * Rehearsals are under way for A Knight for a Day, with Daphne Pollard and Alf. Goulding. * * * Freddie Hoff, musical director for the Gaiety Company, has gone to your city, and Hans Linne is wielding the baton from Hoff's position in the orchestra pit. * * * It has been said that Rock and Fulton intended to withdraw from the Anderson forces, but close upon the heels of this announcement comes the statement that The Candy Shop goes on the road in August with Rock and Fulton heading the cast. * * * Olga Nethersole, recognizing the genius and worth of young Alfred Wallenstein, made an appeal through the press for this boy, giving a generous check as the beginning of a fund to send the lad to Europe for study. Young Wallenstein has appeared several times upon the Orpheum stage and with wonderful success. * * * Victory Bateman, once so well known among the Coast stock companies, is appearing at the Hippodrome this week. She has been playing with the motion pictures and is just now recovering from a long illness. * * * Lewis Stone's Los Angeles admirers—and their name is legion—will be glad to hear that he has recently signed a contract for five years with a New York management. * * * We are also told that the tales of the eccentricities of little Kitty Doner have reached New York and she has been marked for the Winter Garden. * * * Florence Smythe, appearing at the Orpheum with Theodore Roberts, will be remembered as a valuable member of the Belasco Stock Company, and her friends of those days are making her stay in Los Angeles a happy one. * * * In the memory of Mme. Nordica, his very close friend, David Bispham sang the Evening Star Song at the Orpheum this week, as it was her favorite aria.

BURBANK: The Burbank cast is playing Stop Thief for a second successful week, and this very funny farce is proving popular. Forrest Stanley, Thomas McLarnie, James Applebee, Selma Paley, Grace Travers, Winifred Bryson and several others, come forth valiantly and make Stop Thief mighty good fun.

EMPRESS: A variety of vaudeville attractions go towards the making of a very good bill for the current week. Possibly the little comedy, The Animal Stuffer, is the most artistic. This is a tender and quaintly humorous bit of a story in which Dick Bernard, who wrote it, assumes

the title role, Max Heinrich, the delightful old German taxidermist. W. W. Black, Eleanor Parker and Bart Du Pree are all capable actors, and the playlet is a refreshing few minutes of entertainment. Orville Stamm is a Los Angeles boy, astonishing all those who had known his huskiness as a small boy, but who never dreamed of his possibilities. His turn is not only novel, but vastly entertaining as well as sensational. A few of his stunts, such as playing the violin with a huge bulldog dangling on his wrist, singing in good voice while all the time a piano and his accompanist rest upon his chest. These are all calculated to leave his audience breathless. The Four Quaint Q's are English singers whose travesties on songs, accompanied by a lot of all sorts of fun, is great and good work. Frank Thornton and Deborah Corlew have the ability to sing and patter with a dash and spirit that makes A Vacation Episode one of the hits of the bill. Will Morris is a comedian who can cycle, and while this tramp make-up has been oft repeated, he is among the best. A movie farce completes the bill.

HIPPODROME: A Tango Tea is Walter Montague's act of this week, and is a satirical handling of the smart set with a chorus girl in-set that makes the little sketch sparkle with interest and lends excitement to the story. Jessie Belle, amidst novel surroundings, sings in sweetest voice; the Columbia Comedy Quartette indulges in a commendable bit of "close harmony" and a judicious touch of comedy. The Juggling Wahners are skilled artists in their particular variety of seemingly impossible feats, and are worthy entertainment. Carter and Dorsey tickle the risibles with the aid of a comedy skit called Neighbors. Ida Lewis is a clever, airy and dainty dancer, who offers The Dances of All Nations, and the Great Terry Troupe draw all the entertainment to a close with a lot of rough and tumble antics that do not conceal the fact that they are clever artists.

LITTLE THEATRE: Wan o' the Woods, with the little Egan players, is in the second week of its attractiveness.

MAJESTIC: Mr. Aladdin is the new comedy, by Thomas Ince and W. H. Clifford, wherein the question of whether it is best for the maid to marry the youth who has sowed his wild oats or to choose a mate whom she helps to gather a rich harvest from oats sowed after marriage, by the light of the honeymoon. When taken seriously this all proves rather dangerous philosophy. Mr. Ince and Mr. Clifford chose to set their vice in very sumptuous surroundings, the stage pictures being marvels of realism. Mr. Aladdin is a rich New Yorker who gazes at the white lights without blinking, being long accustomed to the glare. He meets and proposes to wed Ruth Mowbray, a minister's daughter, who is also desired by Jim Newton, a youth of spotless reputation. It develops

that Mr. Aladdin must give a farewell carousal to a chorus-girl attachment, a very gay and indecorous dinner party. Ruth learns of this and other things and looks upon it all coldly, which turns the tide in favor of Jim Newton. Jim marries her, only to fall under the curse of sudden wealth and the attractions that follow. He sows his oats far and near thereby, losing the wife of his choice, who returns to the arms of Aladdin, now furbished up and made over into a loving husband, warranted to last a lifetime. The authors, long used to depending upon situations, resort to the same for their comedy, which same are clever and unexpectedly funny. The lavish stage pictures emphasize the realness and interest of the story. The acting is excellent. Walter Edwards offers a finished study in that of Aladdin. Florence Malone is not only beautiful, but clever as well. Aileen Flaven is charming and effective as Ruth. Arthur L. Jarret gives a fine characterization of Jim Newton. Mary Mirch contributes a cleverly played bit in that of the chorus girl, while many other roles are adequately filled.

MASON: Dark. Coming. The Argyle Case, with Robert Hilliard in the leading role.

MOROSCO: The Echo, with all the arts and graces of Rock and Fulton, who offer something new each week, is still holding the boards at this house, and are as popular as ever.

ORPHEUM: David Bispham, who seems to defy the passing years, sings Handel's Where'er You Walk and the prologue from Pagliacci with all the vigor and artistry of his former grand opera days. Mr. Bispham, ever and always a devotee to English, sings in the same, and tells in a few well chosen words why he does so. He also gives Danny Deever and a soft and beautiful darky song by Sidney Homer. It is a delightful and most artistic offering. Alice Eis and Bert French appear in Le Rouge et Noir, a dance conveying the lure and fickleness of Dame Fortune, in sensuous, highly colored pantomime. Miss Eis is a slender, beautiful maid, pantherlike in her graceful, undulating movements and a dancer of wondrous charm. Mr. French, a graceful person, is a thoroughly satisfying assistant. Theodore Roberts returns in that thrilling and joyous sketch, The Sheriff of Shasta, the tale of early California days, in which Roberts, as the big and blustering sheriff, gives an artistic and convincing characterization. Florence Smythe is charming and enticing in the role of the romance-loving wife. Hilda Thomas and Lou Hall, in a skit called The Substitute, are primed with a lot of nonsense, which they noisily give forth, Miss Thomas singing several good songs and Hall touching up the ivories with speed and accuracy. The balance of the bill is made up of holdovers—Kartelli, a wonderful slack-wire performer; Johnny and Emma Ray in On the Rio Grande; Gazell & Co. in pantomime, and the Marvelous Manchurians.

PANTAGES: Under Two Flags, in tabloid form, is being revived by Jessie Shirley & Co. in creditable fashion. The thrilling and sensa-

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tional and fascinating story of Ouida's is neatly and skillfully done up in a small package. Miss Shirley is a charming Cigarette, Arthur Cyril a convincing Bertie Cecil, Wallis Roberts a fiercely satisfying and villainous Chateaufort, and Grace Wilford a sweet and gentle Princess Corona. Harry Bulger stirs the memory, bringing to mind his mate of former good old days and that wonderful partnership. Bulger's particular style of comedy never grows stale, and as we laugh we marvel at his peculiar artistry. Vera Berliner is a violinist, whose brilliant technique is evidenced in several good selections, and marks her a clever and charming little artist. Tom Moore and Stasia, big, bright and boisterous, sing and make merry to the delight of an enthusiastic audience. Meikeljohn and Hazel Allen, a pair of local dancers, make their initial vaudeville bow and go through some beautiful and graceful dances with the ease and grace of those long accustomed to the glare of the footlights. Bettina Bruce and Charles Keane offer Cupid, M. D., a good comedy farce. The wonders of the Grand Canyon are thrown upon the screen and fill out an excellent bill.

REPUBLIC: De Remee's Educated Horses is one of the most spectacular headliners this house has ever featured. Pure white horses are put through their various turns by picturesquely attired riders. Wonderful effects are obtained by many poses and the act is splendidly staged. Sam Nussbaum, a Russian, has a novel musical turn, demonstrating his ability as a violinist as well as handling the xylophone with skill. Caspar and Clayton can sing and dance with a lot of fun thrown in to draw forth many a laugh. Van, Hoffman and Van are comedians who know the value of nimble feet, good voices and an entertaining line of patter. La Don and Viretta, a pair of Down East Rubes, are a funny combination. Lewis and Zoeller contribute a large share of the fun. Mexican war scenes are shown by the Selig pictures, being one of the attractive features.

N. B. WARNER.

MAURICE CHICK has recovered sufficiently to leave the hospital.

G. LESTER PAUL returned from Chicago Sunday night. Paul was one of the two original members of The Crime of the Law, which was produced in Chicago and lasted for three weeks, under the name of The Under Dog. The piece is now being rewritten—the first act being made the second act; the second act will be obliterated altogether and a new act written. The play will go over the Stair-Havlin time next season.

Correspondence

NEW YORK, May 10.—For the benefit of the United Catholic Workers Wright Lorimer's Biblical play, *The Shepherd King*, was acted last Monday at the GARDEN Theatre. Emmett Corrigan produced the play, and it was witnessed by a large audience, composed of a public which does not often go to theatres. The dramatized story of King David, however, has the indorsement of many religious bodies. Various Catholic societies are to witness the play during the two weeks at the Garden Theatre, which has been illuminated after its long darkness for these performances. William Farnum, Edward Mackay and a company of competent actors appeared in the leading roles. What was announced as the scenery of the original production was used. This transfer of historical material from the Bible to the stage has had a singular experience. Wright Lorimer, who wrote the play and acted it here at the Knickerbocker Theatre some years ago, was not famous as actor or playwright in any other way. Nor was the drama, on its original production, received with any great enthusiasm. But it gradually won its public, and when Wright Lorimer died, the play had been profitably acted for several years. Thus the charm of the Biblical story and the human interest that the author contrived to impart to his scenes made their impression on a less sophisticated public than the first that heard it. Emmett Corrigan, who is now acting in *The Yellow Ticket*, arranged the present revival and trained the actors for it. The performance was greeted with an enthusiastic audience and considering that it was a first-night the action ran evenly. There was an unusually large number of extra people who had been carefully drilled, and the chorus sang well the few musical numbers. William Farnum made an excellent David. His reading of the Twenty-third Psalm brought the greatest applause of the evening. Robert McWade appeared as Saul, Edward Mackay as Jonathan, Virginia Hadley and Edna A. Crawford as Saul's daughters, and Evelyn Marlowe as Adora. The attendance was not all that could be desired. It was explained that a large number of tickets had been sold without date and that many of the purchasers had remained away the first night expecting that the theatre would be crowded. In the audience were many prominent priests and members of the church. Many well-known actors also attended the opening performance. * * * *Twin Beds*, a new farce by Margaret Mayo, author of *Baby Mine*, had its first production last week under the direction of William Harris, Jr., at the NIXON Theatre, Pittsburg, before a large audience. Prominent in the cast were Madge Kennedy, Ray Cox, Georgie Lawrence, Mabel Acker, John Westley, John Cumberland and William J. Phinney. * * * One of the most successful productions given at the HIPPODROME for several years has been none other than our old and familiar friend, Gilbert and Sullivan's *Pinafore*. But it is no ordinary production. In fact, it is the most extraordinary production of that operetta that I have ever seen anywhere. Of course, I have seen *Pinafore* with

"real water" before. We did it that way once in the old Mechanic's Pavilion in San Francisco and it was greatly appreciated. But the way *Pinafore* is put on at the Hippodrome in New York is without comparison scenically. The stage of the "Hip" is the only one in the United States that affords enough room to put on the opera in such amplitude. Not only are there plenty of row boats to the fore, but the rigging is full of seamen who go up and down the masts with the agility of regular sailors. The ship is of the old broadside variety of man-of-war of which the only Gilbert wrote, and although some carping critics in the New York newspapers have attempted to show in what way the ship and its rigging differed from a real war ship of the period intended, no theatregoer not looking for trouble would discover any nautical flaws in the manner in which the resident stage director, William G. Stewart, has presented the opera. But after all, the cast is the thing that makes or mars an opera musically, no matter how well it is staged physically. On this score the public has also been well pleased with a cast that includes not only Eugene Cowles, of former Bostonian fame, but William Hinshaw and Josephine Jacoby, formerly of the Metropolitan Grand Opera Company. It is in fact necessary to have plenty of alternates, owing to the magnitude of the house and incidental strength of voice required of the singers to make themselves heard to the best effect. For this reason, in addition to those already mentioned, the cast and alternates included Ruby Cutter Savage, Elsie Marryett, Harrison Brockbank, Earl Waldo Marshall, Vernon Dalhart, E. Percy Parsons, Harry Fairleigh, Daniel Dawson, Marie Horgan, Helen Heinemann, Grace Camp, Albert Hart, John Bardley, Bertran Peacock, Wm. G. Gordon, John Foster, Harry La Pearl and John Philips, the delightful tenor who became such a favorite last year at the Tivoli in San Francisco. His voice is a splendid addition to the well balanced lot of singers. * * * In the cast supporting John Drew and Ethel Barrymore in *A Scrap of Paper*, which will be revived next week at the EMPIRE Theatre, will be Charles Dalton, who has played every male role in the play and who will now appear as Baron de la Giaciere, and Jeffreys Lewis, who has played every female part and who will now appear as Mme. Zenobie. She made her first appearance on the stage as Pauline in the original production of the play made by Alfred Wigan in Edinburgh. William Seymour, who is staging the piece, was the original Anatole when the play was produced in this city by Lester Wallack. * * * H. B. Warner was one of the first actors to have confidence in the dramatic genius of Goddard and Dickey, authors of *The Misleading Lady*. It was at the LYCEUM Theatre that he appeared in their first acted play, *The Ghost Breaker*. It was a successful jumble of mediums, pleased the public, made a success and established the reputation of the writers. Mr. Warner came down to the ACADEMY OF MUSIC last week to appear as the stock star and brought this play along. The Fourteenth Street public enjoyed it as much as any other, and with Priscilla Knowles as the heroine, The

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Ghost Breaker won a new public. * * * One of the gayest productions seen in New York this season is that of *The Belles of Bond Street*, which has been holding the boards at the new SAM S. SHUBERT Theatre on Forty-fourth Street off Broadway, with a large cast headed by Sam Bernard and Gaby Deslys. The *Belle of Bond Street* is a musical and up-to-date version of *The Girl From Kays*, in which Mr. Bernard and Hattie Williams were the central figures when it was originally produced as a comedy without all of the spectacular trimmings now included. The part of Mr. Bernard as the rich Max Hoggeneheimer, remains essentially the same in the new version, because Mr. Bernard does not delve into music. The part played by Miss Williams is now essayed by Miss Deslys, whose reputation for frequent changes of gowns of striking originality made her peculiarly fitted to the present version, which aims at pleasing through the existing craze for tango and other modern dances. Among the cast of *The Belle of Bond Street* are Forrest Huff, a tenor who has been in light opera, and Fritzie Von Busing, a contralto of equal merit. Then there is Lottie Collins, a dancer, one of the daughters of the original *Ta-ra-rah-boom-de-aye* Lottie Collins. Harry Pilcer is the dancing partner of Gaby Deslys, and in fact does most of the dancing while the fair Gaby is changing from one daring costume to another. Lawrence D'Orsay, who has himself starred successfully on more than one occasion, plays the part of the Hon. Percy Fitzthistle, a friend of "Piggy" Hoggeneheimer. Nor should we overlook Grace Orr in the almost silent role of "Miss Slender" in her bathing suit of yellow and black stripes running perpendicularly from shoulder to knee. Miss Orr was the envy of a hundred corpulent women in the audience the night I saw the production. I don't know how the Messrs. Shubert manage to keep her so thin. I suppose she could make a mint of money advertising some anti-fat remedy. Then she would perhaps grow fat with prosperity. But in the meantime she will be a delight to the eye along with all the magnificent costumes of Gaby Deslys and the other spectacular features of this sprightly new version. * * * The movies, which have given the dear old drama such a jolt, last week began a most successful campaign against vaudeville, which has so far been less sensitive to their attacks. The FULTON Theatre was the scene of the strategical move. There were displayed for the first time Webb's Electrical Pictures, which promised "vaudeville, minstrels and grand opera." There was not only to be satisfaction for the sense of sight, but for hearing

as well. Although Nat Wills was among the vaudeville actors on the program, it was the minstrel part which proved most successful. The old-fashioned minstrel "first part" was shown on the screen. Pictorially the representation of the players in action was quite perfect. The admired veteran, Carroll Johnson, was there; so was Sam Ryan with other black-face celebrities. The singing of popular rags, the recital of the more or less familiar wheezes, the whole vocal phase of this performance, in a word, was quite as well delivered as the part that appealed to the eye. This was a novelty in the attraction of moving pictures so well carried out that the audience welcomed the performance with delight. Voice and gesture corresponded as they never had before to appeal to two senses instead of one. Thus, was the synchronization, to use a word of this new art, made so complete as to seem miraculous. Will future audiences be satisfied with pictures that do not speak as well as move? Faust was given as a specimen of what this invention may accomplish in the operatic line. Certain scenes were acted and numbers sung by the records of Signor Caruso, Miss Farrar, M. Plancon and Journet, who divided the music of Mephistopheles between them. The pictures were adequate, although there seemed to be an uncommonly high wind in Marguerite's garden on the day of the tragedy. But here the correspondence between voice and action was again astonishing. Then there was an orchestra, just as there had been in the minstrel show, playing the accompaniments. The popular success of the program might be increased by giving the operatic selections after the minstrels. The mechanism of the whole affair is less noticeable when there are minstrels and not singers to be considered. But as a whole it was miraculous in its ingenuity and advance over similar efforts. The Webb pictures are, we are inclined to think, what is known in theatricals as "a case of must." Perhaps even if they must not be seen, they at least ought to be by all who want to be entertained and incidentally astonished. * * * Frank Craven, the actor, who is appearing in his own play, *Too Many Cooks*, and H. R. Durant have arranged for the immediate dramatization of Mr. Durant's Novel, *A Man and His Mate*. The new play will be a four-act comedy drama with a Western setting. The production will be made early next season. * * * The GRAND OPERA HOUSE presented last week *Excuse Me*, which is so far the most effective claim of Rupert Hughes to the laurels of the dramatist. It is a very strong evidence of his skill in this field, since this farce has already been played with success for three seasons. Some day

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Correspondence

Mr. Hughes may dramatize the joys and sorrows of a subway train with as much success as he has studied the sleeping car. * * * Margaret Anglin's revival of Oscar Wilde's *Lady Windermere's Fan* this season has been most timely. Miss Anglin put on the classic at the end of a successful run at the HUDSON Theatre and it proved so popular with her clientele that when it came time to end her season at that theatre it was found necessary to move over to the LIBERTY Theatre and continue the run there. *Lady Windermere's Fan* is just as humorous today as when it was first presented in London at the height of Wilde's success as an author. Miss Anglin's cast includes the following: Florence Wollersen as *Lady Windermere*; Sarah Cowell Le Moine as the *Duchess of Berwick*; Ruth Holt Boucicault as *Lady Plymdale*; Pedro De Cordoba as *Lord Windermere*; Arthur Bryon as *Lord Darlington*; Sidney Greenstreet as *Lord Augustus Lorton*; and Donald Cameron as Mr. Hopper. Of course, Miss Anglin as Mrs. Erlynne was the center of interest. Her acting was superb in those difficult scenes when Mrs. Erlynne was trying to save the reputation and happiness of her daughter without disclosing that *Lady Windermere* was none other than the daughter of the notorious Mrs. Erlynne. I don't recall whether Miss Anglin produced *Lady Windermere's Fan* while she was on her last tour of the Pacific Coast, but if she did not it would be a valuable addition to her repertoire. GAVIN D. HIGH.

TACOMA, May 5.—Things theatrical in Tacoma are quiet. The only road shows for some time have been Henrietta Crosman in a diverting little play, *The Tongues of Men*, and Evelyn Nesbit Thaw, with a creditable vaudeville offering, a number of the acts being high-class. The Flonzaley Quartette delighted the lovers of fine music, and those addicted to motion pictures are entertained with those shown this week at the TACOMA, the bill being *The House of Bondage*. The bill has particular attraction for

our townsmen, because one of the leading characters is played by Robert Webb Lawrence, a well-known and valued member of the McRae Stock Company, so popular here in 1908-09. Margaret Illington's return this week to this, her home city, is eagerly awaited and good business is sure to result. Another welcome announcement for the month is that *The Honeymoon Express* will arrive here on the 19th inst. Monday was a gala day at the EMPRESS Theatre. Billy Sheets, whistler for Whitteer's Barefoot Boy act, slipped quietly away to the Court House in the morning and was married to Miss Nell McFrederick, of Butte, Montana. The orchestra stopped the show to play the wedding march, and all the acts on the bill contributed their quota of fun to the consternation of the bridegroom and the amusement of the audiences. Amateur acts still continue two nights a week at this house, considerable merit being displayed at times. The Country Store act at the Empress is a winner, and additional interest is lent because of many of the stage settings being given away to the audiences (if they can carry them away). Valuable prizes have been donated by Tacoma shop-keepers. The Picchianni Troupe of Acrobats are back after an absence of several seasons, with an act decidedly sensational. Other old friends returning were Frank and Pauline Perry. A dramatic playlet, well played, was *Salvation Sue*, by David Walters, George Denton, Blanche Morrison and Mark Parrott. William Morrissey and Dolly Hackett scored with songs and patter. PANTAGES Theatre: Comedy honors at the Pantages this week are carried off by Fields and Lewis in *The Misery of a Hansom Cab*. The act was a winner. Torcat and Flor D'Aliza were back again after a long absence, and are still popular, judging by the applause that greets their act. The Gerhardt Sisters offered a good singing act and both sing well. Comedy and eccentric dancing makes up the offering of Tracey, Goetz and Tracey. The Luigi Picaro Troupe of seven men were clever in sensational tumbling and expert hand to hand balancing. Halkan's Mechanical Shadowgraphs were novel and amusing. A. H.

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Scenic Advertising Curtains

SALEM, May 3.—GRAND OPERA HOUSE (Salem Amusement & Holding Co.): Harry Lauder talking and singing pictures Tuesday to fair business—good picture. *The Traffic*, presented by Walter Newman, Saturday, was greeted with a fair house. Supported by an excellent cast, and especially good was the acting of Miss Vernon as Agnes Burton. WEXFORD (Salem Amusement & Holding Co.): Pictures and vaudeville. YE LIBERTY (Salem Amusement & Holding Co.): Famous Player's Company pictures every Monday and Tuesday. Feature pictures to finish. GLOBE (Lafier, mgr.): Feature pictures and good effects. BLIGH (Bligh Amusement Co.; T. G. Bligh, res. mgr.): Exclusive Mutual program and refined vaudeville acts to good business for the week.

ALBANY, May 3.—ROLFE (Geo. Rolfe, mgr.): Licensed pictures and good effects to good business for the week. BLIGH (Bligh Amusement Co.; Frank D. Bligh, res. mgr.): First half: Sunday and Monday, Harry Lauder's singing and talking pictures to fair business—good clear pictures and pleased. Mutual program, including the *Mutual Girl*, Wednesday and Thursday. May 7th, Walter Newman presented *The Traffic*, which played to a small but appreciative house. The cast, which is an excellent one, includes Ray Butler, Grant Raymond Nye, Edward Gordon, Frank Kelly, Ethelyndal McMullen, Ella Houghton, Ruth Vernon, Edesse Fowler. Miss Vernon in the leading role, as Agnes Burton, was a rare treat. The epilogue spoken from a darkened stage just before the final curtain was very impressive and left the audience well satisfied.

PORTLAND, May 11.—HEILIG Theatre (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.): Moving pictures will hold forth at this theatre for this week starting yesterday. They are Lyman H. Howes' pictures showing the construction of the Panama Canal. Other features shown include *Yellowstone Park*, *Egypt and Naples*. They pleased big audiences yesterday and doubtless will do a good week's business. Chauncey Olcott is underlined for 18-19-20. BAKER Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.): This week we have *A Romance of the Underworld*, starting yesterday. It seems as if the Baker patrons desire plays of this class, as they seem to do the best business. This play was given at the Heilig by the road company last season, and the present production compares favorably; in fact, with the strong personnel of the Baker players, the stock company is the stronger of the two, taking into consideration all the respective roles. Of course the chief roles are played by Dorothy Shoemaker and Louis

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Leon Hall. Both of these capable actors are playing them faultlessly. Each and every member of the cast was well placed, and Manager Baker gives a fine setting to this drama. Next week, *The Conspiracy*. Miss Shoemaker and Mr. Hall will close at this theatre in a couple of weeks, and Alice Fleming, who is now in this city, will play leads. Also Thomas Walsh will shortly leave for the East. ORPHEUM Theatre (Frank Coffinberry, mgr.): A first class vaudeville bill is being given this week. The new bill opened yesterday and the headline acts, two in number this week, are Robert T. Haines & Co. in *The Man in the Dark*, and Bessie Wynn. Other acts include Aerial Lloyds, Lee Barth, Otrita, Wheeler and Wilson, and Bob Matthews, Al. Shayne & Co. EMPRESS Theatre (H. W. Pierong, mgr.): Moving pictures of the Mexican War are announced at this theatre for this week, and the vaudeville acts offered are the Seven Picchianis, *Salvation Sue*, Berry and Berry, Whittier's *Barefoot Boy*, and Morrissey and Hackett. PANTAGES Theatre (John Johnson, mgr.): Al Fields and Jack Lewis are the feature act, and the added act is Vivian Marshall, who is retained for four nights. The balance of the bill includes Torcat, Luigi Piccaro Troupe, the Halkings, and the Gerhardt Sisters. LYRIC Theatre (Keating & Flood, mgrs.): For this week the title of the musical melange to be produced is *A Day at the Races*. A special added attraction are *The Diving Belles*. Sells-Floto Circus is due here 18 and 19. The Local Managers' Association will take a benefit shortly, when they will appear in a burlesque on *The Two Orphans*. A. W. W.

CARSON CITY, May 10.—GRAND Theatre (W. S. Ballard, mgr.): Manager Ballard is renovating this playhouse. A. H. M.

F. A. LACEY, owner and manager of the Majestic Theatre in Roseburg, Ore., sold his house recently to George Maples of Grants Pass, and F. Boles of Portland.

THE SAN FRANCISCO Dramatic Review

Music and Drama

CHAS. E. FARRELL, Editor

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Review



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Slocum and Gilbert

This clever team of comedians have been playing around San Francisco for a number of years and good reports of their abilities have been the regular thing. George Slocum has marked ability as a German comedian and he wears the pad for the team. Eddie Gilbert is a young comedian who can handle the Irish brogue with skill and discretion. Together, they form an admirable team and are in demand, for their comedy is greatly appreciated and they have an extensive repertoire which they can produce at a moment's notice. They are now filling a most successful engagement at the Liberty Theatre in this city, under the management of Emil Clarke, of the Coast Costume Company. Clarke is a well-known figure in local theatricals and has been highly successful with his musical comedy shows.

Howard Jacott Has Tragic Death

Howard Jacott, formerly of San Francisco, the private secretary of Lee Shubert, theatrical magnate, died Thursday in New York when he plunged from a seventh story window. He was the stepson of E. P. Heald, founder of a chain of business colleges and reputed to be wealthy. According to the dispatches, there were evidences of suicide. Since the death of his cousin, Milton Heinsch, in San Francisco three months ago, he had been despondent. Heinsch was a musician of great promise. Jacott's mother, Mrs. Heald, collapsed today at her home, 2630 Telegraph Avenue, Oakland, when told of his death. She said he had been subject to fainting spells.

Is Fresno to Have Theatrical War?

FRESNO, May 12.—The firm of Klaw & Erlanger, theatrical booking agents, have taken over the Theatre Fresno and will supply it with the theatrical companies that it brings to the Pacific Coast during the coming season, according to an announcement made last night by Manager Fred Voigt. Work in remodeling the theatre for the coming season will start June 1, according to L. L. Cory, owner of the theatre, last night. According to Voigt, the announcement of last night has been considered since the first of the year, but plans had not advanced sufficiently to warrant a public announcement. Already thirty prominent attractions have been booked for the theatre next fall, and it is

expected that this number will be greatly increased before the season opens. Voigt states that the prospects for next year point to the liveliest theatrical season this section of the country has ever enjoyed, due, he claims, entirely to the near opening of the Panama-Pacific Exposition. The interior of the Theatre Fresno will be completely overhauled. The walls and ceilings will be repapered and fixtures retouched. A fine assortment of scenery will be added to the stage and every effort made to make the theatre one of the most modern in the State. This is in order that accommodations for the largest productions may be of the best. The question now arises, what will Bob Barton do for attractions for his new theatre?

\$1,000,000 in Jewels Willed by Nordica

NEW YORK, May 14.—The notable collection of jewels, valued at \$1,000,000, including the famous Nordica pearl and other gems almost priceless because of their flawlessness and beauty, were disposed of by Mme. Lillian Nordica, the singer, in her will. In addition to the jewels, Mme. Nordica disposed of other property, valued at several hundred thousand dollars. Her husband, George W. Young, a New York banker, and her three sisters, it is understood, are her chief legatees.

Passing Show Gives Midnight Performance

The Passing Show, owing to a railroad wreck that mixed up some wardrobe and scenery in Los Angeles, did not open until about midnight Sunday night. But it was a happy crowd present and various members of the troupe did stunts to keep the crowd in good humor while the scenery was being set up.

California Glee Club Off for Europe

BERKELEY, May 12.—Thirty members of the University of California Glee Club left this evening on a three months' concert trip which will include many of the leading cities of Europe. On the way across the continent to New York, the Club will make ten stopovers for concerts. Among European cities to be visited are London, Berlin, Dresden, Lucerne, Venice, Milan and Paris. Clinton R. Morse, the Club's leader, will accompany the young men. In the party to make the trip are Jack Hare, Alpheus Stewart, Bernard Frisbie, Edward Hussey, Edward Little, H. T. Howard, Earl Parrish, William Forker, L. R. Turner, Geo. W. Baker, T. D. Edwards, Gilbert Patterson, Leon Ettinger, Lansing Bailey, Howard Patrick, Clare Cardell, Richard Lyman, Douglas Short, M. S. Riddick, Dickson Maddox, Gilbert Rose, M. C. Nathan, Ollie Wylie, T. E. Haley, L. H. Brigham, George Castor, Frank Vann, Phil Arnot, L. E. Edgerly and Harry Sheeline.

Mr. and Mrs. Douglas Crane will open in New York in June under the management of William Morris.

Fred Thompson Loses Fair Concession

Fred Thompson has suddenly gotten his dreams all snarled up with realities. Thursday Thompson lost his contract which had enthroned him as the King of Toyland at the Panama-Pacific International Exposition. The Sheriff plastered Thompson's gay principality with an attachment, and then the Exposition management, to which Thompson also owed current coin of the grown-up realm, formally deposed the king. While Thompson was happily exercising his agile fancy in evolving giants, gnomes, witches, fairies and elves, the H. S. Crocker Co., which doesn't believe in fairies anyway, was sending to Toyland repeated proclamations about accounts due and payable. Thompson was negotiating with Eastern capitalists for funds to finance his operations, with every hope of immediate success until the Mexican crisis, and suddenly found himself considerably involved. After the H. S. Crocker Company had brought suit, a deputy sheriff was placed in charge of his Toyland administration building, a fantastic Noah's Ark. The Exposition management then became active, and after a conference between its general attorney and representatives of the H. S. Crocker Company, the deputy was withdrawn. Thompson turned over his property to the Exposition, and his assistant, Samuel Haller, was placed in charge. "I have hope that I may yet get my affairs in shape to get my concession back and go ahead with it," said Thompson last night. "Things came to a head at just the wrong moment, and I believe that if I had had a little more time I could have pulled through." Representatives of the Exposition said that no definite plans had been made as to the disposal of the Toyland property and concession.

Myrtle Gayetyly was divorced last week from Benedict MacQuarrie.

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Coming—A Great Broadway Show,

The Isle of Bong Bong

OPENS SUNDAY NIGHT, MAY 24
Last Performance of

The Girl Behind the Counter

Monday Night, May 18

More stars being added to the Gaiety's Galaxy—Frances Cameron, Walter Lawrence, Wm. Lorraine, and others.
Evening prices, 25c, 50c, 75c, \$1.00; Saturday and Sunday matinees, 25c, 50c, 75c.
"Pop" Thursday matinee, 25c, 50c.

Carter for Honolulu

Sam Blair has made arrangements to take Monte Carter and company to Honolulu in September.

Pantages

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Week Commencing Sunday, May 17

Likeable and Superlative Vaudeville

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Men of Steal

Followed by His Orpheum Triumph,

Kick In

Prices: Night, 25c to \$1; Mat. 25c to 50c.

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Columbia Theatre

Seen through the eye of modern science, the world is truly a very small place. For example, take the moving picture, whose advantages and benefactions we are more or less apt to accept as a matter of course. It eliminates time and space as much as the air ship and the wireless telephone. The far ends of the earth are brought to our very door, set down, as it were in our very own back yard, becoming a part of our everyday life and making us in turn a part of the great life of the world. The particular instance of which we may avail ourselves this week and next is the picture of life in the Philippines, now being shown at the Columbia. The whole history of the native Filipino unrolls before our eye—his origin and development, his country, his home, his industrial arts, his manners and customs and superstitions; all told with a graphic art that catches the eye and holds the memory. In fact, the story of the race is so clearly set forth that there is small need for the very excellent lecturer who accompanies the show, though in passing, I would comment upon his agreeable voice and enunciation and his modest, straight-forward talk, which directs attention to special features. The scenic background is beautiful, but for me the chief interest lies in the human element and its environment in action, an interest that always attaches especially to the primitive state of life from which we sprang. But with Oliver Herford, when he wrote of our ancestral chimpanzee, I can thankfully say "I am glad we sprang." I know of nothing more salutary, more liable to breed content with conditions here and now than this inside glimpse into how the other half lives.

Cort Theatre

The Passing Show of 1913 is the attraction at the Cort Theatre this week, and judging from the large attendance at each performance and the unusual enthusiasm displayed by the audiences nightly, the show is one of the best yet sent out by the New York Winter Garden Company. Heading the cast are a number of names well known to those familiar with Broadway favorites, and the songs and musical numbers are particularly catchy and attractive. The chorus is also wonderfully well drilled and exceptionally well gowned, and all replete with pretty girls who can sing as well as dance. The music and ballet was arranged by the well-known composer, Melville Ellis, who was seen here recently with Al Jolson in The Honeymoon Express, another of the Shuberts star Winter Garden successes. Frank Conroy and George LeMaire head the cast, which includes such well-known names as Charles King, Mazie King, Artie Mehlinger, Teddy Wing, George Ford, Mollie King, Louise Bates, Sadie Burt, Ernest Hare and others. The scenic effects are out of the ordinary and unusually massive and attractive, and particular attention has been given to some wonderful lighting effects. Amongst the musical numbers that scored heavily was Fine Feathers, rendered by Miss Bates and chorus; Ragging the Nursery Rhymes,

by Mollie King; Good Old-Fashioned Cake Walk, by Charles King and chorus; I'm Just a Little Bit Afraid of Broadway, by Sadie Burt; and Whistling Cowboy Joe, by Artie Mehlinger and chorus. This is but a few of the many catchy songs, and undoubtedly The Passing Show of 1913 will prove equally as popular, if not more so, than any of the many Shubert Winter Garden shows sent to the Coast for some time.

Alcazar Theatre

As a breathing spell between their more serious work, Willard Mack and Marjorie Rambeau are flirting with farce in the shape of Willie Collier's I'll Be Hanged If I Do. Like all his other plays, this one is written to exploit Willie Collier and consequently Mack, who plays the Collier role of the irresponsible son, finds himself with the weight of the play on his shoulders, but it rests so lightly there that he not only carries it to a successful conclusion, but also carries his audience with him. It is not a difficult part, nor one that makes great demands upon his artistic strength, being full of time-honored gags and old-fashioned situations, but the fact that he makes it register proves him a comedian of no mean ability. The rest of the cast mostly rises to the importance of "also ran," although Dorcas Matthews gets in some telling strokes as the bride bereft, and Marjorie Rambeau is very young and charmingly unsophisticated as the romantic Bonny. The action of the play swings back and forth between Percival's New York apartment and the Spread Eagle Hotel in a Nevada mining camp, where Annie Mack Berlein and Howard Hickman furnished plenty of atmosphere with the aid of the various miners and other natives who frequent the hotel, Frank Wyman and Edna Grotchier being particularly effective as the smart Chinese cook and the stupid German waitress. Kernan Cripps slips from a swell New Yorker to a Nevada stage driver with his usual careless ease, and Burt Wesner is in his element as the irate father of Percival, whose unfaith in his son's ability is not justified by the outcome. Charles Compton plays the small boy, Binks, S. A. Burton and Stanley Livingston are the Japanese valet and the butler, and Louise Brownell is resplendent as the would-be mother-in-law in two very becoming new gowns.

Gaiety Theatre

The Girl Behind the Counter is going along swimmingly on its merry way to the delight of all who attend. Seldom has a musical show contributed so many laughs, as many satisfying moments. The Girl will continue to claim attention until the next bill is ready. Rehearsals have been going on for some weeks, and The Isle of Bong Bong promises to be a particularly scintillating and humorous affair.

H. H. Frazee Will Control Miss Cushing's Play

H. H. Frazee has come out victorious in a legal tilt with the Rumsey Play Bureau over a comedy by Catherine Chisholm Cushing, which Mr.

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Frazee has an option on. It was originally agreed that the play should be produced before October 13, 1913, but the manuscript had to be rewritten and the work was not satisfactory to Mr. Frazee. Suit was brought to secure the release of the manuscript, but the court ruled that no time limit was definitely specified, and Mr. Frazee still retains his rights to the play.

Mazie King Establishes Record for Toe Stepping

Mazie King, toe dancer and walker, last Monday danced up and down the 18 flights of stairs of the Call Building, 360 steps, in just nine minutes. She did not rest a second, and not once did she come down from her toes. No one has ever accomplished such a feat before, and, although Miss King has won much fame by dancing down the Metropolitan Building in New York, the London Monument and others, the dance up and down the 360 steps of the Call Building is the most difficult. "Wheel!" laughed Miss King after her strenuous climb, "that was some work. I was almost afraid I couldn't make it once. The coming down isn't so hard. Ever since I was a little bit of a girl I loved to dance on my toes. I can do anything on them that I can do flat footed. I think that horse-back riding, swimming and long tramps helped to develop me so that I have the strength and endurance. If any one thinks it wasn't hard to dance up and down the Call Building, why I'll lend them my slippers and let them try it."

Thurston Hall Will Be Welcomed

When Bessie Barriscale opens her season at the Alcazar Theatre on June 8th, she will bring her own leading man to play the opposite roles to her characterizations. In Miss Barriscale's leading man we will welcome an old friend, Thurston Hall, who was one of the most popular actors who played the heroic roles in the productions at the old Alcazar, up on Sutter Street. Since leaving here, Mr. Hall has added a long list of dramatic successes to his record in the principal cities throughout the East.

G. W. Pughe Closes Show

Writing to THE DRAMATIC REVIEW, G. W. Pughe, head of the Orpheum Stock, explains his closing. "Dear friend: Confirming my wire of yesterday I write you to tell you that the balloon goes up Saturday in San Francisco. I am behind in salaries, and the outlook for business is very poor indeed. I have the finest little bunch

of troupers imaginable and they are all willing to stick to the ship, but we have figured it from every point and cannot see how we can possibly get by, so we have decided to close. Ray Hatton and wife, Florence Roberts, will go to Los Angeles. Miss Manor will go to San Francisco; Louise Koch leaves for Astoria, Ore., to join the Victor Donald Company. Bill Leino goes to his home in Reedley, and as for myself, I haven't fully decided as yet, but I have several things in view. I will probably accept a position with my old pal, A. B. Basco, who has a girl show in Bakersfield. It is a big disappointment to all of us to have to give up the ghost, as we are all one happy family, but after sixteen weeks of phenomenally rotten business we all think there is no use. With sincerest good wishes, I am as ever."

Some of the Inside Workings of the Chicago Opera Company

CHICAGO, May 1.—A radical change in the policy and personnel of the Chicago Grand Opera Company is to take place as one result of the disastrous tour of the Far West, which this organization has just completed, a tour which resulted in the astonishing loss of \$180,000, which amount, added to the deficit on the Chicago-Philadelphia seasons, makes the loss bigger than any sustained by a grand opera company since the disastrous days when Mapleson and Strakosch were leading impresarios. Much dissatisfaction is expressed in certain quarters over the business direction of Cleofonte Campanini, and regret is being expressed that he was permitted to supersede Andreas Dippel as impresario. It is definitely determined that no Pacific Coast tour will be undertaken next year, or perhaps ever again. A prominent director of the Chicago Grand Opera Company said last night that it is probable the Metropolitan Company of New York will go to California next spring. That organization has not been heard in San Francisco since the year of the earthquake, and from the way in which the Chicago Company was received this year, there is little likelihood that any aggregation less strong than the Metropolitan Company would draw the necessary attendance to keep such a tour from showing a loss. The attendance with which the Chicago Company met in many cities was so small as to be hardly explainable. The loss in Kansas City was \$24,000; in Los Angeles, \$18,000; in San Francisco, \$20,000; in Seattle, \$15,000, and in the smaller cities along the route, proportional amounts.

Cort Theatre

The Passing Show of 1913, which has scored an unquestionable hit at the Cort Theatre, opens the second week of its engagement tomorrow night. Never in the history of any entertainment sent on tour from the New York Winter Garden has any production been so lavishly mounted, both as to scenic embellishment and costuming. Since the opening night a series of very large audiences have greeted the company of singers, dancers and comedians. The travesties and burlesques on popular plays, current and past, find skillful interpretation in the hands of a superior host of America's leading fun purveyors. Conroy and Le Maire, who figure extensively in the fun making, are two clever burnt-cork artists who have stirred innumerable audiences into gales of laughter. Others in the big cast who are destined to become local favorites are Elizabeth Goodall, with her battery of comic nonsense; Whiting and Burt, a pair of clever Californians who specialize on popular songs; Mazie King, the toe dancer; Charles and Mollie King, clever singers and dancers; Teddy Wing, Artie Mehlinger, one of San Francisco's own favorites; Louise Bates, Laura Hamilton, Henry Norman, Ernest Hare and George Ford. The ballet divertissement of *Perfumes* gives a chorus of sixty beautiful and shapely girls the opportunity for displaying the new Paul Poiret lampshade gowns, the most novel piece of costuming shown on the stage in a decade. The scenes, eight in number, include the big setting showing a reproduction of the Capitol steps at Washington, upon whose broad area are performed a series of startling dancing numbers and marching evolutions.

Alcazar Theatre

A return to the serious drama will be made next week, beginning on Monday night, May 18, when two strong, gripping plays from the pen of Willard Mack, co-star with Marjorie Rambeau at that theatre, will be produced. This is the first time in years that a double bill has been attempted at the Alcazar and the outcome of the experiment will be watched with interest. The first of the Willard Mack plays on the program for next week will be a keen, crisp political play in four acts, entitled *Men of Steel*. This play tells a story of political intrigue and police graft in a bold, fearless way. Actor-Author Mack sparing the sensibilities of no one of his characters—all of which, incidentally, are drawn from real life—in the handling of the big theme he has undertaken. The extremes to which a machine will go to defeat an honest candidate for a position of government are clearly brought out in this new play, and it is said for the story, in advance, that it is bound to strike home in the audience that witnesses it, and make some of the members thereof do a little shifting and squirming in their seats. Mack himself will play the leading role of John Thorne, the district attorney of a large city in an unnamed State, and Marjorie Rambeau will be seen in the opposite role of Kate

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Thorne, his wife, whom the political plotters attempt to blackmail in order to ruin her husband. Immediately following *Men of Steel*, on the same bill, will be produced Mack's thrilling little one-act play, *Kick In*, which was a dramatic sensation at the Orpheum last summer, when performed there by the two stars now at the Alcazar.

Gaiety Theatre

But a few more performances of *The Girl Behind the Counter* at the Gaiety and that merry musical comedy in which Al Shean, Daphne Pollard and the rest of the gay Gaiety folk have been appearing for the last four weeks to delighted audiences will be shelved indefinitely. Monday night, May 18th, is the date of the final performance. There will be no performance Tuesday night, nor for the balance of next week, as the company, with the newly acquired stellar players, will be rehearsing for the forthcoming production of *The Isle of Bong Bong*, a glittering Broadway success of girls, comedy and music. For this production, the stars already gleaming at the Gaiety will be added to by the presence of Walter Lawrence and Frances Cameron. The latter will be remembered as one of the Merry Widows, the star of *Madame Sherry* and of many other Broadway attractions. She will assume the prima donna role in the Gaiety's all-star cast. Walter Lawrence not only will direct the production, but will assume one of the most important roles. William Lorraine, musical director, has also been added to the Gaiety forces. He will wield the baton as he did with *Henry W. Savage's* productions and assist in the establishment of a Broadway atmosphere at the Gaiety. Al Shean, at the head of the present production, *The Girl Behind the Counter*, will also appear and continue the successes he has achieved in *The Candy Shop* and the present vehicle. The chorus will be large, the costuming gorgeous, the production new and the piece that has been selected has the advantage of a long and successful run in New York and an extended and likewise successful tour throughout the Eastern cities.

The Orpheum

The Orpheum program for next week will be of surpassing excellence and will contain seven new acts. Blanche Bates, whose engagement is limited to one week only, will head the new bill. Her appearance in vaudeville takes precedence among the recent theatrical activities because of the fact that Miss Bates is being presented by Charles Frohman and is appearing in a playlet, entitled *Half an Hour*, by Sir James Barrie. Miss Bates' return to this city is in the nature of a homecoming, for San Francisco was the scene of her amateur days and her first professional engagement. Lillian Shaw, the most celebrated and

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successful of America's vocal dialect comedienne, will present an entertainment of which she is the originator. Her dialect ballads of the Italian-American have become vaudeville classics. Henriette De Serris and her company of fifteen selected professional models will be seen in living reproductions of famous works of art. Horace Wright and Rose Dietrich will be heard in a happy combination of operatic and popular melodies. The Berrens will furnish a musical novelty. Their violin and piano playing is exceedingly fine. Charles Nevins and Ada Gordon will appear in their laughable skit, *The Typewriter* and the Type. Powers Brothers will convince the audiences that they are two of the strongest men in existence. In addition to their muscular prowess, they have the art of posing reduced to a science. There will be only one hold-over, Odiva, "The Water Queen," and her School of Trained Sea Lions.

The Pantages

Pantages is offering some extremely fine and entertaining shows these days. Next week the bill will contain such clever people as Musette, the dancing violinist; Racket, Hoover and Marlarky; Bob Albright, the male Melba; Cornella and Wilbur; Laskey's Six Hoboes, and Lottie Mayer's Diving Nymphs. Surely this is a splendid bill and one that could hardly fail to attract enthusiastic audiences.

Gaby Deslys' Trunks Are Attached in New York

NEW YORK, May 13.—Deputy Sheriff McAvoy has attached trunks of Gaby Deslys, held in bond since she arrived in this country. The attachment was obtained by Jeremiah S. Sullivan and Richard S. Teeling on a claim for \$1500. The trunks are valued at \$3000.

Musicians Score No Orchestra Plan, But They Have Themselves to Blame

DES MOINES, Ia., May 13.—Complaints that a number of theatrical managers are back of a movement to abolish the orchestra from the theatres of the country led to the introduction of a resolution which has as its object the formation of a theatrical syndicate by the musicians at today's session of the American Federation of Musicians. The resolution provided for the appointment of a committee to take up the matter, but was lost after considerable debate. The members considered the proposition too important to be taken up just now. The resolution was directed especially against the high-class theatres, according to delegates who took the floor. The vision of empty orchestra pits during musical comedy performances caused a debate which took up the entire time of the after-

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noon session, and resulted in the postponement of the nomination of officers until tomorrow. Delegates are continuing their efforts to have President Joseph N. Weber of New York City reconsider his determination not to be a candidate for reelection. He remains firm, however, and the matter of candidates for the presidency is much in doubt. San Francisco delegates were active for the next convention. Souvenirs of the Panama-Pacific Exposition were distributed in the convention hall.

New Shows for A. H. Woods

Al. H. Woods, who has been in London and on the continent looking over the theatrical field for new attractions, is in New York again with what he considers is the best lot of plays and musical comedies he has ever brought over to the United States. Mr. Woods will not divulge the names of all the plays that he has bought for production in New York next season, but he has admitted that he had acquired the rights to two of the musical successes of London and Berlin. A few days ago Mr. Woods bought the American rights to *Mlle. Tra-la-la*, which opened at the Lyric Theatre in London recently. He was so pleased with the piece that he made a bid for it as soon as the curtain went down. It has proved to be a great hit and will be one of the most important productions next season in New York. It develops that Mr. Woods has also bought *Sleepy Theodore*, which has been running in Berlin for a year. This is one of the biggest musical hits on the continent today. It is a piece for a stellar comedian, but Mr. Woods has not indicated whom he has in mind for the principal role.

Hilliard Closes in Los Angeles

Robert Hilliard will close his present tour in *The Argyle Case* in Los Angeles one week hence. Mr. Hilliard will be seen in New York City next season, after a preliminary tour of 12 weeks in *The Argyle Case*, in a new play which has been written especially for him.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Louise Glaum had a great reception at Santa Barbara when she and her mother went there with the Universal Baseball Team to play the boys from the American studios. The newspapers had pictures of her in baseball costume throwing the ball; it is said that her smile lit up the field, and she rooted the Universal boys on to victory, too. They say she is a real good sponsor and she keeps them in order. * * * Edna Maison is being featured under the direction of Charles Giblin at the Universal. Murdock Macquarrie and Lon Chaney, together with Edna, make a strong bill. Strong dramas, one and two reels, are the order, and drama is Edna's strong point. Her work in Otis Turner's *Spy* with Herbert Rawlinson, as well as her really powerful study of a wronged Dutch girl in *The Dangers of the Velt*, added to her reputation. * * * Myrtle Stedman, who is playing the leads in the Jack London plays for the Bosworth Inc. Company, was engaged on the spot—so to speak. When she applied for the position Jack London and Hobart Bosworth were together. London said, "She is the ideal type for Saxon—if she can act." "I'll vouch for her ability in that direction," said Bosworth promptly, and Myrtle Stedman was a member of the company. * * * Grace Cunard has been the recipient of several very flattering offers since she has been acting the part of Lucille Love. One particularly tempting one came from a big vaudeville manager offering to feature her in an act written by the Master Pen, who wrote the Lucille Love series. Another offer came from an independent feature company. * * * In talking over film records one day, Burton King of the Usona mentioned a wonderful performance of his own whilst with the Kay Bee-Bronco companies at Santa Monica. For thirty weeks he produced, at the rate of nearly sixteen hundred feet of film a week, and amongst the pictures produced were some of the most successful he has ever directed. Only those who know the business know what this means. Edwin August had a Missouri meerschau and an offer of marriage in one parcel this week. Presents of pipes are not uncommon to this popular actor and offers of marriage are frequent to all photoplay idols, but in this case the offer and the corn-cob came from a tiny miss with an almost illegible letter from Kentucky, and the child doesn't offer marriage; she says, "I'm goin to mari you wen I gro up." August is having the letter framed and will hang the pipe over it. * * * William Garwood has been kept busy during his short stay at the American, for in five weeks his director has put on five single reel stories and three two reels. Reads as though the director was testing the extent of William's wardrobe. He took enough trunks with him to satisfy a newlywed on a continental honeymoon. * * * As a result of the vaudeville sketch, *The Mills of the Gods*, being put on at the Majestic Theatre, Santa Monica, William D. Taylor, who wrote it and acted the man's part, has received an offer to take it on circuit,

and it is quite on the cards he will do this. It is a powerful sketch, full of intensity, and he and Anne Schaefer gave a realistic performance. * * * It is conceded that Allan Dwan's last picture with the Universal before going to join the Famous Players, a three-reeler, called *The Small Town Girl*, is one of the finest he ever put out, and surely Pauline Bush never gave a more beautiful performance than she did as the girl. She says that she felt she wanted to help make Dwan's picture a notable one, and she certainly succeeded. Miss Bush is thoroughly enjoying her holiday. * * * Harold Lockwood writes from New York that he finds conditions at the Famous Players' studios in the East very pleasant, and that he will not go to Europe with the company which goes there but will work in New York. He wants to know if the sun is still shining in California—it is. * * * Otis Turner evidently intends his production of *Damon of Pythia* to be his crowning effort, judging by the preparations being made. The armour and costumes, heaps and heaps of 'em, have all been made at the Universal studios from old prints published in 1809. Mr. Turner has had frequent chats with the principals, discussing their parts, and a whole city is being built on the new ranch. * * * In the absence of Universal Ike Carney, who has left the company, Harry Edwards will direct Louise Glaum and a young actor, Bob Fuerer, and the latter will be known as Universal Ike Junior. The first production under the altered conditions is *Too Much Mother-in-Law*. Louise made such an impression with her quaint little country girl dress and ringlets in *Almost an Actor* that she will make a study of similar characters opposite Ike Junior, which is quite pleasing news. * * * Helen Holmes of the Kalem Company has one of the best appointed dressing rooms possible. She says, "I live the best part of my time at the studio, so why not be comfy?" Her room is hung with pictures and mementoes, and there are comfortable chairs and a little wicker table which does service at lunch time, for one or two members of the company invariably join her at that time. * * * In chatting to Milton H. Fahrney and his charming wife, Alexandra Phillips Fahrney, the other evening, Mr. Fahrney said: "The absolute absorption of one's time whilst producing pictures has been made apparent to me during my holiday, and I was surprised to find how I needed this change. Mrs. Fahrney and myself have been fully occupied attending to private affairs which should have been seen to long ago, for she has been working as many hours as I have. Believe me that the conscientious director gets no private time at all, and even forgets business matters which mean a lot to him." Of truth, the director is a man without leisure, he scarcely ever sees his own pictures run. * * * Lule Warrenton, the talented all-round character woman with Henry McRae in Honolulu, writes some inter-

esting letters, and states that the whole company is having a good time and are well received everywhere. She says they are making some very unusual pictures for the Universal. She also states she has gained seven pounds and dreads to think what her waist line will be if she stays too long. * * * Henry Otto is producing a three-reeler, *Through Night to Light*, at the Balboa, with Henry King and Jackie Saunders in the leads. Otto is fast ranking amongst the leading producers, and his *A Will o' the Wisp* was pronounced a sensation when shown to exhibitors by H. M. Horkheimer whilst East arranging the company's releases. * * * Francis Ford has worked some great effects into his Chinese scenes in *Lucille Love*. Grace Cunard's suit was specially made for her under the direction of Manager Bernstein, and she looked as quaint as could be in it. Ford is getting plenty of opportunity for his genius in staging big scenes and also for showing what a wonderfully fine heavy he is. This week the whole company are off to San Francisco and then go to San Diego for a number of shipping scenes, during which time poor Lucille will go through a number of trying adventures—as usual. * * * Playgoers with a memory for the things of the theatre a brief generation ago are not likely to have forgotten the vogue of the toga-drama, and, of the various examples, the play called *Spartacus* was easily the most popular. There were at least two versions of the legend of the Thracian prince who turned gladiator when dragged a captive to the Rome of 73 B. C. One version had footlighting in a play of Italian make; it was in that play Salvini the elder acted, and, later, Robert Downing was a popular performer in an English version of the work. The other form of the legend was embalmed in a play by Dr. Bird of Philadelphia, who wrote it in successful competition for a prize of \$500 offered by the great Edwin Forrest for the "best original American play in verse." This later play was, after Forrest's death, acted by John McCullough. It is the more romantic Italian version of the tale of *Spartacus* that has been filmed by a band of Italian players, given the title of *Spartacus*, or the Revolt of the Gladiators, and in film form imported by George Kleine. It is the *Spartacus* film that was chosen for the inauguration of Mr. Kleine's ambitious venture in the Auditorium Theatre, Chicago, and which opened there May 11. Managerial claim is made that this new film employed in the making not fewer than 7500 persons; that it cost just slightly less than \$200,000 to perfect; that nearly one-eighth of this sum, or about \$24,000 was spent in the arena scenes. It is an eight-reel film, which means that in length it is more than 9000 feet. * * * The Pan-American Film Co. has arranged for representation in Panama, Costa Rica and Buenos Ayres, and are securing control of moving picture features which will appeal to the Latin-American races of Central and South America. * * * Stanley H. Twist cables from Australia that he will soon arrive in the Land of the Free with some very valuable material and some very desirable contracts. He will return via San Francisco and visit with his

mother and friends on the Pacific Coast. * * * Edwin F. Cobb, formerly with Lubin under the direction of Romaine Fielding, has joined the Colorado Motion Picture Company forces at Cañon City, and plays opposite to Josephine West. * * * On the 12th inst. a representative of the Pan-American Co. will sail for London and the continent. While abroad he will dispose of the foreign rights to a number of features for which Pan-American Co. controls all territory. * * * Cleo Madison played a strenuous part in the *Feud* picture put on by Director Lucas at the Universal. It was a Western part, full of strong acting possibilities and picturesque costumes. During the taking of this photoplay the company went to the Azusa Valley for many of their scenes, and the southern atmosphere has been caught capitally. They went in a stage coach and enjoyed the trip although it was a hard one. * * * Bess Meredyth has not been able to use that new *Regal Underslung* for over a week now. She caught a chill through going into the water with her clothes on and staying in them too long, and has been in bed instead. She was really very sick and the day after the wetting she was unconscious for several hours. She is just up and says she is ready for work again.

Carlyle Blackwell had a fine reception in his home city of Syracuse, on his way to New York. Someone had let the news out of the bag and many people met him at the station, and Carlyle had a hard time to get alone with his people at all. Carlyle's personality is so striking that it is hard for him to go anywhere without being recognized, and he is such a good dresser that he would command attention anyhow. In a letter to a friend there is a sigh for the sunshine of California.

Gus Lans, a well known and expert property man who came West with *The Candy Shop*, is now holding down the job with the Keonegraph Film Company at Fairfax.

Stanford McNider, a young scenic artist who has done much good work in the Northwest, is now painting for the Keonegraph Film Company of Fairfax.

Japanese Slaver is Ordered Deported

FRESNO, May 8.—Official notification of the deportation of H. Iwata, one of the wealthiest Japanese residents in the San Joaquin Valley, was received at the Immigration Bureau here today from Immigration Commissioner Caminetti at Washington. Iwata is being deported for harboring and living off the profits of Japanese women of ill-fame. A former attempt to deport him failed. Immigration officers charge him with being the "kingpin of Japanese white slavers." No date is set for deportation. Iwata is worth about \$100,000. He owns the Majestic Theatre here, where musical comedy companies have been playing the past two years.

Reports from Victoria state that the newly organized stock company playing the Victoria Theatre is not meeting with much success.

Vaudeville

The Orpheum

The Orpheum puts over an unusually good show this week—six new acts and two hold-overs that push the others hard for first place. McDevitt, Kelly and Lucey in The Piano Movers and the Actress, are the best of their kind. Starting with an idea that is anything but new, they proceed to embellish it with singing and dancing and piano playing stunts that are not only clever and funny, but actually original. All three are good, but the man with the short-stop accompaniment has a little the best of it. Roshanara, the exponent of Hindoo dances, does some very pretty work. She goes over some of the ground covered by Ruth St. Denis some years ago. While not as intellectual as Miss St. Denis, and attempting nothing in the way of symbolic interpretation, Roshanara is more of a success as a dancer, being lithe and graceful and personally attractive. Odiva, assisted by a brilliant company of sea-lions, shares first place with Master Gabriel and Company in a one-act comedy, called Little Kick. Master Gabriel, in spite of his Lilliputian stature, is a big comedian, long associated in the public mind with Little Nemo. The playlet is rather better than usual, but Master Gabriel himself is enough for a whole show, with his imitations and his artless art and his beautiful French chatter. There is class in everything he says and everything he does. Odiva is no novelty, but her sea-lions are, and a great acquisition as well. With all her fine swimming and high diving the great brainy things keep pace, and when one does the Maiden's Prayer the house comes down. They are gentle, affectionate animals, whose training has been commendably accomplished by kindness. Sydney Jarvis, late of the Little Millionaire, is the busiest thing in vaudeville. He possesses a very agreeable singing voice and excellent enunciation, and cheerfully works over time on some good songs and patter. His partner, Virginia Dare, is a looker and some dresser, and helps him out in featuring a variation of the maxixe. Leon Kimberly and Halsey Mohr present a singing novelty in their Clubland, with a thread of plot held together by original songs and piano work, aided by such accessories as a pleasant, breezy manner, a voice and some piano technique. The sketch has a noticeable fine tone. More music is supplied by Nick Verga, the newsboy Caruso, who sings a variety of songs very well, and Mabelle Adams, whose lovely violin playing is set in a Sudermannesque drama by Edgar Allan Wolf. Miss Adams is developing into an actress of great power, and as Wanda, who suggests a combination of Magda and the self-sacrificing heroine of The Fires of St. John, she has a chance for emotional work. She is assisted by James Mack, as the uncompromising father, Helen Merest, as little sister, and Frederick Macklyn, as Wilhelm, the variable male who loves first one sister and then the other. But after all is said, we could do with more playing and a little less play; Miss Adams focuses interest with her

fiddle. The bill is finished out with some motion pictures of the Ball of All Nations at the Exposition Grounds taken by flashlight, and another interesting reel, presenting the World News.

The Empress

The S. & C. bill for the week consists of The Six Parisian Harmony Girls; Ryan Brothers, aerialists; Al Herman, black-face comedian; Williams and Sagal, fashion plate duo; The Hartley Wonders, novelty jumpers; and a sketch, Spiegler's Daughter's Beau.

The Pantages

The patrons of Pantages turned out to welcome Tom Kelly, the baritone, and were not disappointed. Tom was there with the goods. His stories of O'Brien were new and clever. The Barrows-Lancaster Company, in a clever playlet by the late Edmund Day, were a close second to the headliner. Special mention of James O. Burrows, as the good-natured old man. His work was clever, interesting and polished. Barnold's Dog and Monkey actors were well received and several of the animals were clever to the extreme. The rest of the bill comprised some of the high-class vaudeville acts of the Pantages Circuit, and a new and exclusive picture by Ford Sterling.

The Princess

Bert Levey offers to his patrons, first half of the week: Fred and Eva Hurley, refined comedy songsters and dancers; Chipola Twins, who also offer singing and dancing; Calliope Trio, who add to the musical atmosphere with their harmony yodeling; Chas. Edenberg, the hand balancer; and Smith's Barnyard Circus. The second half of the week sees Irwin and Marrick in a comedy sketch; Reynolds and Carpenter in singing and saxophone playing; Wilbur-Harrington Four in bits of vaudeville; Billy Cross, monologist and dancer; De Metrio, hand balancer; and Lewis Hair and Company in the sketch, Along the Swanee.

The Republic

The Western States selection of talent for the first half of week gave us the following: Ed Blondell and Company in The Lost Boy, an acceptably acted sketch; Winters and Curtin, dancers; The Bell Trio, singers; and Abram, Myrtle Vane and Rupert Drumm in one of Harry Cottrell's sketches. This clever trio of actors are quite wonderful in the way they present new playlets twice a week. They are always to be relied upon to give artistic and enjoyable performances. The second half of the week, the selection consisted of The Ragtime Trio; Alberts, Slater and Fink; Abram, Vane and Drumm in a sketch, and Al Bruce, the German comedian.

The Wigwam

Tonight will conclude the two weeks' engagement of Jacob Golden and his musical comedy company. The Golden Company have furnished clean, pleasing shows and they have left a pleasant impression with Mission the-

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ORPHEUM CIRCUIT

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THE KING OF THE EVERGLADES AND HIS TEN TRAINED ALLIGATORS
The Only Act of Its Kind in the World
DIRECTION BERT LEVEY

atregoers. Golden himself is a finished actor, and his wife, Bird Golden, a charming and clever performer. Harry Hallen, Mable Danach, Lucile Palmer, Jack Doud and Florence Young are certainly fine actors and performers. The vaudeville for the last half of the week showed The Malcones, novelty jugglers, and they are a big hit. St. George and Dayne, English musical hall sketch artists, did not go so well. Tomorrow Jack Magee and his burlesquers.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of May 17, 1914.

EMPRESS, San Francisco—Ryan Brothers; Williams and Segal; Spiegel's Daughter's Beau; Al Herman; Parisian Harmony Girls. EMPRESS, Sacramento—Louis Granat; The Punch; Bob Hall; The Mermaid and the Man; Pope and Uno. EMPRESS, Los Angeles—Dorsch and Russell; Harry Rose; In Old New York; The Usher Trio; Cecile, Eldred and Carr. ORPHEUM, Ogden (May 21-23)—Will Morris; Thornton and Corlew; Dick Bernard and Company; The Four Quaint Q's; Orville Stamm. EMPRESS, Salt Lake—Ed Marshall; Maye and Addis; Canfield and Carlton; Frank Mullane; Imperial Pekinese Troupe. EMPRESS, Denver—Fred St. Onge and Company; Ed and Jack Smith; Gwynn and Gossett; Bessie Browning; I've Got It. EMPRESS, Kansas City—Staine's Circus; Mack and Atkinson; Edith Clifford; Kara; Joe Fanton and Company; Kiernan, Walters and Kiernan.

Dudley to Spring Sensational Film Surprise

M. B. Dudley, the well-known New York film man, is in the city arranging for the marketing shortly of a sensational six-reel feature picture, showing the workings of the Panama Canal from the beginning to its completion, and a number of scenes of the life of our Panamanian neighbors. Included in the picture is about three thousand feet of pictures taken from an aeroplane. Associated with Mr. Dudley in the enterprise is the well-known theatrical attorney, G. F. Cosby. The new firm will be known as the

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Prices: 10c, 20c, 30c

Western States Vaudeville Association

Humboldt Bank Bldg., San Francisco
Ella Herbert Weston, Gen. Mgr.

Panama-Aero Film Company, with offices at 562-564 Pacific Building. Full announcement will be made in next week's issue of THE DRAMATIC REVIEW.

Bookings for Australia

Booking Representative Shepard, of the Australian time, sent quite a list of American acts out last Tuesday via the Sonoma. They included Ed Blondell and Company; Hughes Musical Trio; Zeno and Mandell; Alfred Lattell and Elsie Vokes; Damitreseu Troupe; Gract and Gract; Johnnie Small and Small Sisters; Four Spanish Goldinis; Van Buren and Spinetti and Winter and Field.

Grass Valley Has Only One Picture Show

GRASS VALLEY, May 13.—The directors of the Auditorium have granted a lease to Woods and Williams for a period of two years, with the privilege of extending the lease at the same price for three years further, making a total term of five years. They have been paying \$100 a month rental, but as a bonus for the long-term lease, they have added \$5.00 a month, making the rental \$105 a month. There is but one "movie" in this city, and as a result, the business done by the lessees has been considered remarkably good during the past few years.

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Comedians
 Liberty Theatre—San Francisco Management, Emil Clarke

Big Tim's Estate

"Big Tim" Sullivan's estate has been appraised at \$970,230. The appraisers discovered the estate contained a large number of securities which are practically worthless.

Vaudeville Notes

Clarence Lydston will be a member of the Magee forces at the Wigwam next week, as will the De Von Sisters.

F. P. Hagal, a native of Rochester, N. Y., and for 40 years one of the best known and most daring balloonists and parachute jumpers the world has ever seen, died at the county hospital near Fresno, Tuesday afternoon,

following an illness of several months. Hagal is said to have been the first man to leap from a balloon with a parachute in California.

Hazel Bess Laugenour, who achieved fame several years ago by swimming San Francisco Bay at the Golden Gate, announced she will leave within a few weeks for England for an attempt on the English Channel. "I have my charts and data all prepared," said Miss Laugenour, "and figure I can make the trip across the 21 miles in about 18 hours. I know I can stand it."

Tom Waters is playing the Sullivan & Considine Circuit.

Bruce and Clifford open at the Market Street Theatre, San Jose, May 31, with a musical comedy company.

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Will R. Abram—Agnes Johns

Producing Stock Sketches
 Western States Vaudeville Association Time in San Francisco

Charlie Reilly

(Singing Irish Light Comedian)
 Presenting The Irish Emigrant, Pantages Time.

Max Steinle

Comedian

Mattie Hyde

Characters

Seattle Stock, Seattle

Paul Harvey Victim of Despicable Vandals

Vandals one night last week in Sacramento stole the lamps from the automobile of Paul Harvey, which was standing on the Twelfth Street side of the Diepenbrock Theatre, slashed the top of the car to ribbons and allowed the air to escape from all four tires on the machine. Mr. Harvey, who is a member of the Redmond Stock Company, drove to the theatre early in the evening and left his car at the curbing. After the play Harvey, upon emerging, found that vandals had damaged his car to the extent of about \$100. The police are searching for the persons who committed the act.

JIMMY BRADFORD has left The Traffic Company and is now ahead of Traffic in Souls, management of Ed Kendall, playing Oregon and Washington.

HELEN HILL

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 June 1, 2, 3, 5, 6, 8, 9, 10, 11, 15, 16, 17, 18, 19, 20, 22, 23, 26, 29, 30.
 July 2, 3, 7, 8, 9, 10, 11, 14, 15, 16, 17, 20, 21, 25, 27, 28, 29, 30, 31.
 August 3, 4, 11, 12, 17, 18, 20, 21, 25, 26, 27, 28, 29.
 September 4, 5, 9, 10, 11.

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Maude Leone

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Leading Woman

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Correspondence

SAN DIEGO, May 12.—SPRECKELS Theatre: Mrs. Douglas Crane in Her Soul and Her Body played to a packed house on Friday night and turned them away at the Hotel del Coronado dansant. She was good, but a little disappointing. House dark for remainder of week. SAVOY Theatre: Our old friend, Phil La Tosca, is with us and still upholds his standard of being the best juggler on the American stage. Arthur Rigby, a black-face minstrel man in oddities, is surely the hit of the week. Richards and Montrose put on a singing and dancing act that is a wonder to audiences. Half of the audience wonders how they ever got on the stage. Howard Brothers style themselves as the "flying banjos," and a second scene in their act is called the "Operatic Reviews." They are very good. One act on the bill which is particularly interesting to all old-time theatre-goers here is that of Milton and Dolly Nobles. They played the old Fisher Opera House (which is now the Isis Theatre) twenty-two years ago. And believe me they see a difference in San Diego. MAJESTIC Theatre: They have changed the policy here again. The show has busted up and the chorus is doing specialties, accompanied by moving pictures. Any way the old-time saying that "Variety is the spice of life" sure hits the little white playhouse right on the top of the dome, as they have changed the policy of the house just about 84 times since it opened, which is only a couple of years ago. Going some, eh? EMPRESS Theatre (R. Beers Loos, mgr.): If anyone is looking for comedy they can sure get all they want of it by seeing R. Beers Loos' A Paris Graduate. The play is all about a series of complications which beset Dick Woodbury. He is supposed to spend his aunt's money and his own time studying medicine, but instead lived a "high old life" in Paris. He returns home, accompanied by Jack Potts, a gambler to whom he owes \$200, to find a practice awaiting him. Dick starts out to do his best, hampered by Potts, who is determined to get his money, to practice on his uncle and the rheumatic butler, whom he cures with twelve mustard plasters and a good shot of whisky. A clever thieving maid and a messenger boy add to the merriment. Dick falls in love with Vera Wise, Miss Marshall, who is wise enough to humiliate him before she accepts his proposal; and to sum it all up, there is not a line of the farce that doesn't bring out a round of laughter. Will Chapman, as the gambler; Roy Van Fossen, as the messenger; and Stella Watts, as the thieving maid, divide the principal comedy roles. Watson gets many laughs as Trotter Long, the butler, and Leonard Rowe is very good in the role of the plumber. Clarence Bennett is good in the role of a rheumatic colonel, as is Edna Marshall in the role of Vera Wise, and Catherine Evans as the Aunt. William Roberts makes good as the Irishman, Hogan, and a good cop is Will Pinch. Altogether, the company gives a splendid representation of the farce, which seemed to please the audience immensely. There are twelve performers in the cast. There was much this week of

gossip along San Diego's Rialto when it became noised around that five of the seven regular members of the Southern Stock Company, playing at the Empress Theatre, had several days ago received a two-weeks' notice that their services were no longer required. The company will end its engagement Sunday night, May 17th, and the following evening a new company, headed by Helen Carew and Warren Ellsworth, will take possession. The first intimation that all was not smooth sailing at the Empress came a week or more ago when it became known that Glenella Porter, who has been playing ingenue roles, had been asked for her resignation. It was predicted at that time that there would be further trouble. Miss Porter is the wife of Roy Van Fossen, the stage director, who is related to Clarence Bennett. In fact, almost the entire company is in one family. Catherine Evans, character woman, is Bennett's wife; Edna Marshall, leading woman, is his daughter, and Geo. V. Dill, her husband, is leading man. They have all been told to go by R. Beers Loos, the manager, backed by David Furry, the owner of the company. Only William Chapman, who plays "heavy" roles, and Stella Watts, who joined the company two weeks ago as second woman, are to be retained. Chapman will also succeed Van Fossen as stage manager. The trouble started with the dismissal of Miss Porter. Both sides admit that no reason was given to Miss Porter for her dismissal. The manager declares he refused to discuss the matter because he did not want to stir up trouble, although admitting yesterday that she was let out because she was not considered competent. Miss Porter declares she has made good in the company, and is backed up by her husband. Step No. 2 came when Van Fossen entered into negotiations with the agent of J. W. Blackinton of Redlands, owner of the Gaiety Theatre, Third and F streets, for the lease of that house. Van Fossen says that an offer was made to him which he has neither accepted nor declined. Complication No. 3 arose when Furry accused Van Fossen. The latter, says Furry, admitted the charge and declared he would take the balance of the company with him. The stage director, on the contrary, claims he said he would take the company if they would go, but that he didn't know whether or not they would. Fearing that the management would be left in the lurch, Manager Loos went to Los Angeles last week and engaged a new company. Upon his return Sunday night, May 3rd, the usual two-weeks' notice was given to the present members. Van Fossen talked freely of his troubles. "My quarrel is with Furry," he said. "When he had trouble with Singer, his former manager, the entire company backed him up. Later, when his wife was sick and he was forced to be absent, we turned in and helped all we could, waiting several weeks for our salaries rather than draw the money out when it was badly needed. I brought this company to San Diego on short notice to help out Furry when the Southern Stock Company started, paying their railroad fares out of my own pocket. I was reimbursed for this, of course. The company has made good, every member of it, and

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we have built up a big business for the house. The casting of characters has been taken out of my hands by Loos, because he wished to substitute cheaper actors whenever it became necessary to add to the cast." Loos declared last night that it was necessary to discharge the company to protect the house. "If Van Fossen hadn't tried to start another theatre in the city and to take the company with him, all this fuss would have been avoided," declared the manager. "We didn't know at what time the whole company would hand in their resignations and leave us in the lurch. We certainly appreciate the good work of the company and all that they have done to make the house a success. We didn't want to let them go, but it was forced upon us. I have nothing to say against any of them, but neither Mr. Furry nor I would submit to dictation." Loos admitted that he was casting the characters in the productions, saying that Van Fossen was too extravagant. While he was talking, Furry stood by and affirmed many of his statements. None of the company, except Van Fossen, would discuss their discharge last night, beyond admitting that it was true. Bennett declared he did not know what he and his family would do, but thought it likely that they would stay in San Diego for a while. This is the first time in the thirty-seven years he has been in the theatrical business, says Bennett, that he has ever received his "notice" and also the first time it has happened to the others of his family.

FRESNO, May 13.—Theatre FRESNO: 12, Chauncey Olcott played Shameen Dhu before a large and enthusiastic audience. It proved to be a charming play that carried one

back to the days of Goldsmith and the books of Maria Edgeworth. Excellent support was given by Constance Molineaux, Beth Franklin, John Sparks and Mrs. Jennie Lamont. EMPIRE: For the first half an excellent bill has only been drawing light houses. Gus Leonard, well remembered here for his numerous engagements with the Armstrong Company, has a burlesque magic act that is a scream. Collins and Taylor fare very well with their singing and talking. An act out of the ordinary is that of Bristow and Warren in which they introduce singing, talking and balancing. Another clever singing and dancing act is furnished by Lester and Lester. The feature is the comedy jumping novelty of the Hartleys. Comedy pictures complete the bill. For the last half: Alma Tuchler, the little San Francisco girl, takes first honors with her dainty songs and dancing. Huntress in female impersonations is the headline. Others are Carlo Currell, the singing peddler; The Westons, novelty act; Woodley and Patterson, comedy talking; and the pictures. MAJESTIC: Lord and Meek Musical Comedy Company are presenting two bills a week to very small houses. The PLAZA AIR-DOME opens early in June with Bert Levey vaudeville. Mrs. Douglas Crane in Her Soul and Her Body canceled her date. Burke's two-car tent show, presenting Uncle Tom's Cabin, did very good business in Fowler, Selma and Cloris last week. Business is very light at all the houses on account of the extremely hot weather.

MARYSVILLE, May 11.—The New York Grand Opera Company presented the grand opera of Faust and it was highly appreciated. Not a very big house.

ALL THE THEATRICAL NEWS

THE SAN FRANCISCO

DRAMATIC REVIEW

Music and Drama

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San Francisco, Saturday, May 23, 1914

No. 18—Vol. XXX—New Series



John C. Livingstone



Claire Sinclair

DRAMATIC

VAUDEVILLE

Grand Opera Changes

Interesting news has just been received from New York concerning our grand opera stars. Rumors of Mary Garden's failure to be re-engaged are well confirmed, and it is said to be due to another coolness arising between the impresario, Cleofonte Campanini, and one of his stars, this time his displeasure fastening upon the thought-to-be incomparable Mary. Campanini claims that Miss Garden has been paid an overdue amount of \$1800, for which she has not given value received, having failed to appear at an extra performance to compensate this sum. Miss Garden denies this statement, and is said to be upheld by several of her operatic associates. Campanini further remarked that the drawing power of Miss Garden had depleted. On her recent departure for Europe Miss Garden said she would remain for a year in Paris, appearing occasionally at the Opera Comique and Paris Opera. Campanini has announced, however, many of the artists who are to be with the Chicago Opera Co. next season, despite the fact that the losses last year on the Pacific Coast alone are accredited by him to be about \$180,000. Among them will be Lina Cavalieri, Marie Kousnietzoff, leading soprano at the Paris Opera and Opera Comique (Paris), Covent Garden, London, and in St. Petersburg; Marie Barrientos, the Spanish coloratura; Louise Edvina of the Boston Opera Company and Vanni Marcoux. Maude Fay of San Francisco, who has recently scored splendid triumphs at Covent Garden, in addition to her many successes at the Munich Royal Opera, will be a newcomer, and Titta Ruffo, the baritone, has been re-engaged for a limited number of performances. Alessandro Bonci, who has been under contract with the company for some time, will appear next season. Those who have not been re-engaged are Carolina White, Julia Claussen, Amedeo Bassi and Chas. Dalmores. Edythe Walker, an American soprano who has captured musical Germany, will be one of the new singers, as well as Heinrich Hensel, a Wagnerian tenor, both of these singers to be presented in the four dramas of the Ring. Madame Sans Gene and L'Amore dei tre Re will be among the new works to be produced.

How Actors Keep Young

Orrin Johnson, the handsome leading man, is one of the best examples of an actor who knows how to keep young. He laughs about the number of years he has been playing leading juveniles, adding that, far from being relegated to old men parts, he finds his greatest difficulty in keeping Broadway managers from casting him to play boy parts. "And that is entirely too undignified," he concludes. Nor does the actor attribute his look of youthfulness to the fact that he is unmarried. In real life Orrin Johnson has always been an onlooker at the marriage game and has acquired much philosophy thereby. None, however, leads to the conclusion that married men and women become old more quickly than others. "On the contrary," he explains, "married life

fits in quite nicely with my theory that you must keep out of a rut to keep young, and where will you find more variety that is furnished some married men? I first began to understand why actors were able to look and be young so much longer than others when I became interested recently in a discussion about cheating time, raised by Dr. I. L. Nascher of the N. Y. College of Physicians and Surgeons. Dr. Nascher, it appears, does not think there is any excuse for old people if they will only not allow themselves to sit down and be old. He prescribes the bald-headed row for old men and an encouragement of vanity in both men and women. His theory simmers down to 'have many interests and live as many different lives in one as possible.' That is exactly where actors have the best of it. They, if they are good actors and enter into their parts at all, live many lives and have the opportunity of giving their private lives so much rest that they are practically doubled. Of course, there are many material things for the actor to do to keep young, just as Dr. Nascher prescribes good cheer and sleep and massage and cold needle baths for the layman; but the mental attitude is the thing that counts most with everyone. A long time ago I laid out a regimen for myself, and I have adhered to it strictly. I insist on nine hours sleep, for one thing; abstinence in eating as well as drinking, and I walk eight or ten miles a day. But the mental attitude is the thing. But most of all, the thing that keeps actors from getting into a beaten path to any extent is their professional life. They have to keep active physically and mentally from the very demands of their profession, or they will be left far back in their rut. They know that they must live the lives of the characters they portray to make their plays successful." I had a most delightful chat with the handsome Orrin in front of the Palace Theatre the other day and found him charming as in the old days with Richard Mansfield in California.—Gavin D. High.

Federal Censorship of Movies Proposed

WASHINGTON, May 10.—Federal censorship of moving-picture films was advocated and opposed Saturday before the House Education Committee. Rev. Dr. William S. Chase, pastor of Christ Church, Brooklyn, urged legislation to create a board of censorship. He estimated that 900,000 children attended moving-picture shows in the United States every day, and that if one child was injured by exhibitions of an immoral picture, it should be a matter of concern to the Federal Government. Fulton Brylawski of Washington argued that the present method of censorship by the National Board in New York was sufficient, and that exhibitors realize improper pictures would drive away patrons. Walter L. Seligsburg and Jacob Schechter also opposed the project.

Frederick Palmer is now the editor of *The Link Between*, a combined theatrical and photoplay magazine published in Los Angeles.

Dancing in Egypt

There can scarcely be a doubt that Egypt has been for many thousands of years, as indeed it still remains, a great dancing center, the most influential dancing school the world has ever seen, radiating its influence to south and east and north. We may perhaps even agree with the historian of the dance, who terms it "the mother country of all civilized dancing." We are not entirely dependent on the ancient wall pictures of Egypt for our knowledge of Egyptian skill in the art. Sacred mysteries, it is known, were danced in the temples, and queens and princesses took part in the orchestras that accompanied them. It is significant that the musical instruments still peculiarly associated with the dance were originated or developed in Egypt; the guitar is an Egyptian instrument, and its name was a hieroglyphic already used when the Pyramids were being built; the cymbal, the tambourine, triangles and castanets, in one form or another, were all familiar to the ancient Egyptians, and with the Egyptian art of dancing they must have spread all round the shores of the Mediterranean, the great focus of our civilization, at a very early date. Even beyond the Mediterranean, at Cadiz, dancing that was essentially Egyptian in character was established, and Cadiz became the dancing school of Spain. The Nile and Cadiz were thus the two great centers of ancient dancing, and Martial mentions them both together, for each supplied its dancers to Rome.—Havelock Ellis, in *Atlantic Magazine*.

One-Act Play Vogue

It appears that the one-act play is coming into vogue in this country, and it is an excellent sign. Next season, some managers predict that curtain raisers will be used as extensively here as they are in London. Afternoon *Thé Dansants* are said to be responsible for this innovation. There is no question as to the permanency of the modern dance craze for the next few years at least, and we are going to dance the tango every afternoon on Broadway if we have to take the time, and in order to give people plenty of leeway for dancing and dining and dressing for the theatre it will either be necessary at first-class theatres during the height of the winter season to ring up at 8:45 as Mr. Winthrop Ames does at the Little Theatre, or to put on a one-act play as a curtain raiser. Actors and playwrights will welcome this innovation when it comes, for it gives them both added opportunities. One-act plays are most desirable from the standpoint of the actor, because of the variety and scope of character roles which they contain, while playwrights find in them a fertile field for their talents. Some of the most delightful plays on boards are in one act. American authors have excelled in writing short stories, and it is quite certain that if there is any real demand for one-act plays here they will come to the front with the material. At present, nearly all the good one-act plays come from London and Paris, where they are written for use as curtain raisers. The dinner hour in London

is at least an hour later than in New York, but *The Dansant* here now has a tendency to make it approximate the same. People do not like to have to hurry over dressing and dinner, and it is good policy to give them plenty of time.—*New York Review*.

Morosco Has New Producing Idea

Oliver Morosco has evolved a new scheme of production which is sure to arouse widespread discussion. With the assistance of his mechanical force at the Burbank Theatre, Los Angeles, he is working out a play, to be presented there in the near future, in which moving pictures will be utilized to fill the spaces between the scenes of the acted drama. Owing to the limitations of the stage and the brief time in which a dramatist is permitted to tell his story a theatrical performance is more or less cramped. In the moving pictures the producers are not subject to such restraints. The average play can only use three or four stage settings, and while these are being set up the action of the story is suspended. It is Mr. Morosco's aim to fill in the time of these interruptions to reveal the further developments of the characters, and by utilizing the screen in connection with the cinematograph he keeps his performance intact and shows the movements of the personages in the story outside of the limited environment of the restricted stage settings. For instance, before the regular performance begins the characters can be introduced upon the screen and their relative position in the drama clearly and easily outlined. This would do away with the tedious "planting of plot" which often impedes the earlier action of a play. During the intermission whatever events bearing upon the following act can be shown upon the screen, and a sequence of action maintained which, under the present manner of producing plays, is impossible. This idea necessitates the development of a wordless play with the spoken drama, and places a larger responsibility upon the producer, but the ability of the "movies" to tell a connected story has been so well demonstrated that Mr. Morosco has decided to give it a practical test in connection with a play depending upon the spoken lines for its greater interest. He is one manager who recognizes that the "movies" have come to stay and in this new combination he hopes to interest playgoers in both forms of entertainment at one and the same time. Mr. Morosco has no intention of overstepping dramatic bounds in this new utilization of the motion pictures. It has been suggested that the actors be seen in their dressing room preparing for the performance, and that the audience be shown the workings of the mechanical forces behind the scenes in setting up the stage pictures. He has no thought of doing this. Such a proceeding would dispel the illusion, and without illusion there is no dream.

Quite the Contrary

"Do you feel that you have a mission to elevate the stage?" asked the interviewer. "I do not," replied the actor. "On the other hand, I feel that the stage should give me a lift."

Dates Ahead

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

JULIAN ELTINGE CO. in The Crinoline Girl (A. H. Woods, mgr.) New York City, March 16, indefinite.

LAURETTE TAYLOR, in **PEG O' MY HEART** (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

ROBERT HILLIARD in The Argyle Case (direction of Klaw & Erlanger; E. D. Price, mgr.)—Fresno, May 25; Sacramento, 26; Portland, 28-31; Tacoma, June 1-2; Victoria, 3-4; Vancouver, 5-6; Seattle, 7-13; Spokane, 14-15; Missoula, 16; Helena, 17; Great Falls, 18; Butte, 19; Winnipeg, 22-24; Duluth, 26-27.

SELLS-FLOTO CIRCUS (Ed Warner, gen. agt.)—Sedro Woolley, May 23; Vancouver, B. C., 25; Bellingham, 26; Everett, 27; Seattle, 28-30; Cle Elum, 31; North Yakima, June 1; Walla Walla, 2; Pendleton, 3; Baker City, 4; Payette, 5; Boise, 6; Twin Falls, 8; Pocatello, 9; Logan, 10; Salt Lake, 11; Ogden, 12; Rock Springs, 13; Greeley, 15; Denver, 16-17; Colorado Springs, 18; Pueblo, 19; La Juanita, 20.

SEPTEMBER MORN, with Dave Lewis, Minerva Coverdale and Frances Kennedy (Harry Earle, mgr.; Dave Seymour, agt.)—Chicago, indefinite.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

Spotlights

A feature of Miracle Mary, the latest play from the pen of that prolific young playwright, Willard Mack, to be produced at the Alcazar Theatre shortly, is a moving picture show in progress at the State penitentiary. In order to have the film, which bears relation to the action of the story of the play, accurate, it has been made under the personal direction of Stage Director Fred J. Butler, of the Alcazar. An aeroplane flight is a feature of the film and was made for the picture at the Christoffersen School of Flying, out near the Beach.

Kitty MacKay, William Elliott's production of Catherine Chisholm Cushing's charming Scotch comedy, will begin the 21st consecutive week of its engagement at the Comedy Theatre, New York, Monday night.

Laurette Taylor began the seventy-sixth consecutive week of her engagement at the Cort Theatre, New York, on Monday night in Oliver Morosco's production of Peg O' My Heart. But one more week remains of the wonderful run of this record breaking attraction, which is nearing its 600th performance in New York.

A stage-struck girl approached Wallis Clark, the actor and stage di-

rector, for assistance in getting on the stage. "If you will give me the least encouragement—" Mr. Clark interrupted her. "I am giving you the least encouragement I can," he replied drily.

Max Montesole, whose comedy work with Margaret Anglin's Shakespearean repertoire company attracted attention, is following the lead of so many legitimate actors and doing a brief summer season of vaudeville.

The Frontier Days Association of Toppenish, Wash., announces that Fred A. Stone, of Montgomery & Stone, the comedians, will be one of the contestants at the Frontier Days this fall. Stone's appearance is to be featured.

It is rumored that Florence Bell and Billy Brewer will be members of the Ed Redmond Company No. 2, opening at the Victory, San Jose, for the summer, early in June.

Before sailing last week for a holiday in Bermuda, Julia Dean was specially engaged to appear next season in a new drama by George Broadhurst. With the exception of a maid, who appears for a moment to usher in a guest, the character assigned to Miss Dean will be the only woman in the play.

The Poli Stock of Hartford, Conn., opened May 11, with the following members: Edmund Elton, Jane Morgan, Mortimer Weldon, Edna Hibbard, Marguerite Starr, Martin Woodworth, W. J. Townsend, Mathilde Deshon, Frank J. Kirk and John M. Roche. George E. Lask is the stage director; John Conlin scenic artist and Phillip Dunning stage manager.

William Hodge, the quaint comedian whose triumph last year at the Cort in The Man from Home is well remembered, will return to that playhouse shortly in The Road to Happiness. This latter play has proved an ideal vehicle for Hodge's unique talents, and his role fits him quite as patly as the lawyer of his first play.

Richard Walton Tully's biggest dramatic success, Omar the Tentmaker, will be revealed at the Cort Theatre soon. Omar the Tentmaker is essentially a spectacle. It has been adjudged by Eastern critics the superior even of Kismet. The original New York company will be seen in the play at the Cort, the cast being headed by the noted actor, Guy Bates Post.

Edward Peple's very funny farce, A Pair of Sixes, bids fair to establish new box-office records for the Longacre Theatre, New York, where capacity audiences indorse the popularity of a farce which starts in a business office and ends by showing the fallacy of disagreeing with one's partner. Just how it is all straightened out by means of a poker game, a hysterical wife, and an ingenuous sweetheart, provides the basis for the complications which Mr. Peple has developed. The cast includes Hale Hamilton, George Parsons, Fritz Williams, Ann Murdock, Maude Eburne, Ivy Troutman and others.

Oliver Morosco has purchased the dramatic rights of General Basil King's novel, The Wild Olive, and with Elmer Harris will make a play of it for use next season. The story ran in serial form originally as a suc-



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The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
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LAURETTE TAYLOR

in **PEG O' MY HEART**

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neil.

PEG O' MY HEART D—Northern; Marion Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

OTHER ATTRACTIONS

KITTY GORDON in **Pretty Mrs. Smith**, with Grant and Greenwood. Cort Theatre Boston, indefinite.

Jack Lait's smashing success, **Help Wanted**, Maxime Elliott Theatre, New York, indefinite.

Help Wanted—Cort Theatre, Chicago, indefinite.

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of the same author's first great success, which appeared anonymously under the title of The Inner Shrine. General King's latest effort also appeared in book form and, despite its unquestioned literary value, became one of the six best sellers of its period. Mr. Morosco has great faith in the story's dramatic appeal, and will make a handsome production, with a splendid cast for its principal characters.

Oliver Morosco's next important contribution to American theatricals will be the new comedy drama by Richard Barry, called Brenda of the Woods, which is now being worked in to shape with a view of producing it for preliminary hearings at his theatre in Los Angeles before sending the same East for the final verdict. It is likely that Peggy O'Neill, who has made a personal success in the title role of Peg o' My Heart with the Western road company now playing Laurette Taylor's great New York hit, will be featured in the leading role of the new comedy. It is pastoral in theme, but has a dramatic interest and one striking scene which is counted upon to contain the vital punch of a modern presentation.

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Kitty Gordon has moved into the Garrick Theatre, Chicago, with the captivating comedy, with music, which Oliver Morosco originally produced with her as the star in Los Angeles. It is called **Pretty Mrs. Smith** and is by Oliver Morosco and Elmer Harris, with music by Harry James. Chicago, like Los Angeles and Boston, has been won over by this newcomer into the field of light musical entertainment, and it looks as if Miss Gordon will remain in the Windy City for a long summer run. Greenwood and Grant are still featured in the organization that supports the English comedienne in the new piece. Other prominent members of the company are Roy Atwell, Edward Martindell and Harrison Hunter. The production is the handsomest of the kind ever seen on the Chicago stage, and Miss Gordon's stunning gowns, framed in the solid wooden panels of the splendid stage setting, have made her sisters gasp.

Correspondence

SEATTLE, May 20.—M. Jolson in *The Honeymoon Express* was well received at the MOORE week of May 10. Lyman H. Howe's travelogues in motion pictures, the current offering, are attracting large audiences. This season's feature film, showing the construction of the Panama Canal, is of particular interest. *The Passing Show of 1913* comes for a week June 9. *The METROPOLITAN*, dark this week, has Chauncey Olcott underlined for May 24. Valeska Suratt, assisted by the Dancing Higgins, George Baldwin and Alfred Gerard, in a song and dance revue, headlines this week's Orpheum bill. The piece affords Miss Suratt opportunity for the display of a number of gorgeous gowns. James H. Cullen has a new line of songs and patter, which he gets over tunefully. Irene Timmons has an original, if improbable, sketch called *New Stuff*, a crook story that was effectively presented. Louis Barr and Leighton Stark are in support. Aileen Stanley pleased with her songs and manner; Walter De Leon and "Muggins" Davies, songs; Valveno and Lamora, athletics, and Stelling and Revell, comedy gymnasts, are others. *PANTAGLES* has an added act, and all six are good. Minni Amato & Co. in a pantomime and dancing act, *A Night in the Slums of Paris*, is the feature. Bob Albright, a strong local favorite billed as the *Male Melba*, scores. Kumry Boesch and Robinson, sketch; George Wilson, blackface; Romano and Carmi, harpists, and Devitt and Devitt, acrobats, make up the balance of the bill. Prominent in the *EM-PRESS* offering are the motion pictures showing actual battle scenes of the war in Mexico. Tom Nawn and company of five in *Pat and the Genii* headline the vaudeville program. Onaip, with a moving piano mystery act, is the added attraction. Others are Mary Gray, The Rathskeller Trio, and the Two Georges. The Avenue Players at the SEATTLE are presenting Kipling's *The Light That Failed*. The production is scenically elaborate. Excellent work is done by Dwight Meade, James Guy Usher and Audra Due, all displaying marked ability in the highly dramatic roles portrayed. *The Stranger*, week 25th, to be followed by *All of a Sudden Peggy*, in which Maude Leone, who has been specially engaged for a short season, will appear. Miss Leone has been for some time with the Lawrence Players at Vancouver. B. C. Manager Dunham of the Seattle is on a vacation, and is being relieved by F. P. Palmer of George A. McKenzie's forces of the Metropolitan. Alexander Pantages' new theatre at Victoria, B. C., was opened the 18th, with simple ceremonies. Mr. and Mrs. Pantages were present, and prominent Parliament members and city officials attended as guests of Mr. Pantages. G. D. H.

VANCOUVER, May 23.—*AVENUE* Theatre: Chauncey Olcott in *Shameen Dhu* to a very appreciative audience. *EM-PRESS* Theatre: Nance O'Neil in *Magda* was well received. *ORPHEUM*: *Romeo, the Great*, a marvelously intelligent chimpanzee, and Tameo Kajiyo shared honors of the big vaudeville bill at this house. *IMPERIAL*: Sullivan & Considine circuit of vaudeville holds the boards.

There are some clever acts on the bill. Motion pictures close the bill.

HONOLULU, May 9.—The players at the Bijou are presenting a most interesting performance of *The Witching Hour*, with personal successes scored by Guy Hittner as Jack Brookfield, Frank Bonner as Lewis Ellinger, Jay Hanna as Clay Whipple, Florence Oakley as Helen Whipple, Inez Ragan as Viola Campbell, and Olga Gray as Mrs. Alice Campbell. The next bill will be *Seven Days*.

The Movies Do Certainly Hold the Center of the Stage

PENDLETON, Ore., May 20.—John F. Connolly, representative of a film company, arrived here from Mexico today with a story of the way Jas. A. Galligan, a camera man, induced the rebel general to postpone for 12 hours his attack on Torreon previous to its recent fall. Hearing that a night attack was planned, Galligan called upon Villa and the following conversation took place:

"Your excellency, do I understand you intend taking Torreon at night?"

"Si, senor; it is so ordained."

"That's a — of a note! How do you expect your friends in America are going to see you capturing the city if there is no light for me to use my camera?"

"War does not wait for photography, amigo," answered Villa.

"Maybe not; but, all the same, I do not intend chasing your army for weeks to be treated this way. What will your New York friends say? You'll have to make your attack in daylight, or I'll turn around and let you and your army go to —."

An hour later Galligan's packed mules, loaded with his films and picture machine, en route to the Coast, was stopped by a messenger, who announced that, rather than disappoint his friends in New York, General Villa had decided to make a morning attack on Torreon. He did.

Morley on the Rock Pile

Last week the Film news contained mention of Victor Morley, all around cheat and bum English sport, who victimized his fellow players of the Cal. Motion Picture plant at San Rafael. Last Sunday's dispatches chronicled his capture as follows:

PORTLAND, May 15.—Chester Moon, alias Victor Morley, a foppishly dressed and bemocked young man, who is said to be wanted at San Rafael for defrauding actors and merchants, was sent to the rock pile today to begin serving a six-months' sentence imposed upon him by Municipal Judge Stevenson for defrauding a chauffeur. Moon, posing as a man of wealth, advertised for a chauffeur, and after pretending to engage a young man who applied, exacted from him a fee of \$9 as payment on a uniform. When arrested, he confessed. Moon will be turned over to the San Rafael authorities at the expiration of his sentence here.

Matt Snyder has been engaged for an important role in James Keane's sensational five-reel film now being turned out at the Fairfax studio.

While working with the California Motion Picture Company at Angel Island last Monday, Clara Byers, while

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riding a horse, became frightened or fell off, with the result of a badly sprained ankle and an enforced absence of some weeks at her apartment at the Hotel Berg in this city.

BRIEFS.—Dan Reed is directing at the Lyceum, Detroit. * * * Jim Post opens at the Spreckels Theatre, San Diego, on July 5. * * * Whittaker Ray, who was so signally successful in handling the Rainey African Hunt Pictures, has brought out the Annette Kellermann Neptune Daughter's picture. * * * Broderick O'Farrell, Jane O'Roarke and Lester Paul are playing vaudeville in Phoenix.

MARRIED

CALGARY, Alta., April 30.—Harold Holland and Florence Darling, leading man and woman in the sketch, *Vice*, were married after Friday evening's performance. They closed their engagement with the sketch Saturday, and are leaving for Edmonton, where Mr. Holland will assume the management of the Lyceum Stock Company. Mrs. Holland will play ingenue parts with the company.

Vaudeville Notes

Hugh McIntosh, the Australian owner of the former Rickard circuit, arrived by steamer Thursday on his way to New York.

Grace O. Kenworthy, formerly a member of the Gaiety Company, was granted an interlocutory decree of divorce from Horace Kenworthy by Judge Graham Thursday, on the ground of non-support.

Gilbert and Slocum, Fred Pollard, Dot Raymond, Miss Loraine, Joe Stein and eight dashing sunshine girls will be in the line-up of Clarke's Musical Comedy Company at the Market Street Theatre in San Jose tomorrow.

Since Loew bought the Sullivan-Considine circuit he has been signing acts for 40 consecutive weeks. This has resulted in over 65 "big time"

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acts, which have never played in the three-a-day, going over to Loew. This will assure local theatregoers of better shows than ever next season.

Loew has made announcements in all the theatres on the Western circuit, including the local house, to the effect that he will shortly make known the policy to be followed here during the coming season, starting in August. The probabilities are that big standard feature photoplays, of which he can get the best, will be shown in conjunction with every vaudeville show.

Marcus Loew didn't wait long to institute improvements in his new Western circuit. He has already started to plan a new theatre in Winnipeg, one in Los Angeles, one in Oakland and one in San Francisco, with more to follow.

Harry Clay and Chas. E. Blaney who have been partners in the Blaney-Spooner Amusement Company, across the Pacific, a feature film, and other enterprises, have severed their business relations. The cause of the dissolution of partnership has been carefully kept secret by both, but an announcement is made that neither will have any mutual interest in theatrical attractions next season.

Los Angeles is to Have a Greek Theatre Seating 30,000 People—Bill Desmond in Stock at Baltimore

LOS ANGELES, May 20.—Plans are now under way to build a Greek Theatre in Griffith Park, to cost \$100,000, and if action can be taken at once it will be finished in 1915. This theatre is to be situated at the head of Vermont Canyon, at the East Hollywood entrance to Griffith Park. The amphitheatre will seat 30,000 when finished, although a seating capacity of 10,000 will be provided at first. The location is one of wonderful natural beauty and, surrounded by the hills as it is, the acoustics are now nearly perfect. * * * The Morosco is dark this week, the Gaiety Company having closed on Saturday. Billy Rock and Maude Fulton are now enjoying the opportunity of gazing upon the other fellow and musing upon his methods. Both were seen at the Mason the other night at a performance of *The Argyle Case*. Billy Rock and Kitty Doner, in another idle moment, took a trip with Walter Brookins in his airship. However, that is not the only reason that little Miss Doner's spirits are high, for she soon leaves for New York to join the *Passing Show* of 1914. Oscar Ragland will also go to New York. * * * Jules Mendel and Al Franks are back at the Century, creating much joy and merriment with *Pickle Heinze* and *Brady*. Lowe Bros. have again assumed management after releasing the theatre to J. A. Quinn, then again to Charley Alphin. * * * Shirley Olympius, one time dramatic reviewer for a local paper, has left for New York to enter the publicity department of the English Grand Opera Company, with offices in the Metropolitan Grand Opera House Building. * * * Since the days when Olga Steck appeared at the old Unique on Broadway she has become quite a haughty little lady, and has lately cut up some antics with the Kolb and Dill company whereby she lost out entirely. * * * Bill Desmond will play in stock in Baltimore at the close of *The Bird of Paradise* season. * * * Louis Gottschalk has set to music a book of fairy tales by Ella Wheeler Wilcox, which is said to be very beautiful. Mr. Gottschalk was responsible for a great deal of the music of *The Tik-Tok Man*. * * * Oliver Morosco has received an offer from a well-known picture company for the film rights to his plays for the next three years, having until the first of June to make answer. It is not likely that this offer will be accepted. * * * Had Forrest Stanley happened into his dressing room at the right moment one day this week he might have had the opportunity to give his role of the week's bill some close study. A sneak thief went through Mr. Stanley's clothes and slipped away with \$15.00 while the actor was out in front playing a like part in *Stop Thief*. * * * Constance Crawley, whose last appearance was on the Orpheum stage in one of Oscar Wilde's playlets, and who since has produced several notable pictures, has chosen to draw attention to herself by taking a house in the fashionable West Adams district, which she has given the name, "Dream House." Miss Crawley's gowns and Miss Crawley's monkey have been objects of interest to the "curious ones

who stare." Miss Crawley states that she intends to make her home a center for artists, and also adds that a theatre will be built especially for her use, where she can stage plays of her choice. * * * *A Knight for a Day* is under rehearsal by the Gaiety Company at the Morosco for next week, with Daphne Pollard, Alf. Goulding, Melvin Stokes, La Valera, Bessie Franklyn, Charles A. Mason, Frances White, Frank Hayes and Willie Bevan.

EMPRESS: Dorsch and Russell start the fun at the Empress this week with music and novelty. Although it had seemed that all ideas for turns of this sort had been exhausted, this clever pair bring something new. Harry Rose sings and dances with evident enjoyment. George Hoey, always a favorite, returns in a skit called *In Old New York*, in which the art of Hoey is ever present, assisted by a company adequate though not brilliant. Cooke and Rothers are dancers whose whirl of steps, one following the other furiously, leaves the spectator as well as the dancers breathless. The Usher Trio enter into the spirit of their sketch, *Almost a Millionaire*, with a zest that brings results. Cecile, Eldred and Carr are dancers and acrobats whose efforts show surety of self. The Empress Laugh-o-scope closes the bill.

HIPPODROME: Walter Montague swings into favor with an Alaskan melodrama, *The Sour Dough*, a sketch that moves with the swift action of a terse and intense story of the far north, with all the attendant picturesque, including a corking male quartette. Silvio Mincinotte and his company bring a pleasant surprise, for these Italian Highlanders not only offer good music, but carry it along with an interesting sketch replete with sentiment and stirring action. The contribution of Bruce and Galvert includes songs and jokes that entitle them to be known as "The Cholly Chermans." A trick cyclist, De Shields, opens the bill with a dash and daring. Monica is a dainty comedienne whose Southern songs and stories are delightful. Honey Harris and Flossie Watson dance gaily through a lot of songs and clever patter. Clinton and Beatrice bring the bill to a close with a sharpshooting act that is above the average. A picture of the memorial services over the soldiers killed at Vera Cruz is duly solemn and impressive.

MAJESTIC: Dark. Coming, *Peg o' My Heart*.

MASON: Robert Hilliard and his company are enacting the thrilling *Argyle Case* for the delectation of those who openly admit they like real melodrama and to win over even those who scorn the "detective story." The authors have provided abundant material for thrilling situations, and these come on thick and fast, each and all wrapped in a fascinating cloak of mystery that stirs the blood and whets the appetite for thrills and chills. Kayton, a detective of the gentleman type, the sort William J. Burns is promising the world for future use, is the center of interest and the leading character. To this role Robert Hilliard brings all

the poise, intellect and polish that he has been credited with many times heretofore. Stella Archer plays the girl rather unevenly, but impressively. Agnes Everett gives a very clever characterization, in which her tongue speed is taxed to the limit. Edwin Holland, Gustav von Seyffertitz and Olive Oliver are equal to the demands made upon them. *The Argyle Case* is a play that cannot fail to interest, and as handled by Mr. Hilliard and his company, cannot fail to entertain.

MOROSCO: Dark. Coming, *A Knight for a Day*.

ORPHEUM: Of course we know deep down in our hearts that they are pink, tightly clothed ladies, but when Neptune's Garden bursts into view it is with a decorous thrill we gaze upon the shapely ladies gathered statuesquely about the pool. Some of the other joys are a wonderful high dive, a wild and thrilling dance, a splendid violin solo and a good singer, all woven into an enchanting legend. Harry Gilfoil again permits us to enjoy that deliciously subtle study, *Baron Sands*, that gay and funny old roué. This is one of the rare treats of the season. Ben Deeley returns with *The New Bell Boy*, singing his own songs and adding a lot of so-called humor to his black-face role. Marie Wayne assists him with some clever dancing and a mighty pretty face. Van Hoven persistently follows out his own line of comedy and is known as the "dippy mad magician," while he cleverly conceals the fact that he is no magician at all, just plain comedian. Ruth Royce shouts ragtime that is not as fetching as her clothes, nor as winning as her smile. Nick Hafford and Dell Chain are singing comedians done in black and white. David Bispham is again the delight of the bill, singing *Two Grenadiers and Sand's o' Dee*. Alice Eis and Bert French repeat their daring dance, *Rouge et Noir*.

PANTAGES: This is the week they give prizes away to the babies, or, to be more exact, to the proud parents of the babies who are entered in the contest at this theatre this week, a vastly popular occasion. Alisky's Hawaiians return with their plaintive, charming and entrancing songs, to which the soft accompaniment of their native instruments is an additional fascination. Lighting effects of beauty add to the artistic stage setting. Herr Bolke presents a prime mystery act in which he sets for the truth of the teaching that beautiful woman was and is created from the rib because she grows before the eye from a rag, a bone and little else. Denny Simmons gets through some clever Scotch impersonations with a burr that would do credit to a true Highlander. Togan and Geneva prove that the tango craze has even hit the tight-rope performers, and their light and graceful balancing is to be gazed upon with a thrill. Larry Conner and Grace Sloan sing and dance with happy result. Moving pictures close the bill.

REPUBLIC: Lewis and Harr are the headliners of Bert Levey's bill of the week, with a big spectacular appeal in that of the *Swanee River*, moonlight, steamboats, banjos tinkling and all the fascinating Southern touches to sway the senses into a sentimental mood. Ann Harr does some wonderful character work as the old mammy, while Lewis does some marvelous buck and wing dancing. Raymond and Temple have a novel song

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and patter turn, with a clean comedy touch. Hazel Dean, the daintiest of toe dancers, is an instant favorite. Bristow and Warner present a large lot of comedy, touched off with some balancing stunts. Boothe and Boothe are jugglers and singers, as well as able comedians. Jack Stewart is a baritone with a good rich voice, whose songs appeal. Mexican war pictures are the Selig news offerings.

N. B. WARNER.

FRESNO, April 19.—Theatre
FRESNO, 24, *Peg o' My Heart*; Kinema, 18-20. Brewster's Millions, a feature picture to fine business. MAJESTIC: *The Lord & Meek Musical Comedy Co.* closed Saturday on account of very light business. Moving pictures are not doing any better at this house, which has a very poor location. PRINCESS: Dark. EMPIRE: For the first half a very attractive bill is offered, but business is not what it should be. Heading the bill is Smith's Barnyard Circus, introducing the only trained ducks in the country. A pair of classy entertainers are Hanley and Murray. A black-face comedian, Laughing La Mar, has several clever songs and gags. Chief Silver Tongue, is a wonderful Indian singer. A farce, *The Cafe de Luxe*, is a scream as presented by clever Sadie McDonald and her company. Comedy pictures complete the bill. For the last half there are two feature acts, The Caliope Trio, in comedy, harmony and yodeling, and The Four Masqueira Sisters in their singing and dancing novelty. Others are Pope and Uno and their clever dog; Marion Beauclore, European novelty act; Reynolds and Carpenter, musicians and singers, and pictures. A new airdome is being erected on J Street.

LONG BEACH, May 18.—BENTLEY GRAND: Nothing but words of praise can be heard on every hand about the Virginia Brissac company and their presentation of *The Fortune Hunter*. The matinee performance of Wednesday was witnessed by an audience that filled every seat. Miss Brissac shared honors with Griffith Wray and the remainder of an excellent company. Madame X will be the play to follow. The opening Monday saw hundreds turned away. BOSTON Theatre: Van and Davis presented a clever dancing act that has never had its equal on the Boston stage. Laughing La Mar, The Tyrells, and Vera Burgess, a pretty miss, made up an extraordinary bill.

Blanche Ring will play the Coast this fall in *When Claudia Smiles*.

Correspondence

NEW YORK, May 17.—Far beyond mere criticism was the happy event at the EMPIRE Theatre last Monday. It was one of those kindly interchanges between audience and actors that occur all too seldom nowadays. For a fitting comparison one must go back to the first nights at Daly's Theatre at its best. After nearly as many years as both could count fingers on their united hands, Ethel Barrymore and her Uncle John appeared together on the stage of the Empire Theatre. Since she was the pretty, frightened little maid servant in Rosemary Miss Barrymore has played many parts, developing into the mature artist of today. And her uncle, then the whimsical and much loved hero of Rosemary, is as warmly loved today as ever—and just as whimsical. His droll curtain speech proved that. Charles Frohman had the happy idea of lending a fillip to the closing nights of the theatre season by bringing forward John Drew and Ethel Barrymore in *A Scrap of Paper*. It is recounted by the historians of the theatre that Miss Barrymore and her distinguished uncle had not acted together since the days of *The Bauble Shop* and *Rosemary*. Certainly Victorien Sardou's famous old comedy has not been acted in its original form in seasons. They are fortunate who can remember the famous representations of the anglicized *Les Pattes des Mouches* given by Mr. and Mrs. Kendall at the Fifth Avenue Theatre when their actors were the best from London. It takes no such boasted ancience of theatre knowledge to remember these sparkling productions of a play as it does to recall the performance of Rose Coghlan, who was in the audience last Monday, and Lester Wallack, which were some of the early glory of the play's history in this country. The drama will always represent to those who regard it as something more than a means of watching distinguished actors as the first example of the skill which carried Sardou to the top of the profession he had selected. It was in this comedy that he showed his first appreciation of the lessons to be learned from the master that he had hitherto ignored. The learned young usher with education and talent, but no knowledge of the theatre, had been reduced, if not to starvation, at least to a recognition of the rules of the medium in which he hoped to win fame. Nothing could be more eloquent in its message for the American stage than the history of *Les Pattes des Mouches*. Scribe, who dominated the French theatre when Sardou had begun to write without knowing that there was no model so certain to bring him fame as the plays of this great personage, was not cordially received by Scribe, who snubbed him. But Sardou revenged himself gloriously by learning all that Scribe knew and using it, moreover, with the fresher knowledge of a young man. Perhaps the success of this play and the long series that followed might persuade the men who set out to write for the stage in this country to follow the same course that led Sardou to success. But it is probable that they will continue to prefer to be smartaleek and sociological and celebrate the enduring triumphs that have been the lot of young American playwrights during the recent season.

Both Miss Barrymore and Mr. Drew were acting their famous roles for the first time, and it is probable that there were many about them who had played the same parts in their time. Miss Lewis, for instance, has more than once acted with distinction Suzanne, while Charles Dalton is another who has had a varied experience with different roles in this famous comedy. There was a time when a training in *A Scrap of Paper* used to be a part of the experience of every actor accustomed to the routine of the stock theatres. It was on the two stars that the interest of the audience centered. Probably there were many there with no previous conceptions of the way in which the two leading characters were to be acted. There were also those who wondered if the two most recent representatives of the famous parts were to suggest the delights of their predecessors. These disagreeable persons were fair enough to admit that they were not acting any longer in a play that possessed the elements of novelty. For it must be remembered that *A Scrap of Paper* is only a decade younger than *Lohen-grin*. Long life to *A Scrap of Paper* with John Drew and Ethel Barrymore. * * * The season of the stock stars at the ACADEMY OF MUSIC has progressed to a diminutive but nevertheless brilliant star in Marguerite Clark, who appeared there in *Merely Mary Ann*. She acted to the great satisfaction of the large audiences the part of the London slavey which was first seen here in the irresistible hands of Eleanor Robson. The actors of the stock company, headed by Theodore Friebeus, appeared with Miss Clark. * * * The fiftieth performance of Margaret Anglin's revival of Lady Windermere's Fan at the LIBERTY Theatre last Monday introduced Florence Carpenter in the role of Lady Windermere. Since the retirement of Margery Maude from the cast two weeks ago the character has been played by Florence Wollerson, an understudy. GAVIN D. HIGH.

SALT LAKE CITY, May 19.—The SALT LAKE Theatre did a very good business when the University of Utah Musical Society presented Leoncavallo's grand opera *Pagliacci* the latter part of last week. The fore part of this week the house is dark, but *Traffic in Souls*, the feature picture that did such a good business a week ago, is booked for another showing the last half of the week. William Hodge on deck. PANTAGES is doing a good business, though the weather is getting warm and folks are beginning to think of other forms of entertainment. The week's bill is a strong one, Capt. Jack's Polar Bears headlining. Gregoire and Elmina, jugglers of furniture, open the bill, many thrilling novelties being introduced. Barnard, Finito and Mitchell are a trio of songsters that mingle mirth with pathos in their various well-rendered selections. Davett and Duvall in the sketch, *Holding Out*, have something new. The sketch deals with the performer down and out, and many amusing incidents in their existence are truthfully portrayed. The Morette Sisters have a musical turn, calling into play cornets, violins and cellos, to say nothing of good voices and pleasing personality, set off by pretty silken costumes. Lawrence Johnson's ventriloquial chatter is not new, but gets good receptions. Charley

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Reilly, well remembered for former local musical stock engagements, is booked for next week. The EM-PRESS has, without a doubt, one of the biggest headliners seen here in vaudeville this season in the Imperial Pekinese Co. of six athletes. In the midst of a gorgeous set they do their "stunts," which seem to start where other acts get through, when it comes to dexterity and skill. The crowning feature of their act is the mid-air swinging of a pair of the Chinese suspended by their queues, supporting thus, not only their own weight, but the added weight of two of their brothers, the act concluding with a slide thus suspended from the gallery to the stage. The balance of the bill is hardly as strong as some of the most recent offerings. Edward Marshall, chalk sketching, opens the show, followed by Maye and Addis, who chatter and sing some. Canfield and Carlton in *The Hoodoo* succeed in getting several good laughs, and Frank Mullane, billed as the Irish Hebrew, tells several dialect stories and has a good singing voice. ORPHEUM is dark and the UTAH is offering Niblo's Travel Talks, while the GARRICK got through with its travel lectures and is this week offering a feature picture, entitled *Battle of the Sexes*. PRINCESS did a very good business last week with the *Titanic* Pictures as the added attraction. This week Manager Sam Loeb is giving his patrons for ten cents an addition to the usual musical comedy offering, the week's bill being entitled *Convict 666*, *The Mysteries of Paris*, a thrilling feature film. The musical comedy is snappy and several good chorus numbers are introduced. Emil H. Johnson, the banjoist, has also been engaged as an added attraction, and his series of selections is stopping the show, this class of entertainment being specially liked by the patrons of this house. R. STELTER.

PORTLAND, May 18.—HEILIG Theatre (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.): The Howe pictures of the building of the Panama Canal was the offering at this house the past week. Its engagement closed yesterday. Tonight Chauncey Olcott opens for three nights in *Shameen Dhu*. New York Grand Opera Co. sing *Faust* 22 and 23. *Traffic in Souls* (motion pictures) follow for week. BAKER Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.): This is the farewell week at this theatre of Louis Loen Hall and Dorothy Shoemaker, who have been playing leads at this theatre for this season. Mr. Hall has not been playing the leads throughout the season, as Edward Woodruff was found in that position when the lead role was of a juvenile character. As previously announced, Miss Shoemaker and Mr. Hall were

married here, so their engagement with the Baker players was more than remunerative from a financial standpoint. Commencing with next week Alice Fleming returns for the leading roles. For the present week the play is *The Conspiracy*, and it is a play that gives Mr. Hall and Miss Shoemaker fine opportunities for their farewell. It is the first time that it is given in stock. It is a crime drama and gave fat chances to Hall and Miss Shoemaker. Both were given ovations on their appearance and were shown how they stood with the clientele of this theatre. Edward Woodruff was perfect in the juvenile role, and Miss Baker as the colored maid was true to life. The other members of the company were all in their element and well cast. Next week, *A Fool There Was*. LYRIC Theatre (Keating & Flood, mgrs.): This house is closed for the summer. However Walter Newman's company will fill a date in *The Traffic* commencing 21st for four nights. ORPHEUM Theatre (Frank Coffinberry, mgr.): What comes near being the best in vaudeville is offered in the bill this week at this house. Eddie Foy and the seven little Foyes are headliners in their specialty that they offered in Foy's last appearance in this city. Dividing honors with Foy is Marshall P. Wilder, whose stories are all new on this trip. Another big hit is Harry B. Lester in his imitations. Others appearing this week include Pauli and Boyne, Belleclaire Bros., Kelli Duo, and the Kramers. EM-PRESS Theatre (H. W. Pierong, mgr.): Julian Rose in *Levinsky* at the Wedding tore the rafters off at this house yesterday and lived up to his reputation as one of the best Hebrew impersonators. Others appearing include *The Skatelles*; the drama, *Four of a Kind*; Green, McHenry and Dean, and *Two Romans*. PANTAGES Theatre (John Johnson, mgr.): The *Soul Kiss* is this week's feature act, opening this evening. Others included in the bill are Jos. Reminton & Co., Warterburg Bros., Skipper, Kennedy and Reeves, and Scott and Wallace. Sells-Floto Circus is here today and tomorrow. The OAKS, under the management of John F. Cordray, opens the 23rd. A. W. W.

Mack and Rambeau Will Move to Oakland

At the close of their engagement at the Alcazar Theatre, Willard Mack and Marjorie Rambeau will play a special two-weeks' engagement at the Macdonough Theatre in Oakland, supported by their own company. The two plays to be produced will be *So Much For So Much* and *Their Market Value*, both from the pen of Author-actor Mack.

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Correspondence

OAKLAND, May 20.—Peg o' My heart, this week's attraction at the IACDONOUGH, is taxing the capacity of the house to its utmost, in fact, owing to the great demand for seats Manager Giesea was compelled to give a couple of extra matinees. It is a fantastic little play of mixed mirth and pathos, and pleases immensely. The Ghost Breaker, seen here for the first time, is the Bishop offering for the current week, and is doing fairly well in the way of patronage. The play is well acted and splendidly staged, and proved interesting throughout. To Albert Morrison and Beth Taylor goes the credit for carrying the play on able shoulders. Their acting as excellent and they deserve first mention for their fine personations. Others who distinguished themselves by good executions are J. Anthony mythe, Walter Whipple, Max Waizman, Ivan Miller, George Webster, Frank Darien and Rita Porter. An unusually good bill of supreme vaudeville is drawing the customary attendance at the ORPHEUM and the program as a whole is fully up to the Orpheum standard. Roshanara, McDevitt, Kelly and Lucey, Mabelle Adams & Co., Sidney Jarvis and Virginia Clarke, Kimberly and Mohr, Veston and Clarke and Nick Verger. Tom Kelly, the fashion plate of vaudeville, and Barnold's Dogs and Monkeys, divide honors at Pantages, and are the topnotchers of a bill that also comprises Barrows-Lancaster Co., Wood and Lawson, Dancing De Alerts and Jerome and Carson. At the COLUMBIA The Speculators is offered. Popular music is the theme at DORA and the attendance has been exceptionally good throughout the week. Thaviu's Band is still the big attraction. At the BROADWAY Manager Guy Smith is showing vaudeville. LOUIS SCHEELINE.

SAN DIEGO, May 19.—EMPERESS Theatre (R. Beers Loos, mgr.): The New Empress Stock Co. made its initial appearance last night in Margaret Illington's late success, Findling, a three-act drama by Chas. Conyon. The play gives plenty of opportunity to the leading woman to display emotional scenes. Stella Carew

as Maggie Schulz, and Warren Ellsworth as her husband, take the leading roles, and there is no doubt in the world but that they both made a hit with the theatregoers in this town last night. Jack Fraser, who has been with the Mrs. Douglas Crane Co., and who will alternate each week in playing leads, played the role of Rafferty, a plain-clothes man, exceedingly well. Rose Mayo, as Mrs. Burke Smith, proved herself a very capable actress. Of the former members, Stella Watts as Mrs. Bates, the Irish washerwoman, was immense, and Leonard Rowe, with his frock coat and plug hat, as secretary to Mrs. Burke-Smith, took his part very well. H. D. Watson, as Dr. Taylor, the tenement doctor, and Gladys Day as Alice, furnished the amusement in their very timid love scenes. William Chapman as Steve, an East Side thief, was also very good. The production went off without a pause, so very exceptional for the first night of any stock company. SPRECKELS Theatre: Robert Illiard in The Argyle Case gave three excellent performances to packed houses and could have packed them for three more had he consented to stay in town that much longer. SAVOY Theatre, PANTAGES (Scot Palmer, mgr.): The bill at this house this week is one of the best that has ever been here. Every act is a headliner. It starts out with Harry Bulger, himself, late star of The Flirting Princess and Woodland, and proves to those that have never seen him before that he is indeed inimitable. Melkejohn and Hazle, late partners of the great Rector, show some new steps in tango dancing. The old-time favorites, Tom Moore and Stacy, are very enjoyable. Bruce and Crane, producing a sketch entitled Cupid, M. D., are fine. Last, but not least, comes our dear friend Jessie Shirley & Co. of 15 in a tabloid version of Under Two Flags. This act runs for half an hour and proves enough in itself to furnish an evening's amusement. They are turning hundreds away at every performance. MAJESTIC Theatre (Palmer Bros. & Folkerston, mgrs.): Moving pictures and chorus. Singing and dancing between each reel of pictures. One big show, all for a dime, 10c. PLAZA Theatre (Hicks & Hiller, mgrs.): High-class moving pictures. C. D. GIBSON.

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SACRAMENTO, May 18.—Theatre DIEPENBROCK: Ed. Redmond and company are presenting the semi-historical play of France, Madame Sans-Gene. In the title role Isabelle Fletcher scored one of her greatest dramatic triumphs. Supporting Miss Fletcher in the play was Bert Chapman, who scored heavily, both in make-up and acting of the great general, Napoleon. Paul Harvey as the lover was extremely good. Roscoe Karns, Hugh Metcalfe and others filled in very satisfactorily. EMPRESS: Clark Ross and company of fifteen players are the headliners at the Empress, in the musical playlet, The Mermaid and the Man. Marietta Craig was very clever in her sketch, The Punch, and both the sketch and her support were well received. Bob Hall won hearty applause for his clever songs and jokes. Willin, Harrington and Chubby, a man, a woman and a dog, formed a very entertaining trio, who sang and danced admirably. CLUNIE: The Drug Terror, a six-reel sensational photodrama, is the offering at this theatre.

Spotlights

In spite of the enlargement of his field and the great growth of his theatrical interests in the East, Oliver Morosco has never lost his faith in California as a productive center. He has just contracted for two plays by Western writers which he will add to his list of dramatic productions for next season. The first of these is by Frank Mandell, a San Francisco writer, and is called The Lady We Love. The other is a modern play called Faith, by Otheman Stevens, the dramatic critic of Los Angeles.

Considerable interest is already being shown in the forthcoming appearance at the Cort of William Hodge, the quaint comedian, in The Road to Happiness, the delightful comedy drama in which he has been recently starring. Hodge is said to have a role that fits him as patly as the central character of The Man from Home, in which he was seen last here. Hodge follows The Passing Show of 1913.

Omar the Tentmaker, Richard Walton Tully's great spectacle play, will be an early Cort attraction, with the original company, headed by Guy Bates Post.

Through his European representative, Cecil Dorrian, Oliver Morosco has secured by cable the American rights to the latest Viennese musical hit, Der Tolle Therese (The Madcap Therese), which he will produce in this country next fall. The musical comedy has registered one of the biggest successes of recent years in Europe. It is a comedy with music in three acts. The score is based upon an original manuscript of Johann Strauss, which Otto Romisch has

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adapted to modern requirements. The book is by Leopold Kremm and Julius Von Ludassy. Mr. Morosco has set to work upon the translation and will make the American adaptation himself. The music is described as wonderful and is counted upon to create a sensation in this country.

There is a possibility that the management of the Alcazar Theatre will arrange for a production of Willard Mack's new play, Miracle Mary, for the benefit of the prisoners over at San Quentin. If this is done the entire company, headed by Willard Mack and Marjorie Rambeau, and the big production, will be taken intact to the penitentiary.

That Lessee George J. Mackenzie made a ten-strike when he obtained the service of Max Steinle is the opinion of the big audiences that are witnessing the production of A Romance of the Underworld, at the Seattle Theatre this week. Steinle appears as Herman Howland, the German jurist.—Seattle Times.

Oliver Morosco's pictorial production of the great Hawaiian comedy drama, The Bird of Paradise, ended its road tour in Chicago recently, and will be held over until next year, when it will be seen again in points that have not yet been reached in various sections of this country and Canada. This is practically the fourth season of the unique offering and the season was one of the most successful in its record. Manager Morosco and Richard Walton Tully, the author of The Bird of Paradise, have completed arrangements for its presentation in London next fall, where it will be presented upon an elaborate scenic scale and made into a mammoth production for one of the larger theatres of the English metropolis. It is quite likely that several of the American players who have scored individual hits in the piece will be included in the company to play in London.

Nazimova will make a tour of the world next season and will manage herself for a time.

Eric Mitchell, of the late firm of Bailey & Mitchell, proposes to open a stock in the Princess Theatre, Tacoma, in a few weeks.

THE SAN FRANCISCO Dramatic Review

Music and Drama
CHAS. H. FARRELL, Editor

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John C. Livingstone and Claire Sinclair

It used to be a rather notable occasion, and one that was met only by the spreading out of much printers' ink and many eulogistic statements, when any of our "Coast Defenders" returned from a season of success in the East. Not so now. It has become an everyday occurrence. But it is worth while and due to chronicle the return of two such exceedingly fine artists as John C. Livingstone and Claire Sinclair, who got in the other day after a long season of success with *The Traffic in Chicago* and *New York*. These two actors are well known here, exceedingly well liked, and they can act right up to almost every demand. The former is a good leading man, but shines as a heavy. Miss Sinclair is about the best second woman we have on the Coast. She is handsome, has vitality and can always be depended upon to give clear-cut, intelligent characterization. In recounting their abilities it may be well to quote *The Brooklyn Eagle* of recent date: "The second act, with all its sordidness, was as well written as anything of its kind seen here in many seasons. That such a subject could be handled with so much delicacy is almost unbelievable, which is the greatest tribute that can be made to the sincerity of the authors. This scene was largely in the hands of John C. Livingstone and Nana Bryant, two people entirely unknown in this section of the country. Of the former it can be said he portrayed the despicable character of Vic Connors in a way that surpasses any actor seen in New York in a long time; he has a great future. Tully Marshall, who is, perhaps, the best-known actor playing such parts in this section of the country, never approached the performance given by Mr. Livingstone last night." *The Chicago Daily Tribune* says of Miss Sinclair: "The work of Miss Sinclair and others of the cast was not of the Broadway stripe, and their work is most refreshingly unaffected."

Monte Carter Denies Un- called-for Rumors

Monte Carter, from the Garrick Theatre, Stockton, writes to THE DRAMATIC REVIEW to deny that his company had closed and that there was any financial stringency in the Carter money bags. Monte says: "This company has made money ever since it opened here and business has been on an increase every week. I presume one reason for these reports is the unusual amount of sickness that has invaded the ranks of the company; at least a half dozen of the people

have been taken suddenly ill in the middle of performances, and that has necessitated me having to make a good many changes as some of them are still in a bad condition. But the show has not missed a single performance, and another thing about it is that salaries have been paid every week—on the day they were due. So you see things are not quite as bad as they are painted. As an added attraction we have secured the sole rights for Stockton for the *Pathe Weekly* and the series of motion pictures of the great mystery story, *The Perils of Pauline*, and with this big success running business has increased with leaps and bounds until the house is packed every night."

All-Star Stock for the Colum- bia This Summer

The Columbia Theatre management has just concluded arrangements with Wallace Munro, recognized as one of the brainiest of New York managers, to put in an all-star stock company for the summer months, commencing June 22. Special summer prices will prevail. It will be remembered that the brightest and most successful periods in the Columbia's history were associated with the summer stocks that used to descend on us from New York during the summer time, and it looks as though a revival of the custom would be most successful. The policy of the company will be a series of revivals of the most famous high-class comedies, forming as it were a cycle of the most brilliant contributions of Oscar Wilde, Bernard Shaw, Clyde Fitch, Bronson Howard, etc. The company will be headed by Rose Coghlan, Charles Richman, Charles Cherry, Charlotte Tittell, Ada Goodrich, Frank Kingdon, Horace Mitchell, George Christie, Lucile Gardner and others equally well known. Mr. Munro promises an exceptional organization and will be here June 5, to arrange for the preliminary moves.

John Cort Leases 'New York Theatre

John Cort has taken a lease of the new theatre at Broadway and Ninetieth Street, New York, and will operate the house as a first-class combination theatre, opening September 5 with *Laurette Taylor* in *Peg o' My Heart*. The highest price of admission charged will be \$1. Eddie Cort will have charge of the theatre, which has been christened *The Standard*.

Friends Pay Last Tribute to Fred Peel

There was an impressive gathering of old friends and comrades at the funeral of Fred Peel, which was held under the auspices of the Grand Lodge of Masons at Masonic Hall, 50 West Twenty-fourth Street, New York City, May 8. Mr. Peel was one of the most popular men in the theatrical business. The services, which were conducted, according to the Masonic rites, were most impressive. Interment was private. The honorary pallbearers were A. M. Miller, J. Clarence Hyde, A. W. Dingwall, Edward G. Cooke, George A. Kingsbury, Jos. Buckley, Madison Corey, E. B. Jack, D. W. Haynes, Richard Hatzell, H.

C. McGuire, C. D. McCaull, James Shesgreen, George M. Welty, James J. Brady, Wm. Malley, James Pooton, Theodore Mitchell, John D. Williams, A. J. Simmons and Harry Elmer. The Lambs were represented by their shepherd, William Courtleigh; the Friars by Abbot John W. Rumsey and a delegation of members, while the New York Athletic Club and other organizations of which the deceased was a member were represented by special delegations.

Tom Hart Proves Ownership to Sardou Plays

Blanche Walsh and Joseph A. Golden must pay Thomas R. Hart \$160, that being the amount of eight weeks' royalty at \$20 a week for the use of *Countess Nadine*, which Hart claims was taken from the Sardou plays, *Fedora* and *La Tosca*, the rights of which he owns, having purchased them from the estate of the late Fanny Davenport. That was the substance of the decision of the Appellate Division of the New York Supreme Court handed down recently. Suit was brought against Miss Walsh and Golden by Hart on the ground that he had a written contract with them by which they agreed to pay him \$20 a week royalty on *Countess Nadine* if he would not bring an action against them for infringement of royalty. The action was hotly contested in the Supreme Court, Miss Walsh and Golden claiming that Hart had no legal copyright and that he had secured the contract with them by threats and intimidation. The court held, however, that Hart did have a legal right to the Sardou plays because Miss Davenport's rights to the plays "had been generally recognized by the theatrical profession" and that he had acquired them by purchase. The opinion is sustained by the higher court, which denies the defendants' permission to appeal.

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ROBERT MORRIS will direct at Elitch Gardens, Denver, this summer again. FRED HARRINGTON will join the Redmond Stock in Sacramento next week.

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The Halkings, Comedy Shadowgraphists
Luigi Picaro Troupe, Acrobats
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Columbia Theatre

The second edition of the Dean of Worcester Philippine pictures have been displayed this week to appreciative audiences. The advanced work of the American officials with the natives of the cities and of the savage areas is shown vividly, and the lecture has aptly termed the series as one depicting a people from savage to civilization. After tonight's exhibition another feature picture, Annette Kellermann, the swimmer, in a series of remarkable water feats.

Cort Theatre

The second week of The Follies of 1913 sees this scintillating girl show still popular. A third week will start tomorrow, and following the conclusion of this show will be seen one of the best attractions our stage has, Wm. Hodge in The Road to Happiness.

Alcazar Theatre

MEN OF STEAL

A story of political intrigue and police graft, in four acts, by Willard Mack. John Thorne, the district attorney..... Willard Mack
Martin Deveraux, the political "boss"..... Howard C. Hickman
Dan Garvey, from police headquarters..... Kernan Cripps
"Blinky" Morris, a police "stool"..... Ralph Bell
Tom Nolan, a gambler..... A. Burt Wesner
Harry Thorne, Jack's brother, Chas. Compton
Edward Smith (Busby), Kate's brother..... Edmond Lowe
Evans, a servant..... David W. Butler
Bellboy..... S. A. Burton
Mrs. Busby, Kate's mother, Dorcas Matthews
Kate Thorne, John's wife..... Marjorie Rambeau
Mrs. Arline Devoe, a "plant"..... Louise Brownell
Chambermaid..... Irene Outtrim

KICK-IN

A one-act play by Willard Mack.
"Chick" Hughes..... Willard Mack
Molly, his wife..... Marjorie Rambeau
"Whip" Fogarty..... A. Burt Wesner
"Boston Bessie"..... Irene Outtrim

If the unqualified approval of the largest audience of the season be any indication, then Men of Steal, produced for the first time at the Alcazar on Monday evening, may be set down as a success. Certainly, even to the discriminating minority that takes its theatre seriously, Men of Steal has the earmarks of a good play, and this not entirely because it deals with a problem that cries out for the consideration of the public mind, for other playwrights have written about various phases of the rotten political situation in more or less opportune fashion. Nor is it that Mr. Mack excels in plotting, for here the story, while plausible and interesting and marching in a straight line from cause to effect, is neither novel nor ingenious, and one is apt to find the conflict immediate and almost superficial rather than fundamental. Moreover, Men of Steal is a play of incident and not of character, wherein it falls short of its predecessor, So Much for So Much. Yet Men of Steal remains a strong play. Perhaps the secret lies in the fact that the author is clever enough to entertain while he preaches, which is something of a feat. To be sure his equipment is unusual. He brings a fresh point of view to bear on the old material; he understands the requirements of the stage, yet keeps in touch with the outside world and thinks straight; he has the gift of facile dialogue, sometimes unexpectedly witty and never commonplace, that is both stimulating and magnetic, and his situations and conversations are almost too photographic in their accuracy. In other words, he tricks

the popular imagination and focuses it upon the problem that occupies him, which is after all the social service of the stage. One of these days Mr. Mack will shake out of his sleeves a really great drama dealing with a big universal conflict whose resolution will mean something to the world in race development; his present work is full of promise. But to return to Men of Steal, and its smooth, sympathetic first-night interpretation at the hands of the Alcazar company. Willard Mack himself plays John Thorne, who is fighting the machine in the cause of cleaner politics, but whose domestic relations are of so much more vital interest. He is a typical figure, strong and earnest and canny, with a touch of ironic humor that masks his iron grip of the situation, and a deep underlying tenderness. As an actor, Mr. Mack gives out the same sense of promise that marks his writing. His Thorne is quiet and intense, done with secure technique, but behind it is a reserve, a power as yet perhaps not fully developed, to be used when occasion demands. As Kate Thorne, his wife, Marjorie Rambeau has little to do, but does it with her usual finish; the little laughing episode that opens the play is one of her few opportunities, and is handled with marked ability. She wears some charming gowns, to the delight of the feminine portion of the audience, and to my private eye has never looked so sweet. Irene Outtrim returns to the company to play the chambermaid, a difficult bit in which she acquits herself with more than a little credit. Howard Hickman catches the spirit of the political boss, but does not succeed in looking the part; on the other hand, Kernan Cripps' successful make-up and manner go a long way toward establishing the plausibility of Dan Garvey, of the grafting police. Ralph Beel revels in the fat part of Blinky Morris, the "stool," and carries his audience along with him, and Louise Brownell does her usual reliable work as Mrs. Devoe. The other roles are capably handled by Edmond Lowe, just back from the wilds in Her Soul and Her Body, who plays Kate Thorne's brother; David Butler, S. A. Burton, Dorcas Matthews, Charles Compton as the near reporter and Burt Wesner, who makes a great character out of Tom Nolan, the gambler. By way of a finish to the bill, Kick In, Mr. Mack's one-act thriller, which was presented at the Orpheum last year, is given another hearing. It is admirably acted by Burt Wesner and Irene Outtrim, in addition to Mr. and Mrs. Mack, and remains the best one-act play that has come under my notice. Miracle Mary comes next week.

Gaiety Theatre

The Girl Behind the Counter finished her very successful engagement in a burst of glory on Monday night when the California Grays shed the luster of their presence on the scene and stimulated the actors to win fresh laurels. Not that stimulation was necessary. Actors as well as audience were in high feather, and while continuing to hand out some of the best musical comedy that has been seen here, added a little extra zest by turning themselves loose and playing right up to their audience, who not only responded in kind, and applauded



Marie Connelly

Ingenue

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to the echo, but even contributed, with no small degree of success, some of their own talent to the already full measure on the stage. One brave soldier imitated a nocturnal cat-concert with realistic effect, another put over some rag-time songs, a third disguised himself as a hoky-poky man, and, last but not least, the Colonel tried his skill at a little of everything, from moving pictures to dancing with Daphne Pollard, and showed himself equally at home in all of them. Everybody entered into the spirit of the occasion, and it was difficult to tell whether actors or audience got more fun out of it. Al Shean and Maude Beatty were particularly funny, and their soda-fountain scene was one long, joyous howl. Frolicsome Daphne Pollard landed her hits right in the bull's-eye and invented new ones on the spur of the moment. Ann Tasker, first introduced to us as Madame Sherry, never was prettier nor sang with more authority, and Myrtle Dingwall scored, with her voice and her acting, whenever she appeared. To cap the climax, all the men got a firm grip on second place, Arthur Clough singing The Cherry in the Glass with extra spirit, Clarence Lydston excelling himself in dancing as well as in frenzied finance, Orral Humphreys looking more idiotically attractive than ever, and Jack Pollard having the time of his life as the volatile Henri Duval. The house presented a brilliant appearance with the gay uniforms in the audience, and two magnificent American flags—one bearing the insignia of the Grays—which draped the two upper proscenium boxes. Altogether it was an evening to be remembered, not more for the gala occasion than for the fact that a local company of first-class artists was giving the best musical comedy that has been seen here for many a long day.

Lou Houseman has been sojourning in West Baden, Ind., and the other day furnished Oliver Morosco's Eastern representatives with a folder for a Hoosier "rep" show, featuring the laughable comedy drama, The Heart of Peggy. Both Oliver Morosco and J. Hartley Manners, producer and author of Peg o' My Heart, have detectives watching the country closely to catch any pirating of their great success. Mr. Morosco announces that any open piracy of his property will result in the guilty parties being sent to jail.

Personal Mention

"HAPPY" ROSELLI, BETTY SCHLADÉ and Mr. SHERMAN BAINBRIDGE arrived in town from Honolulu last Saturday.

FRANK HILL is taking a couple of weeks off from the Columbia Theatre boxoffice, and is ahead of The Drug Terror, a picture feature.

MINNA GLEASON, for years one of the standbys of Ye Liberty Stock in Oakland, will leave next week for Denver, to join The Elitch Garden Stock for the summer, returning to Ye Liberty in September.

HARRY LANCASTER, light comedian, and Jessie Miller, leading woman, who have been with the Western Amusement Company on the road the past season, playing a wide range of parts most successfully, will close next week and return to town.

JO RHODES' tent show, that has been getting up courage at Reedley after disbanding a repertoire, opened in Reedley Wednesday night, presenting Daniel Boone. In the new company are Hugh O'Connell, Raymond Halton and Frances Roberts.

FRED CUTLER, who will be remembered as an advance agent and manager, long associated with W. J. Elleford and Dick Jose, but now in the hotel business, was in town last week en route to Bartlett Springs, where he is stationed during the summer.

When BESSIE BARRISCLE opens her season at the Alcazar Theatre, following the Mack-Rambeau engagement, her leading man will be Thurston Hall, who comes back to San Francisco with a long record of big successes in the East to his credit. Hall will be readily recalled as one of the most popular leading men that ever played at the old Alcazar, up on Sutter Street.

ON May 30, in Kansas City, will come the close of Mrs. Fiske's 1913-14 season, which began in Utica, N. Y., on September 13, and which has taken her to the Pacific Coast, through the West, the South, New England and several of the Central States. Her next season's play is an eighteenth-century costume comedy by John Luther Long, and will be offered October next. This new play is high comedy of the type of The New York Idea. After the close of this season Mrs. Fiske will spend her summer holiday visiting remote and picturesque spots along the New England coast, returning to New York in September to begin rehearsals.

Annette Kellermann at the Columbia

Annette Kellermann in Neptune's Daughter, one of the most successful feature films ever presented in the United States, will open at the Columbia next Monday. This remarkable photoplay, with its scenes afloat and ashore, gives Miss Kellermann unlimited scope to display her unquestioned ability as a swimmer and diver. The scene showing Miss Kellermann hurled from a 65-foot cliff into the water, bound hand and foot, is one of the many stirring scenes with which this photoplay abounds. Bermuda, with its sunshine and its flowers, affords a splendid scenic environment to this interesting novelty. Besides the evening performance, matinees are to be given daily.

Cort Theatre

Tomorrow night ushers in the third and last week of the engagement of The Passing Show of 1913. Those who enjoy the sort of entertainment which the New York Winter Garden provides so lavishly will not be disappointed in the present revue, for the travesties and burlesques on the dramatic and musical hits of the past and current season have been interspersed with song hits and musical numbers even more catchy and tinkling than those provided for any of its predecessors, the scenic effects are more novel than ever before, the costuming is infinitely more elaborate, the girls prettier, and no attraction of any sort has been so prodigally supplied with funny comedians, nimble dancers and singers. William Hodge in The Road to Happiness follows.

Alcazar Theatre

A short story by John A. Moroso entitled Miracle Mary, which appeared recently in one of the prominent Eastern magazines, furnishes the background for Willard Mack's latest play, which is to have its first production on any stage next week, beginning Monday night, May 25, with Willard Mack, himself, Marjorie Rambeau and their associate players at the Alcazar Theatre in the cast. Mack has retained the same title for his play, Miracle Mary, as the story bears. He has done this because of the fact that the story of his play centers around the character of a young Salvation Army lassie who has been nicknamed Miracle Mary by her associates and the people in the neighborhood of the Army on account of the many good acts she has performed and the seemingly miraculous manner in which she has done them. Among other miracles Mary has wrought is the regeneration of a crook known as Idaho Joe. Not long after the latter has reformed he is falsely accused of a crime and his former record stands him in bad stead. He fails to prove an alibi and is sent up the river to Sing Sing. Mary starts out to prove his innocence, and one of the means she uses is prayer. In answer to her pleadings God sends a miracle at the crucial moment when all hope for Joe's release is abandoned. What this miracle is and how it is worked is one of the most startling and original effects ever attempted on the stage, and supplies one of the many big dramatic moments with which the play fairly teems. Mar-

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Marjorie Rambeau will create the role of Miracle Mary. Mack, himself, will play the part of Idaho Joe, and their fellow players at the popular O'Farrell Street theatre will all be seen to advantage in the various types and characters with which the play abounds.

Gaiety Theatre

The new regime at the Gaiety will begin Sunday night, May 24, when The Isle of Bong Bong is produced with a great cast. The policy of the pretty playhouse in O'Farrell Street will, under the general management of Col. E. A. Braden, be devoted to clean, wholesome musical comedy, wherein the element of humor will be minus vulgarity and where the best that can be secured both in pieces and players will be delivered to a fun-loving community in \$2 packages for the price of a dollar. As earnest of its intention, Braden, himself formerly Henry W. Savage's general manager, has surrounded himself with a company of musical-comedy experts. There is Walter Lawrence, who is directing the rehearsals and will in future prepare the Gaiety productions for the stage; Wm. Lorraine, the composer of Peggy from Paris and other big successes, is the musical director. Al Shean, famous now at the Gaiety, will appear in a leading role, and Frances Cameron will make her debut on the Gaiety stage. She is as beautiful as clever and sings as well as she dances. She was Savage's ideal Sonia when that producer was giving The Merry Widow to the world. Lawrence, Miss Cameron's partner in many stage appearances, will play a characteristic role; Wm. Louis, Myrtle Dingwall, Louise Orth, a newcomer of great beauty and charm; "Bobby" Roberts and Jack Pollard are others who will assist in the merry-making. Margaret Edwards, famous as the most perfectly formed girl in the world and holder of the international prize for physical perfection, will be seen in an interpretive dance designed for her by Walter Lawrence.

The Orpheum

The Orpheum will present another splendid and novel bill next week. Bessie Wynn, daintiest and most fascinating of comedienettes, will appear in a single act. The distinguished American actor, Robert T. Haines, will share the headline honors and appear in a one-act comedy drama, entitled The Man in the Dark. Mr. Haines has surrounded himself by a splendid company, which includes Esther Van Eytinge, Bob Matthews, Al Shayne & Co. will present Dreamland, an imagination in three scenes which is deservedly one of the most popular acts in vaudeville. The Aerial Lloyds will be seen in their sensational exhibition of casting. Oterita, the dashing Spanish danseuse, assisted by Signor Matias Turron, will be seen in a delightful terpsichorean program. Next week will be the

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last of Henriette de Serris and her company of 15 in Living Reproductions of Famous Works of Art, Horace Wright and Rene Dietrich and Lillian Shaw, America's premier vocal dialect comedienne.

Al. H. Woods Forms Big London Company

Al H. Woods, the theatrical producer, who returned from Europe recently, has made public his plans for next season. Mr. Woods was abroad about a month. In discussing the results of his brief stay, he said: "I have formed an English company, capitalized at £30,000, which will be called 'Alwoods, Ltd.' While I had this scheme in mind some time ago, I was impelled to put it through at once because of my firm belief that the time is ripe for American productions in London. The formation of this company will necessitate my going to London in order to produce plays there in the months of April, May, June and July. I have opened a London office and shall hereafter arrange to divide my time between that city and New York. The vogue of Potash & Perlmutter, and of Geo. M. Cohan's Broadway Jones, with Seymour Hicks and Ellaline Terris in the principal parts, is assuredly indicative of what the English public wants. Both of these plays are American comedies, full of that 'American humor' which we insist our British cousins do not understand, but which I believe is exactly what they want. Business in London at the present time is worse theatrically than it has been in several seasons. I have given four plays to London: The Girl in the Taxi, which was produced at the Lyric; Potash & Perlmutter, now at the Queens; Within the Law, at the Haymarket, and Mam'zelle Tra-la-la, now at the Lyric, and so I am emboldened to think I know enough about what English theatregoers want to get into the field as a London producer. I did not go to London for the purpose of buying a play, for I think we are turning out better dramatic material in America at present. With the exception of Shaw's Pygmalion, no native play is making a record there. My first London production will be made in October, when I shall present Ethel Levey in The Girl from Ciro's. I did buy one play, a piece by H. C. M. Hardinge called Children of Earth. It has never been produced before and I will put it on here in the fall. My fall plans include the tour of Julian Eltinge, who will continue in The Crinoline Girl, opening in Boston for a run early in September. There will be eight Potash companies touring the United States and four Yellow Ticket companies. My new productions will include The Grass Widow, a musical play by Channing Pollock and Renold Wolf, authors of The Beauty Shop; The Red Widow, and The High Cost of Loving, a farce adapted from the German by Frank Mandel, with Weber and Fields in the principal roles if negotiations now pending go

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through. This will be the first time the German comedians have ever appeared in a play without music. One of the most important of my productions is a play entitled Innocent. This is a drama adapted from the Hungarian by George Broadhurst. John Mason, appearing in The Yellow Ticket will star under my management in Drugged, a new drama by Owen Davis, with a supporting cast including Wm. Sampson, John Emerson, Robert McQuade and Amelia Gardiner, Charlotte Ives, Katherine La Salle and Vivian Martin. In the Weber and Field supporting company will be Alice Hegeman, Desmond Kelley, Jeanette Bageard, Geo. Hassell, Ernest Lambert and Harry Baresford. Mam'zelle Tra-la-la, now running in London, will have its New York premiere in December. I shall also produce a dramatization of He Comes Up Smiling, by Byron Ongley, besides which I have purchased the rights for Billet de Logement for later production. I shall have an interest with Klaw & Erlanger in Montmartre, which has been adapted from the French of Pierre Frondaie, and shall also be interested with Arch Selwyn in Under Cover, which will be produced at the Cort Theatre here in September."

Stage Society Plans to Resume Its Rehearsals

For the purpose of producing and encouraging theatrical productions and advancing themselves in all matters pertaining to stagecraft, the San Francisco Stage Society, which is the outgrowth of the recent Press Club Eight Years After show, will hold its first rehearsal tomorrow night. The rehearsal will take place in the society's headquarters in the Tivoli Opera House. At a recent meeting the following officers were elected: Winfield Blake, director general; Clyde C. Westover, secretary, and Maude Amber, treasurer. Also on the board are Mrs. F. G. Bunch and Isabel Sample.

JIMMY DILLON will open as leading man at the Columbia Theatre, Oakland, next week. Jimmy was recently a decided success in Seattle stock.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Harold Lockwood met with a slight accident in a scene last week, when he received a sword cut in the eye. It cut the lower lid but fortunately did not penetrate his eye. He has an excellent part in *The County Chairman*, which features Arbuckle. Harold Lockwood is doing very excellent work with the Famous Players and likes his surroundings. * * * Cleo Madison is certainly unfortunate of late, for in the *Girl and the Feud* her feet were very badly burned. In the photoplay audiences will notice that in the latter scenes she is tied to a tree and the grass catches fire and the smoke and flames gradually creep around her, and she finally breaks her bonds and leaps over a cliff into the river and so joins her lover below. Miss Madison was encased in asbestos and had high boots on, but some of the chemical used in the fire got on her boots and burned right through them and she was very painfully hurt. She has not been able to put anything on her feet for several days, but the burns are getting better. * * * The Edwin August feature plays will in future be made at the Balboa studios, and Mr. August is now affiliated with the Balboa Company. He has Hal August and pretty Neva Delorez with him, and he says that in this society girl he has a "find." He is directing and taking the lead in *Their Great Secret*, a capital melodrama from his own pen. Edwin August is very pleased with his surroundings and was surprised at the completeness of the Long Beach studio. * * * Bess, the Detec-tress, a series of comedies featuring genuinely humorous Bess Meredyth, is on its way and Bess is kept busy changing from one disguise to another. When last seen she was in a messenger boy's uniform struggling with some spirit gum and a bushy moustache. Miss Meredyth says she likes wearing "the pants" and is glad her part calls for several boys' disguises. * * * That sterling actor, Wm. D. Taylor, who was recently associated with the Western Vitagraph, has joined the Balboa Company and will be featured with a special company to be selected in strong feature dramas. Billy Taylor has a wealth of experience behind him and has a splendid screen appearance. * * * Carlyle Blackwell's stay in the East is likely to be much longer than he anticipated, for the Famous Players have outlined a strenuous future in stories suited to Carlyle's abilities and personality. Already photofans are regretting this magnetic young man's absence from the Kalem program, but they will doubtless rejoice when they see him in the Famous Players features. He is at present acting in a four-reel version of Edward Peple's *The Spitfire*, a nautical comedy-drama. * * * Pauline Bush writes of her holiday like a big, happy school-girl, and she says she has gained two whole pounds. Gracious! One of her actor friends wired her as follows upon the receipt of this intelligence: "Be careful, Pauline — can recommend an excellent anti-fat remedy." A holiday must feel pretty good after three years of continuous work. * * * Lulu

Warrenton, who is in Honolulu, has been joined by her son, Gilbert, who is an expert camera man. Gilbert is taking some views in the interior which have never been photographed before and which will create much interest when shown. * * * Rosalie, Adele Lane's colored maid, is quite a character and just recently gave her adored mistress away in great style. In talking to a visitor she said, "Yassum, Miss Lane do have a powerful lot of dresses, but she has some she has never wore, she jes likes buyin' 'em, I guess. I wish she would wore 'em—when they is well wore I get 'em, yassum." As a matter of fact, Adele Lane is one of the most stylish dressers in the Western photoplay world, both on and off the stage. * * * The yard manager of one of the railroads running out of Los Angeles greeted J. P. McGowan of the Kalem Company thusly the other day: "Back again, Mr. McGowan. Say, I've about decided to have two box cars fitted up for you folks, one for you and the boys and the other for Miss Holmes and the girls. You just about live around here anyway." His speech was cut short by the presentation of a handsome stickpin which Miss Holmes gave him for the many courtesies received. She is a prime favorite with the railroad men by means of her unaffectedness. * * * Burton King, of the Usona brand, has the same company today that he started with, which speaks well for his treatment of them. "Can't get rid of them; they won't go," is the way he puts it. * * * Myrtle Stedman, of Bosworth, Incorporated, who has been taking the leads in the Jack London pictures, is one of the several actresses who were on the operatic stage before going into pictures. Miss Stedman has a beautiful voice and keeps in practice as much as possible. For a long time she traveled with opera and musical comedy companies. * * * William Garwood paid a brief week-end visit to Los Angeles, and intimated that he thoroughly enjoyed his work at the American at Santa Barbara. When the weather is good his company get through about two thousand feet of film a week. Billy has comfortable apartments next to Harry Von Meter and his wife, and has a good time generally. * * * The telegram announcing the burning down of the Imp studios in the East caused considerable excitement at the Universal, and the California contingent feel it is up to them to come to the rescue and everyone is working double time. Harry Edwards had one film lost, Universal Ike, Nearly an Actor, and started in to remake it one hour after the news came. In place of Ed. Carney, Bob Fuerer will be Universal Ike, and Louise Glaum will repeat her charming performance as the girl. Louise gets more fascinatingly pretty all the time, and does her work as though she really enjoyed it. * * * Francis Ford has returned from San Francisco, where he, Grace Cunard and company went for some shipping and ocean pictures. In some interesting scenes their vessel is shown passing the Golden Gate. Mr. Ford managed to press some real Chinamen

into service whilst there. The company also went south, and whilst steaming past Acapulco they saw some people signaling frantically, and a dingy sent to land brought back some Americans who were escaping from Mexican pursuers. It is a pity they could not get the suggestiveness of all this on the screen.

While taking a picture at San Anselmo, James Keane, director of the United Keanograph Film Mfg. Co., prevailed upon one of his actors, E. Allyn Warrin to walk by the First Bank of San Anselmo and peek in the front door in a suspicious manner while Keane himself was in the private office of Cashier Henry Foote. Warrin happens to be taking the part of a rabid anarchist and had a pretty fierce looking make-up on. When he peeked in through the bank window Keane remarked to Foote that there was a suspicious looking citizen prowling around his house the night before, at the same time the eyes of Foote rested upon the grim-looking visage of E. Allyn Warrin. Foote felt a bit uncomfortable, but did not say anything. Warrin thought that he would go Keane one better on the job and went to the back of the bank and, drawing a big 48 Colts, started through the window. The assistant cashier reached under the counter and grabbed a gun, and if Keane hadn't jumped out of his chair and shouted, "Don't shoot, it is one of my actors," Warrin might have gotten the worst of it. Warrin won't do it again, stunt or no stunt. * * * Since that occurrence Warrin had another experience. Previous to taking a picture in San Francisco last week, and while making up in the city office of the Keanograph Company, Warrin was called out into the hall. Adjoining the office is a real estate exchange in which worked two young ladies. Coincident with Warrin's appearance in the hall the door of the real estate exchange opened and one of the young ladies started out—but a shriek, a slam of the door and the clicking of the inside latch proved that she was forgetting no precautions with strolling anarchists.

D. W. Griffith, head producer of Reliance and Majestic Mutual Movies, is at work at present on an adaptation by Frank E. Woods of one of Edgar Allan Poe's stories, which, under the masterly hand and direction of Mr. Griffith, bids fair to be a knockout. Henry Walthall, Blanche Sweet and Spottiswoode Aitken are in its cast.

The Script, a new monthly magazine of interest to the photo-play authors of the country, makes its first appearance on May 15 as the official organ of the Photo Play Authors' League. Russell E. Smith of the Mutual Scenario Bureau, together with W. M. Ritchey and Marc E. Jones, compose the committee delegated to get out the new magazine. It is published in Los Angeles.

Trainer Mauled by Enraged Movie Lion

LOS ANGELES, May 18.—Attacked by the enraged beast, Captain F. Du Chaillu-Dallon, famous as an animal trainer, fought for five minutes today with Nero, a giant lion, in a cage at the Selig Wild Animal Farm, and was on the point of being killed

when Dillwyn Daniels and stage hands saved him. Captain Dallan was rushed to the Receiving Hospital, and while surgeons dressed great wounds on his chest and on his arms and legs he smiled and said: "I'll have to go back and speak to that lion tomorrow." The attack was made while Dallan was rehearsing a wild animal play, with scenes in the jungles.

Moving Picture Actors Stung When They Josh

SAN RAFAEL, May 19.—Desire for action in Mexico on the part of Henry Klopp, a fifty-year-old caretaker, and jesting proclivities displayed by a company of moving-picture actors, had a "he who laughs last laughs best" finish here today. Klopp got a taste of real drilling and the movie actors saw some real action. It began with Klopp's insatiable desire to go to Mexico. Today he got hold of a .32-caliber rifle, marched downtown and came to a halt in front of the Hotel Rafael. Then he proceeded to execute evolutions in response to his own hoarsely-shouted commands. A company of moving-picture actors happened along. Among them were Mae Manners, Grace Duval, Frank Newberg, Fred Wilson and Henry Powers. They watched Klopp awhile, hurling at him guying suggestions. Klopp looked them over a moment, and then his face lit up.

"Company, attention!"

The movie actors jumped, for Klopp's rifle was pointed directly at them.

"Right dress!"

Again they jumped, but obeyed as best they could.

"Forward, march!" was Klopp's final command, and they marched. And they kept a-marching up and down the street. They grew foot-weary, so Klopp made them climb trees, dance and do other undignified things.

Help finally arrived in the person of Deputy Sheriff Jack Donohue, who crept up and disarmed their commander. The rifle was unloaded.

Stage-Hand Course to Be Given by S. & C. in Sacramento

The Empress Theatre, Sacramento, is preparing to carry out one of the pet schemes of John Considine—the establishment of a stage school for stage, orchestra and motion picture operators. Considine has long had the plan under consideration, and recently determined to commence it. Places will be made for one motion-picture operator, two stage hands and as many musicians as desire to play in the orchestra. It is believed that a motion-picture operator can be graduated in a week and a stage hand in two. At the end of the course recommendations will be given by Manager Kalsar to the houses in the Sullivan-Considine circuit.

Mary Gray, the waltz girl, will make her initial bow to the Empress patrons shortly. She is a petite comedienne and introduces some of the latest dance and song crazes. She is neatly costumed and makes a big hit.

Vaudeville

The Orpheum

The chief interest in the very excellent bill of the week was the welcome accorded Blanche Bates upon her return home in the brilliant J. M. Barrie sketch, Half An Hour. Everything combined most happily to make the appearance of the gifted actress a notable one. She is supported by a competent company. Lillian Shaw, celebrated as a vocal dialect comedienne, presents an entertainment made up of dialect ballads of the Italian-American people, each of which is a gem. Henriette De Serris and company of fifteen models are seen in living reproductions of famous works of art. Horace Wright and Rose Dietrich are heard in a combination of operatic and popular melodies, which find ready favor with the audience. The Berrens furnish a musical novelty which brings into prominence their violin and piano playing. Charles Nevins and Ada Gordon appear in a laughable skit, The Typewriter and the Type. Powers Bros., two strong men, have an excellent act of its kind, and in addition to their muscular prowess they show the art of posing. Odiva, "The Water Queen," and her school of trained sea lions, is the single hold-over.

The Empress

Quite the most popular and entertaining performer on the bill this week is Al Herman, black-face comedian. Ryan Bros., aerialists, open the show with some thrilling feats and are very good in their line. Mack Williams and Ida Segal give some graceful soft-shoe dancing numbers. Joe Maxwell's players, consisting of Carl Hartberg, Phyllis Lee, Joseph A. Prosser, Mabel Risley and Irving Carpenter, present an amusing little sketch, entitled Spiegel's Daughter's Beau. Beatrice Morelle's Six Parisian Harmony Girls have good voices and their scenic effect, A Study in Blue, is very pleasing. A young woman who is not listed on the program gave several songs, her Scotch number in kilts being especially well received. The Hartley Wonders, a team consisting of a man and a sort of female clown, closed the bill with several acrobatic novelties.

The Pantages

The Pantages Theatre offers an excellent and varied bill this week. Cornalla and Wilbur, billed as The Two Tommy Atkins, do a neat tumbling act, introducing some real comedy. Rackett, Hoover and Markey, "The Trio of Class," offer a well-dressed singing, talking and dancing act. The Five Lawsons, in Schoolroom Frolics, kept the audience laughing. The Sis Hopkins of the act was exceptionally good. They introduce some pretty harmony singing. The Bohemian String Quintette, five pretty girls in Gypsy costume, offer a high-class program of classical numbers, every one of which found big favor with the audience. Lasky's Original Hoboes in Fun on the Road kept everybody laughing from start to finish, winding up with a burlesque tango which was extremely funny. Lottie Mayer's Diving Nymphs, with Vivian Marshall, closed the program with a spectacular

exhibition of high and fancy diving. The girls are all graceful and shapely and perform many daring feats from the springboard.

The Republic

The bill at this cozy little playhouse is of high standard of vaudeville. Bothwell Browne, in forty minutes of laughter and song, held the boards as the headliner, and certainly produced. His sketch, entitled Laughland, scored a tremendous hit, so much so that it was retained all week. Abrams and Vane, assisted by Rupert Drum, in a intense dramatic playlet, entitled The Man and the Thief, held their audiences spellbound at every performance. Al Bruce and Calvert in funny Dutch songs and jokes, and Miss Kingsley playing popular airs on a cornet, completed an excellent bill. Second half: Pearl Gilman, dainty, bright comedienne; Abrams and Vane and Drum in a dramatic playlet, The Voice of the People, and the holdover, Bothwell Browne, were an excellent bill for the last part of the week.

The Wigwam

The Wigwam has two fine drawing cards this week, Happy Jack Magee and his girl and comedy show, and Lorenz, the hypnotist. Business is big. Jack Magee, a clever comedian, caught the Mission people from his start off, and the snappy, clever show he has put on is a huge success. Jack has a large, enticing personality and his comedy is amusing. His support is well selected and includes such well-known people as Wm. Spera, Mabel Bernardo, Billy Hayter, Blanche Janet, Clare Clay and the De Von Sisters. Lillian Seegar, the cornetist, does her specialty in both halves of the week. Lorenz, the hypnotist, returns to the Wigwam, and creates a sensation. Not since the time of Kennedy, the Englishman, have we had a hypnotist who was so clever or so thorough a master of his art. His comedy work is immense. Richardson's Dog Show was the added attraction the first half of the week.

PRINCESS THEATRE—First half of week—St. George and Dayne in an up-to-date musical sketch entertained their audience for twenty minutes and won some hearty applause. Marian Beauclaire rendered a few selections from some well-known operas. De Fay and Moore, Jim Dervin, The Savilles and the headline act, Prevost and Payne, in Hawaiian songs, all went satisfactorily. Second half—Anna Mack Berlin in a comedy, The Fugitive; Abrams and Benedick, Dore and Wolford and new motion pictures.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of May 24, 1914.

EMPRESS, San Francisco: Berry and Berry, Whittier's Barefoot Boy, David Walters & Co., Morrissey and Hackett, The Picinias. EMPRESS, Los Angeles: Lonis Granat, The Punch, Pope and Uno, Bob Hall, The Mermaid and the Man. EMPRESS, Salt Lake: Will Morris, Thronton and Corlew, Dick Bernard & Co., The Four Quaint Q's, Orville Stamm. EMPRESS, Sacramento: Ryan Bros., Williams and Segal, Spiegel's Daughter's Beau, Al Herman, Parisian Har-

Jack Magee

and His Big Company of Musical Comedy Funmakers—26 People
Opened May 17 at the Wigwam Theatre—S. F.
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mony Girls. ORPHEUM, Ogden—May 28-30: Dorsch and Russell, Harry Rose, In Old New York, The Usher Trio, Cecile, Eldred and Carr. EMPRESS, Denver: Moffatt-Clare Trio, Hong Fong, Jas. F. Sullivan & Co., Olivetti Troubadors, Top o' the World. EMPRESS, Kansas City: Fred St. Onge & Co., Ed. and Jack Smith, Gwynn and Gossett, Bessie Browning, I've Got It.

Former Dancer and Wife of Minstrel Causes an Innovation at Her Funeral

PHILADELPHIA, May 8.—The body of Mrs. Louise Cunningham was placed on a rocking chair instead of in a casket at her funeral which was held today. This was done in accordance with a wish of the woman, who was formerly a vaudeville dancer and the wife of Jerry Cunningham, a minstrel. Mrs. Cunningham's body lay in a rocking chair among the mourners. The hands were peacefully folded and the head reclined a little to one side as though in slumber. The body was cremated as Mrs. Cunningham had also desired.

Loew Forming World Circuit

Marcus Loew is planning a circuit of theatres which will encircle the globe, a most important part of which will be a circuit in England. Mr. Loew, with the recent buying of the Sullivan-Considine circuit of houses in the West, now has a circuit of one hundred and seventeen theatres, stretching from Coast to Coast on the American continent, under his control. For the past three years Mr. Loew has had a world circuit in mind, and laid the foundation for it by his purchase of the Sullivan-Considine circuit. He will shortly visit London to look over the English vaudeville situation, and from there go to South Africa, Australia, New Zealand and the Hawaiian Islands, completing a tour of the globe, and he may soon be able to offer performers 28 weeks in Australia, 10 or 12 weeks in South Africa, about four weeks in New Zealand and a short stay in the Hawaiian Islands, with a tour of England added.

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Western States Vaudeville Association

Humboldt Bank Bldg., San Francisco
 Ella Herbert Weston, Gen. Mgr.

Pantages' New Victoria Theatre

On Monday last Alex. Pantages opened his new theatre at Victoria, which cost \$200,000. It is a beautiful theatre and the Victoria people are justly proud of it and the Pantages enterprise.

Tommy Smith, What's the Matter With Your Ball Players?

The Firemen hung up their second win over the Empress Theatre boys at the St. Ignatius Stadium Sunday, winning by a score of 4 to 2. The Firemen held the Empress team scoreless until the eighth inning, when the theatrical lads scored two runs, giving them a lead of 2 to 1, when Fiene doubled with two on, scoring both. The Firemen came back strong in the ninth and put the winning tallies over when Simmons dropped O'Donnell's fly and Comber knocked the ball over the fence for a home run. Peters and Smith starred for the losers, with Comber and Morgan on the long end for the winners. The policemen from the Bush Street station hooked up with the Empress team Thursday morning at the Jackson Street grounds.

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The Pantages

Next week's bill at this popular vaudeville house will contain such clever people as Landers Stevens in a skit, entitled A New Chief of Police; Torcat and Flor d'Aliza; a troupe of trained game roosters; Tracey, Goertz and Tracey, in song and dance; Gerhardt Sisters, the singing duo; the Halkings, comedy shadowgraphists; Luigi Picaro Troupe, acrobatic whirlwinds; Al Fields and Jack Lewis, in The Misery of the Hansom Cab. This certainly will be a classy bill and one that will attract attention.

Wilbur in Musical Comedy

Dick Wilbur has deserted the ranks of dramatic thespians and has formed an alliance with Emil Clarke, the musical comedy king, whereby their companies will alternate between the Liberty Theatre, San Francisco, and the Market Street Theatre, San Jose, four weeks in each theatre. It is rumored that a third city will soon be on the wheel. Wilbur's company opens at the Liberty today and Clarke's in San Jose on May 24. Jakey Jacobs and Dick Wilbur will form the comedy team, Elenore Graham will be the prima donna, Kathleen Ellesmere the soubrette, Willie Jensen the juvenile, with Glen Alrich producing, and a chorus of eight dancing dolls.

Vaudeville Notes

Charley Yule and his sketch, now playing Orpheum time, will be in San Francisco, July 6. Reports are most favorable.

Some idea of the extent of the Marcus Loew Theatrical Enterprises, which recently bought the Sullivan-Considine circuit, may be gleaned from the fact that David Bernstein, Loew's general manager and treasurer, draws a salary of \$50,000 a year. He handles over \$37,000,000 annually.

Tom Nawn, the Irish comedian, comes to the Empress in the near future with a talented company in Pat and the Genii.

BOSTON, May 19.—While a big audience looked on, frozen with horror, 19-year-old Henry Garvan of Lynn, impersonating the son of William Tell, with a potato instead of an apple on his head, was shot through the forehead this afternoon on the stage of the Square Theatre at Lynn by Mrs. Juanita Griffin, known pro-

fessionally as Princess Neta. Applause at the daring act, roughly based on Schiller's drama, was just breaking out at the report from the .22-caliber rifle used by Mrs. Griffin when the Garvan boy staggered behind the scenes. He was hurried to a hospital where his recovery is doubtful. Mrs. Griffin was placed under arrest and if the boy should die will be charged, the police say, with manslaughter.

The Princess Theatre property on the south line of Ellis Street, between Fillmore and Steiner streets, lot 84x137.6, did not seem to be in demand at the auction sale held Wednesday. The highest bid was \$87,500, at which the sale was made subject to the owner's approval.

Jakey Jacobs, the funny Hebrew comedian, will open with Dick Wilbur's Liberty Musical Comedy Company today at the Liberty Theatre, San Francisco. Jacobs is one of the most promising comedians in his line and is looked on as a sure comer.

With Emil Clarke's Musical Comedy Company in San Jose, and Dick Wilbur's Musical Comedy Company at the Liberty here, the musical comedy outlook looms up brighter than in some weeks past.

George Mooser, manager of Kolb and Dill, writes from the American Music Hall, Chicago, that the Dutch comedians celebrated their rooth Chicago performance last Monday. Business is good.

The Empress Variety Company, headed by Bryce Howatson, Daisy Swaybelle and Fred La Plano, are playing the Valley up to San Francisco and will arrive here about June 7. This week the show is playing Venice and will be in Hanford May 20-23.

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Max Steinle

Comedian

Mattie Hyde

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Back Again—Ye Liberty, Oakland

G. Lester PaulCharacters
At Liberty
Care of DRAMATIC REVIEW**Hugh Metcalfe**

Ed Redmond Stock—Sacramento

Fred Thompson Back In Toyland

Fred Thompson, whose Toyland concession at the Panama-Pacific International Exposition was taken away from him by the Exposition last week, will once more be in charge of the big amusement feature of the fair. Arrangements have been made whereby a new company, in which Thompson will be a stockholder and of which he will be the directing genius, takes over the concession. E. W. A. Waterhouse of Waterhouse & Lester Co., an automobile supply concern, was yesterday granted the concession, and is today engaged in the formation of the Toyland Amusement Co., which will build and operate Toyland. Associated with Waterhouse will be Fred W. Swanton of the Combined Amusement Co., which holds concessions at the Exposition for the submarines, the Dayton Flood, Alligator Joe's Circus, the two hippodromes and the Aero-scope.

Ruth Maycliffe, Now Princess, Visits This Country

NEW YORK, May 17.—The name leading the passenger list of the Cunarder Laconia, in today from the Adriatic and the Mediterranean, was the "Princess Braganca d'Avellar," a handsome American, who says she was until six months ago Ruth Maycliffe, an actress, whose last appearance in New York was in Officer 666. The Princess says she met the Prince in Madrid, being introduced by King Alfonso, whom she had met at Biarritz. He is a cousin of the King, the American Princess declares, and later he objected to the Prince allying himself matrimonially with an American girl. The Prince was a rapid-fire wooer and had declared his love in less than two months after they were introduced. They were married, she says, six months ago in Lisbon in three ways—civilly, by priest and by a Protestant clergyman. The Princess had some trouble persuading the Prince to let her come back here. She is going to see her uncle, C. A. Roberts, a ranch owner in Kansas. Her mother accompanies her. She expects to return to Lisbon in about a month.

Maude Leone Operated on for Appendicitis

Maude Leone, who has been a veritable sensation in Vancouver stock for the past 62 weeks, closed her season last Saturday without missing a performance, and on Tuesday entered St. Paul's Hospital for an appendicitis operation.

Bradfield Does Some Boasting

A. Mayo Bradfield, writing from Chickaska, Okla., tells of the arrival at his home of a ten-pound boy on May 6, and both mother and son are doing well. We can excuse his enthusiasm. The firstborn is always an event. Referring to his show, A Bachelor's Honeymoon, Mr. Bradfield says: "Have had many and varied experiences since I left 'Frisco the last time. Have had a little good business,

some fair business and some very rotten business. Had a letter from Mr. Gilson, who is managing the show for me, yesterday, and they have been in a terrible storm the last four days in Montana and Wyoming, which has killed business, and long jumps. With favorable weather I feel sure that every one of those towns would have been good. Just my luck this season. Well, I have kept the actors working and they have always gotten their salaries, so guess they have no kick coming." The show closes tonight (May 5) at Stuart, Neb."

New Strauss Ballet Produced in Paris

PARIS, May 14.—The most important musical event of the year in Europe was the production tonight of the new ballet by Richard Strauss, entitled The Legend of St. Joseph, by Russian dancers. The composer himself conducted, and the ballet was pronounced a brilliant success. The work is not, strictly speaking, a ballet, but rather an opera without words. After the performance it was announced that the French Government had promoted Strauss to the grade of officer of the Legion of Honor.

Redmond's San Jose Stock

Ed. Redmond will inaugurate his San Jose Stock season at the Victory Theatre on Monday, June 1, using the play, The Littlest Rebel. The company will be headed by Roscoe Karns and Hugh Metcalf, leading men, and Florence Bell, leading woman. In the company will be Loriman Percival, director; Ed. Redmond, comedian; Morris Penfield, Lester Cole, Rose Merrill, ingenue; Ethel Tole, child actress, and Billy Brewer. Mr. Redmond will operate this company in addition to his successful Sacramento company at the Diepenbrock Theatre.

Series of California Songs

Walt Way, a clever California song writer, is publishing a series of songs, the first of which, I Love You, San Francisco, and The Dear Old Golden Gate, are now ready. Both are gems and destined to be popular. My Tipperary Rose, My Lover's Return, I'll Come Back to the Shamrocks and You, and We Are Growing Old Together, are other songs by this versatile song writer.

Col. Savage Accepts California Play

California has a new playwright. She is Jessie Lockwood, a San Francisco stenographer, of 2476 Howard Street, who has written a three-act allegorical drama, The Peacock, which has been accepted by Henry Savage. It is Miss Lockwood's first drama and she has taken nearly three years to write it. "The Peacock tells of a woman's search for happiness and her success," said Miss Lockwood. "Of course," and her blue eyes sparkled, "there's a love story, and everything turns out happily in the end. That's what people like. I took my manuscript to Mr. Savage in New York more than a year ago, and he told me to rewrite the third act. So I did."

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All Seats Reserved, 25c and 50c

Stock for Eureka

Chet Stevens and Maurice Chick will open in Eureka at the Margarita Theatre in stock, using as an opening bill Ham Cottrell's In Arkansaw on May 27. Others in the company are "Red" Case, Jimmy Guilfoyle, Harry Gray, Felice Davis and three or four others.

Marie Connelly

Marie Connelly is the ingenue of the Ed. Redmond Stock Company in Sacramento. She has had a rapid and brilliant rise in her profession, starting in some two years ago with her first speaking part with Mr. Redmond's company. Miss Connelly recently, during a vacation to this city, played with the Alcazar stock, and won much favorable comment for the quality of her work. She is a dainty and charming girl, a splendid dresser and is a beauty of a most appealing type. She is certain to advance rapidly.

Personal Mention

GEORGIE WOODTHORPE and EDITH COOPER are working with the Poli Stock in Baltimore.

THE beautiful home which Henry Butters built in this city, and called Alta Vista, has been leased by Alexander Pantages. Landscape gardeners and decorators are renovating and enhancing the fine old place. Mrs. Pantages is planning a splendid ball for the 23d of this month, which will serve the double purpose of announcing her return from northern visits and opening her new domicile for the admiration of her many friends.

Hugh B. Koch will be starred by Gaskill & McVitty in The Call of the Cumberlands next season.

"JONSEY," the well-known advance man who was ahead of A Bachelor's Honeymoon in the West this season, has leased and is managing the Broadway Theatre, a stock house, in Billings, Mont.

RUDOLPH H. GERBER, San Mateo County rancher, Tuesday petitioned Judge Graham for the revocation of letters of guardianship awarded his wife, Dorothy Alden Gerber, over their four-year-old daughter, Anabel. Judge Coffey gave Mrs. Gerber the custody of the child at the time she filed suit for divorce from Gerber, about a month ago. The Gerbers were married in Redwood City in 1909. Shortly after they went to Berlin to live. Mrs. Gerber is an operatic vocalist known on the stage as Dorothy Alden. She is traveling with an opera company at present. The hearing on Gerber's application was set for May 29th.

It is announced that Hazel Dawn, who won renown for herself in the title role of The Pink Lady, has signed a contract with John C. Fisher whereby she will be under his management next season, and will be presented in a new musical comedy now being written especially for her. The new musical play, which is nearing completion, but as yet unnamed, is by Harry B. Smith and Robert B. Smith, who will provide the libretto, and Victor Herbert, who has written the music. Among those whom Mr. Fisher has already placed under contract to appear in the support of Miss Dawn are Will H. West, Maude Odell and Stewart Baird. The tour will begin in September.

ALL THE THEATRICAL NEWS

The San Francisco
DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

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San Francisco, Saturday, May 30, 1914

No. 19—Vol. XXX—New Series



Charles
E. Gunn.

DRAMATIC

VAUDEVILLE

Patter of the Average Travesty or Musical Comedy Burlesque

THE MASTER THEATRE BUILDER

In *The Beauty Shop*, now playing at the Astor Theatre in New York, Raymond Hitchcock and Marion Sunshine have a travesty on *The Master Builder*, and some of their patter runs like this:

Marion: That's a terrible disturbance you're starting around here. Can't you use a noiseless hammer?

Hitchy: Do you take me for a dramatic critic?

Marion: It's after hours. You shouldn't work now anyhow.

Hitchy: Understood I you to say I shouldn't work? I must. I'm building my theatre.

Marion: Well, can't you hire somebody to do that for you?

Hitchy: Nope. I'm broke. Gotta build it myself.

Marion: What's this big open space here?

Hitchy: Oh, that's the main entrance, right off Main Street, where all the crowds will come in.

Marion: Main Street! Oh, yes. Yes, all the crowds will pass by the main entrance, won't they?

Hitchy: Now, don't get sourcastic or I'll wrap the old family armchair around your neck.

Marion: But I don't see any seats in this theatre.

Hitchy: Right. No seats. Standing room only.

Marion: Oh, you expect the place to be as popular as that?

Hitchy: Popular! Why, I've rented the entire gallery already to the Untied Cigar Stores on a 999-year lease. They're going to give one admission to each customer for fifty thousand coupons.

Marion: That balcony seems to be only half-cooked. That's an awfully funny balcony.

Hitchy: Well, you bet. I want it to be funny. All the rest of the balconies in New York are sad. Good evening, Mr. Treasurer!

Marion: After whom will you name this theatre, after whom?

Hitchy: You just learned that word "whom," didn't you? It's being said superabundantly right now.

Marion: Well, the name?

Hitchy: Oh, yes, the name of the theatre. Why, I think I'll name it after some actor.

Marion: What actor?

Hitchy: Now, really, you know, I hate to talk about myself, but, I repeat, I shall name it after some actor.

Marion: How about the admission prices?

Hitchy: Admission? Oh, very simple. There will be absolutely free admission to all parts of the house.

Marion: What!

Hitchy: Positively. Get the crowd in. That's what you have to do these days. Then—charge 'em a dollar apiece to get out.

Marion: I suppose you expect to get rich in one night that way.

Hitchy: Of course. You see, there'll be no debt on the theatre. It costs me nothing to build, because I'm doing the work myself, as you see by my hammer.

Marion: Who's going to be your leading lady?

Hitchy: She's the daughter of a poor rich brewer. I had to give her the ingenue assignment because we're going to serve beer between the acts. It will make the audience swallow the show much better.

Marion: Aren't you afraid they'll choke at that?

Hitchy: Careful, now, Span'ard. I'm apt to crown you with a flatiron.

Marion: Are the dressing rooms all ready?

Hitchy: Mine is. That is my dressing room down here on the stage level. All the others are way up there in the wings.

Marion: Pardon me? That is my dressing room.

Hitchy: Not unless we dress together—

Marion: You get out of my dressing room!

Hitchy: And you get out of my theatre!

Marion: Aren't you going to marry me?

Hitchy: Well, you see, I would, but I'm a bit involved. Yes, family affair, you know. Matched since we were children.

Marion: Matched?

Hitchy: Yes. They threw us in the river and we both came up heads.

Marion: Oh, is that all?

Hitchy: Not quite. Besides, their farm adjoins out farm, and—

Marion: You have led me to think all along that you loved me, and now—

Hitchy: Well, that's my system—treat 'em rough.

Marion: I've even become a blonde for your sake.

Hitchy: You ought to be a blonde in April. It lightens up the sloppy weather.

Marion: And I even went on a diet for you.

Hitchy: Now go and be a stout party if you want to. Go and eat yourself out of shape.

Marion: Why, I'd even become a ticket speculator for you and make the people bid high for their exit tickets.

Hitchy: Done! We will be married at sunrise!

John C. Fischer's New Show

It has been decided that the new musical comedy in which Hazel Dawn will appear as a star next season under the management of John C. Fischer will be called *The Debutante*. The title is suggested by the character to be played by Miss Dawn, that of a young American girl who is making her first appearance as a musician before a critical audience in Paris. In *The Debutante* the new star will again scintillate as a violinist. The *Debutante* is by Harry B. Smith and Robt. B. Smith, who have provided the book and lyrics, and Victor Herbert, who composed the music. Mr. Fischer announces that he has practically filled the cast for the new operetta. Among those who have already been engaged to appear in support of Miss Dawn are Alan Mudie, Will West, William Danforth, John Park, Stewart Baird, Zoe Barnett, Maude Odell and Sylvia Jason. Rehearsals of *The Debutante* will begin in August, and the season at the National Theatre, Washington, D. C., on September 28.

ZOE BATES and ARMIN LAMB will close with the Inter-Mountain Wagon Shows in Fort Bragg, June 6.

Lambs Gambol Up to Usual High Standard

A great audience gathered in New York, May 22, at the Metropolitan Opera House, to witness the first performance of the fourth All-Star Gambol of the Lambs. It was an audience which was thoroughly representative of New York. The All-Star Gambol is a combination of everything that has made the American stage what it is today. There are the particular bright stars of the legitimate drama, the greatest funmakers of the day, the leading lights of the musical stage, vaudeville, the concert platform and even the sawdust ring, all combined in a sort of glorified variety show. The curtain rang up after an overture by John Philip Sousa's Band, on an old-time minstrel first part, arranged by William Courtleigh, with dances by James Gorman and music by Mr. Sousa. The end men were: Raymond Hitchcock, Frank McIntyre, Jack Hazzard, Andrew Mack, Nat M. Wills, Frank Lalor, Maclyn Arbuckle, Irvin S. Cobb, Clayton White, Chas. E. Evans, Joseph W. Herbert, Hap Ward, Charles J. Rose, Frank Doane, Charles Hopper, Frank Croxton, Thos. A. Wise, Harry Williams and Irving Berlin. The chorus of the minstrel first part included some of the most famous stars of the musical stage. The scene was the deck of a battleship which was used in Henry W. Savage's production of *Maids of Athens* at the New Amsterdam Theatre, and with the exception of the minstrel circle all participants were costumed as American sailors. De Wolf Hopper made an ideal interlocutor. There were individual numbers by Mr. Hopper and Scott Welsh, a humorous ditty, John Brown, by Charles E. Evans; a ballad, *Sweet Marie*, by Glenn Hall; comic songs by all the end men, especially *My Tango Girl*, written and sung by Andrew Mack, and *Off to Mexico*, written and sung by Irving Berlin. Among the Lambs who took part in the minstrel show were Bruce McRae, William Farnum, Henry Woodruff, Digby Bell, William Elliott, George Nash, Frederick Perry, Brandon Tynan, Frank Croxton, John Hendricks, Denman Maley, Stephen Maley, W. J. Kelly, Glenn Hall, Malcolm Williams, Neal McCay, George Park, George Barnum, Scott Welsh, Effingham Pinto, Joseph Kilgour. Then four great cartoonists participated in a rivalry. They were Winsor McCay, R. F. Outcault, Hy Mayer and Ed Kemble. The next number was *The Rainbow Cocktail*, a dancing specialty by Hassard Short and Roy and Kenneth Webb, introducing Harry Woodruff and Edwin Stevens, together with several petticoated Lambs who, as terpsichorean queens, to disguise the male personalities of Effingham Pinto, Glenn Hall, Will Deming, Richard Tabor, William Courtleigh, Jr., and Mr. Short. During the intermission Sousa's Band played *The Lamb's March*. George V. Hobart's modern morality play, *Experience*, opened the second part of the program. It was a magnificent dramatic spectacle. William Elliott appeared as Youth, Frederick Perry as Experience, Effingham Pinto as Passion, Digby Bell as Wealth, W. J. Kelly as Pleasure, Wilton Lackaye as Crime, William Farnum as Ambition and Stephen Maley, Richard Tabor, Glenn

Hall, S. Deming, Charles Dow Clark, George Probert and George Barnum in other allegorical roles. Mr. Hobart's morality play was in seven scenes, as follows: 1, *The Lane Where Dreams Begin*; 2, *In the Street of Vacillation*; 3, *In the Primrose Path*; 4, *In the Street of Remorse*; 5, *In the House of Lost Souls*; 6, *In the Street of Forgotten Days*; 7, *In the Land Where the Dreamer Wakens*. The incidental music of Max Bendix was very beautiful and largely contributed to the success of the piece. Nat Wills, in his monologue, a dancing girl number in which De Wolf Hopper appeared as a jester, Frank McIntyre as a boy of eight, and Will Archie as his six-year-old sweetheart, followed. Character bits in the dancing skit were played by Bruce McRae, Maclyn Arbuckle, Chas. Hopper, Charles E. Evans, Frank Doane and Stephen Maley, while among the "ravishing beauties," in their latest Paris gowns and millinery were Morgan Coman, Will J. Daming, William Elliott, John Slavin, E. Ray Goetz and Wm. Courtleigh, Jr. Burton Holmes, with his Lamb moving pictures, proved one of the surprises and happy hits of the performance. The afterpiece, *The Great American Play*, was a screaming farce and fitting climax to a wonderful bill. George V. Hobart, the author, calls it "a free and easy adaptation of Richard Brinsley Sheridan's comedy, *The Critic*, but this is quite inadequate as a description of its merits. It is much better. The principal roles were played by Wilton Lackaye, Edward Abeles, Malcolm Williams, Brandon Tynan, Clayton White, Thomas A. Wise, Joseph Kilgour, Richie Ling, Joseph W. Herbert, Wm. J. Kelly, Frank Belcher, Paul Dickey, Edmund Maley, Stanley Murphy, Arthur Hurley, Charles Dow Clark, Willard Curtiss, Will Archie, Scott Welsh and John Hendricks. As of old the parade of the Lambs preceded the Gambol. The entire membership of the club, headed by Sousa's Band, marched from the clubhouse, attired in gray dusters and gray tiles, down Fifth Avenue and up Broadway to the cheers of the assembled multitude. Not all the veterans of the club marched, for the weather was too hot for many of them, and they decided to ride in their automobiles. But there was a fine array of thespians, nevertheless, and the parade will be a feature in every city which is visited.

Julia Gifford Afraid of Fitzsimmons

CHICAGO, May 23.—Robert Fitzsimmons, former world's champion heavyweight pugilist, was sued for divorce today in the Circuit Court by Mrs. Julia Fitzsimmons, who charged he had treated her with extreme and repeated cruelty since their marriage in San Francisco in 1903. Mrs. Fitzsimmons alleged her husband threatened to kill her when she left him in July, 1910, and that she fears that unless restrained by the court he will carry out his threats.

Amusement Lane Will Be Known as The Zone

The Panama-Pacific International Exposition has designated the avenue devoted to amusements "The Zone."

Dates Ahead

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

INTER-MOUNTAIN WAGON SHOWS (Chas. P. Helton)—Wendling, 30; Albion, June 1.

JULIAN ELTINGE CO. in The Crinoline Girl (A. H. Woods, mgr.) New York City, March 16, indefinite.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

ROBERT HILLIARD in The Argyle Case (direction of Klaw & Erlanger; E. D. Price, mgr.)—Portland, May 28-31; Tacoma, June 1-2; Victoria, 3-4; Vancouver, 5-6; Seattle, 7-13; Spokane, 14-15; Missoula, 16; Helena, 17; Great Falls, 18; Butte, 19; Winnipeg, 22-24; Duluth, 26-27.

SELLS-FLOTO CIRCUS (Ed Warner, gen. agt.)—Cle Elum, May 31; North Yakima, June 1; Walla Walla, 2; Pendleton, 3; Baker City, 4; Payette, 5; Boise, 6; Twin Falls, 8; Pocatello, 9; Logan, 10; Salt Lake, 11; Ogden, 12; Rock Springs, 13; Greeley, 15; Denver, 16-17; Colorado Springs, 18; Pueblo, 19; La Juanita, 20.

SEPTEMBER MORN, with Dave Lewis, Minerva Coverdale and Frances Kennedy (Harry Earle, mgr.; Dave Seymour, agt.)—Chicago, indefinite.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

Reduced Prices at the Alcazar

With the inauguration of the regular summer season at the Alcazar Theatre on Monday night, June 8, with Bessie Barriscale and Thurston Hall as the stars, the schedule of summer prices will go into effect at that popular playhouse. The scale of prices at all evening performances will be 25, 50 and 75 cents; box seats, \$1. A good orchestra seat can be had for 50 cents. At the matinees on Thursday, Saturday and Sunday afternoons, the prices will be 25, 35 and 50 cents. Box seats at the matinees will be 75 cents. This is a good business move. The opening bill on June 8 will be Ernest Denny's charming Irish-English comedy, All-of-a-Sudden Peggy.

Maude Leone Gets Great Send-Off

Maude Leone was the recipient of many honors at her closing at the Empress Theatre, Vancouver, B. C., where she has played a season of 63 weeks as stock feature. Gifts and flowers were showered on the stage, among them a huge basket of American Beauties from the Mayor of Vancouver. But the gift of gifts was a magnificent silver vanity set from the

company and every person connected with the theatre, both front and back of the house. On one of the silver pieces was engraved, "Dear old Pal, from the Empress bunch." After the closing act of Butterfly on the Wheel, the curtain was raised eight times, the immense audience standing and applauding Miss Leone until she made a speech of farewell. Miss Leone went to St. Paul's Hospital, Vancouver, last Monday for an appendicitis operation, and after her recovery will play a special stock-star season in Seattle, under the management of Geo. MacKenzie.

Barnum's Aid is Dead

LANSING, Mich., May 22.—Jos. E. Warner, former mayor of Lansing, but best known as the showman who brought the wild man of Borneo and the elephant Jumbo to America for P. T. Barnum, is dead here at the age of 82 years.

Wagner Opera House Gift to Germans

BAYREUTH, Germany, May 26.—The famous Wagner Opera House is to be made a gift to the German people, according to announcement made today in a newspaper interview of Siegfried Wagner, son of the composer. The gift will include Wagner's home, Wahnfried, the manuscripts and other memorials of the composer, and a considerable endowment fund.

Friars Nominate New Officers

The Friars have announced the official ticket which will be balloted for at the coming election. Abbot John W. Rumsey is not a candidate for reelection. Following is the ticket: Abbot, Ralph Trier; dean, James P. Gilroy; corresponding secretary, S. Goodfriend; treasurer, Richard J. Hatzel; governors, Arthur Barney, Mike Simon, George H. Murray, Fred Block and Robert Campbell.

Dillingham Seriously Ill in London

LONDON, May 22.—Charles B. Dillingham was taken to a hospital on his arrival here Thursday suffering from a relapse of the illness which attacked him in New York a few weeks ago. On the arrival of the Olympic the theatrical manager was removed on a stretcher from the ship and hurried on a train to London that specialists might be consulted. His condition is improved but it is still serious. As soon as able Mr. Dillingham plans to go to Carlsbad for the cure. He is suffering from a complication of trouble, due to kidney disease.

E. H. Sothorn and Wife Depart for England

NEW YORK, May 26.—E. H. Sothorn and his wife, Julia Marlowe, sailed today on the Mauretania for England, where they expect to remain in quiet, domestic retirement during the summer. Mr. and Mrs. Sothorn have leased a home in Coteswold Hills, Worcestershire. It is a short motor trip from Stratford-on-Avon.



The Oliver Morosco Enterprises

LAURETTE TAYLOR

in PEG O' MY HEART

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neill.

PEG O' MY HEART D—Northern; Marion Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

Oliver Morosco Co. Theatres Los Angeles, Cal.

The Majestic Theatre
The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
The Republic Theatre

OTHER ATTRACTIONS

KITTY GORDON in Pretty Mrs. Smith, with Grant and Greenwood. Cort Theatre Boston, indefinite.

Jack Lait's smashing success, Help Wanted, Maxime Elliott Theatre, New York, indefinite.

Help Wanted—Cort Theatre, Chicago, indefinite.

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Munro's All-Star Company

The New York papers have been devoting considerable space the past week to the specially organized all-star company, which includes several Broadway favorites, that begins a brief summer engagement at the Columbia Theatre Monday evening, June 22. While the opening play has not been selected, it is safe to predict that it will be either the acknowledged masterpiece of Oscar Wilde or Bernard Shaw. The personnel of the company is especially and happily chosen for the depiction of comedy written by such master minds as Wilde, Shaw, Fitch, Howard, Chambers, Marshall, etc. Rose Coghlan, Charles Richman, Charles Cherry, Charlotte Tittell, Ada Goodrich, Lucile Gardner, Frank Kingdon, Horace Mitchell, George S. Christie and others of this excellent company have all been conspicuously identified with the higher class comedy successes of the past decade and are therefore sure of giving a performance of uniform excellence and charm.

Burke and Alden's Strong Company

Burke and Alden will go out next week, presenting the comedy drama, The Cowboy, with a strong company, headed by Jean Troy, a vivacious and talented young leading woman, and Hugh O'Connell, who came to the

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Colfax Opera House

COLFAX, CAL.

Motion Pictures, Vaudeville and Traveling Shows Booked. Write CHARLES MCCORMICK, Manager

Coast playing in The Wolf. Mr. Burke, who has played the Coast a long time, is not only popular, but a clever comedian. Mr. Alden is known as a good business man and an eccentric comedian. Florence Young will do the character leads and Avis Manor will play the ingenue parts. George Johnson, Wm. Raymond, David Smith and other well-known actors, will be in the company. After a couple of weeks of one-night stands Messrs. Burke and Alden plan a rotation stock in the northern part of the State.

Col. Stoner's Girls of 1915

Colonel D. P. Stoner has organized a musical comedy company that will join the "wheel" movement now directed by Emil Clarke and Dick Wilbur. The Colonel will play three weeks on the road and then go into stock in Stockton. His company comprises Charley Oro, Irish comedian; Max Wells, Dutch comedian; Robert Hamilton, straight man; W. H. Connors, light comedies; La Rend, prima donna; Maud Raymond, soubrette, and eight girls in the chorus.

Correspondence

SAN DIEGO, May 26.—SPRECKELS Theatre: Peg o' My Heart next attraction. EMPRESS Theatre (R. Beers Loos, mgr.): To satisfy the continuous and popular demand for a return engagement of the now popular sociological drama by Austin Adams the management of the Empress Theatre gave a second production of The Acid Test, with an entirely new company. The author himself enacted the role of Dr. Verplanck, a New York globe trotter, who has a penchant for whimsical analysis of unpleasant sociological problems. It is a character very well suited to Mr. Adams, and he only has to act in his own natural self to play the part of the Doctor. His acting was that of a seasoned veteran instead of a beginner, and many seemed to doubt that this was his first attempt. Too much praise should not go to Mr. Adams alone. Miss Carew in the role of Muriel, the fiancée of Monty (Jack Fraser), was pleasing, although she has not very much of a chance to demonstrate her qualities in this play. Mr. Fraser, who alternates with Ellsworth each week in the playing of leads, was fine as Monty Van Vorst, and promises to become popular with San Diego audiences during the remainder of his engagement with this company. Warren Ellsworth proved himself quite capable in the part of Viscount March, who is chock full of English, and his drawl, "I'm awf-ly sowry," was very mirth provoking. Gladys Day again takes the part of Helen Van Vorst and is quite pleasing, as is Rose Mayo as the fashionable and also antique Mrs. Van Vorst. Stella Watts as Celeste, the little French maid, is truly fine. Her acting in this and other roles is wonderful. More will be heard of this little woman in the future. SAVOY Theatre: Creo the Great is here this week and mystifies audiences with her wonderful illusion act. Togan and Geneva, wire dancers, are the best that have been seen here in many a day. Denny Simmons as a monologist is very good. Comer and Salame, song and dance artists, are fair. Alisky's Hawaiian Serenaders' return is always welcomed. PLAZA Theatre: Pictures. MAJESTIC Theatre: The policy of this house still remains unchanged. Five reels of pictures and specialties by a chorus of eight girls furnish the entertainment. The GAIETY Theatre reopened last night with the Exposition Stock Co., headed by Edna Marshall and George V. Dill in Rose Stahl's success, The Chorus Lady. Miss Marshall as Patricia O'Brien, "The Chorus Lady," gave a very good portrayal of the part. Miss Marshall was not adapted for the part that she undertook last evening, but, nevertheless, proved very pleasing. George V. Dill as Dan Mallory, the stable owner, was good, although he had but a small part. Catherine Evans as Mrs. O'Brien and Clarence Bennett as Pat O'Brien were very funny and also very good. Glendella Porter as Mary O'Brien, Roy Van Fossen as Duke, a stable boy, Wm. Roberts as Shrimp, another stable boy, were fairly good, as was Wm. Jossey as Dick Crawford. Alice Mason as the egotistical Sylvia Simpson, who objected to being called a chorus girl, was very clever and promises to become quite a favorite.

Others worthy of mention are Laura Huntington, Edith Walker, Dorothy Driscoll, Mrs. DuVall Mack and Fred Gunther. The Traveling Salesman to follow. CHAS. D. GIBSON.

SACRAMENTO, May 26.—DIEPENBROCK: Sapho was presented by the Ed. Redmond Company this week. The production of the play was good. Isabelle Fletcher in the part of Sapho received hearty applause. Her acting of the part was very realistic and created great enthusiasm. Paul Harvey, Hugh Metcalfe, Roscoe Karns, all shared in her success. The singing by Marvin Hammond was excellent. Marshall Birmingham, prominent actor, opens in The Conspiracy next week. EMPRESS: One of the most elaborately staged musical acts is the headliner at the Empress, with Beatrice Morelle and her Six Harmony Girls. Al Herman, the blackface comedian, in songs and jokes made good with the patrons of the house. Spiegel's Daughter's Beau is one of the prettiest, homelike comedies ever presented on the local stage. Mack Williams and the Ryan Bros. close the bill.

A "blanket boycott" of the entire Sullivan-Considine circuit has been asked of the American Federation of Musicians by Musicians' Local No. 12 of Sacramento as a result of the strike declared on the Empress Theatre of this city on March 8. The resolution requesting the "blanket boycott" was passed Monday evening on the recommendation of Frank Borgel, district officer of the Musicians' Union. District Officer Borgel attended the international convention of the organization in Des Moines, Ia., and received authority to act for the main body in the case of the local strike. On returning from the East, Borgel stopped to look over the situation, and on hearing of the compromise proposed by the musicians of this city to the theatre management he recommended the request for a "blanket boycott." The report on the passing of the "blanket boycott" resolution was heard at the regular weekly meeting of the Federated Trades Council of Sacramento Tuesday evening.

OAKLAND, May 25.—The ORPHEUM is securing the lion's share of the theatrical patronage this week, and with Blanche Bates heading an exceptionally strong bill, they are certainly entitled to it. Miss Bates appears in a sketch by James M. Barrie and scores an unqualified hit, and is the biggest headliner that Manager Ebey has offered for some time. The balance of the bill comprises The Berrens, Nevins and Gordon, Lee Barth, Wheeler and Wilson, McDevitt, Kelly and Lucey, and Kimberly Mohr. Photodrama is in vogue at the MACDONOUGH and is drawing fairly good attendance. The House of Bondage is the present film and is proving of great interest. The Drug Terror will follow, and then Marjorie Rambau and Willard Mack in a special engagement of two weeks. The Inner Shrine, a dramatization of Basil King's novel, is the Bishop offering at YE LIBERTY, and is playing to



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moderate business. Some of the critics think rather indifferently about the play, while others are strongly for it. The company do everything in their power to make it a success. Albert Morrison and Beth Taylor interpret the leading roles and do well. Their support is excellent. The Great Divide will follow. Dillon and King, at the COLUMBIA Theatre, are giving their patrons another live-wire musical farce, Miss Innocence. Jas. Dillon, the new leading man, makes his first appearance and makes good. He has a pleasing personality and a good singing voice and will become very popular. PANTAGES have an exceptionally strong bill for the current week, headed by Lottie Mayer's Diving Nymphs and Jesse Laskey's Six Hoboes. Others who contribute good specialties are Rackett, Hoover and Markey, Five Lawsons, Bohemian Quintet and Cornalla and Wilbur. The Heart of Midlothian, or A Woman's Triumph, is the attraction at the OAKLAND Photo Theatre. Thaviu's Band continues to dispense popular music at Idora Park, with The Race Through the Clouds and The Motor-drome Demons as additional attractions. Landers Stevens is around town carrying his right arm in a sling as a result of an unfortunate accident at his country home in Sonoma County. LOUIS SCHEELINE.

DENVER, May 25.—Lou Jacobs is scoring a hit with his clever musical comedy organization at the TABOR GRAND. This week the bill is Would You. Next week, The Time, Place and the Girl. The company is composed of Fritz Fields, Nat Wentworth, Robert Ryles, Earl Hall, Jack Nash, Bobby Normand, Claire Simp-

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son, Hazel Wainwright and a large chorus. At the BROADWAY, Nat Goodwin will be seen June 1 and week in Never Say Die. Y.

Vaudeville Notes

Theodore Roberts has secured one of Willard Mack's sketches. It is a story of the Canadian Mounted Police and is called The Love of Big Dan. The Stranger, now playing the Orpheum time, will open in San Francisco the week of July 5th for two weeks. This act is owned by Herbert Bashford and Jack McClellan, and is under the direction of the firm of McClellan & Tarbox. This act is booked till 1916. Kathryn Osterman has secured a most unique and interesting sketch from Grant Carpenter, a local newspaper man, and will soon be seen on the Orpheum time.

Burke & Alden Present THE COWBOY

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Splendid company of ten—Full line of pictorial paper—Special scenery. Permanent address, Dramatic Review

Sam Rork Once More in Harness as Manager for the Gaiety Company in Los Angeles

LOS ANGELES, May 27.—The Little Theatre is about to be launched as a stock house again, when Mr. Egan, with the assistance of Wm. Stoermer, will take steps to organize a company for the theatre, presenting the legitimate drama together with the fairy plays given by the children. *** Sam Rork will handle the local Gaiety organization, following the footsteps of Louis Lissner. *** The figure of Dick Vivian is one that is filling to the eye as he steps upon the Burbank stage this week. *** Donald Bowles may remain stage director at the Burbank, as his work so far warrants this recognition. *** Georgie Clayton and his faithful assistant, Jimmie Hoblit, are fishing in the mountain streams while they congratulate themselves on the two weeks of darkness at the Morosco. *** Chief Sebastian, Judge Williams, Probation Officer H. E. Gibson and several of his assistants, occupied boxes at a performance of Walter Montague's sketch, The New Chief of Police, at the Hippodrome. *** Bill Basset, a pupil of Marquis Ellis, who has been singing at Casa Verduga, has joined the Gaiety Company in A Knight for a Day. *** Harry Mestayer will replace John Barrymore in The Yellow Ticket next season. It is now two years since Mr. Mestayer left the Burbank Company. He has been a member of the Princess Theatre Company in New York for some little time. *** Henry Kolker's drama, The Survivors, may be presented at the Cort in Chicago during the summer season. This received its tryout at the Morosco when Mr. Kolker was playing leads with the Morosco Producing Company. *** Robert Harrison, who was a member of the Belasco Stock Company until carried away by The Bird of Paradise, in which he has played ever since, has joined a stock company for the summer season in the East. *** Colonel Price, manager for Robert Hilliard, and also known to be the husband of Catherine Countiss, has been very ill during his stay in Los Angeles, but is now able to return to his summer home in Denver, where he will be joined by his charming wife. *** Grace Valentine will not return with the rest of the Los Angeles players, but will remain in the East for a rest until next season, when she will again appear in Help Wanted. *** Mr. and Mrs. Joseph Montrose are sojourning at Playa del Rey, where Mr. Montrose draws in the big fish and Mrs. Montrose, known as Grace Travers, is also known as a famous cook. *** Harry James' baton will hereafter be of orange wood, taken from the grove he lately purchased near San Bernardino. *** Mrs. Lester Fountain is in the city visiting her son. With Mrs. Fountain is Florence Bell, Mrs. Fountain's sister and a popular young leading woman. *** E. D. Bunch and wife (Daphne Pollard) have arrived in Los Angeles in order that Mrs.

Bunch may fit her tiny self into a large role in A Knight for a Day. *** Charles Pike, who recently managed the Cranes on their unfortunate venture, has leased a concession at Long Beach, and will have a scenic waterway to entice the nickels and dimes from the unsuspecting public. This in opposition to the famous Mr. Pike of the Salt Lake Line.

BURBANK: The Dawn of Tomorrow is the Burbank offering this week, and a thoroughly enjoyable one it is. The efforts of Glad to bring sunshine and happiness to all is met with artistic success. Glad on this occasion is Selma Paley, who enters into her mission with heart and soul, investing the role with charm and the beauty of youth. Forest Stanley proves his versatility with a creditable portrayal of The Dandy. Richard Vivian, as young Oliver Holt, recalls the fact that his characterizations have always been examples of intelligence and, thus, delightful. Thomas McLarnie is a dignified and sincere Sir Oliver. A most delicate and satisfying bit of work is that of James K. Applebee in the part of Sir Bowling Buford. Beatrice Nichols as the homesick country Polly does excellent work. Grace Travers, Winifred Bryson, Florence Oberle, Walter Catlett and Donald Bowles add materially to the charm of a well-balanced performance. In the stage settings little is left to be desired, being a combination of beauty and realism, to create a lasting impression of this beautiful, grave and gay appeal for optimism.

CENTURY: Mendel and Franks offer the Sultan of Morocco with gay and dashing Oriental costumes, scenic effects and fun. Vera Ransdale is featured with chorus in a rousing number, as is also Billy Quinn. Heinze and Brady, through the efforts of Mendel and Franks, create a riot of merriment. Alma Salmon makes a decided hit with several fetching song numbers, and the chorus is strikingly costumed and ever present.

EMPRESS: Pope and Uno head the bill, Uno being a little black and tan pinch of a dog, who after going through a long list of dog tricks, is left alone to tuck himself into bed after saying his prayers and winning the hearts of all. The Mermaid and the Man is a little musical comedy in a picturesque setting, in which pretty mermaids disport themselves upon blue, blue waves, and the leading mermaid, Miss Haight, has an exceptionally good voice. Her songs are many and pretty. Clark Ross is a clever comedian. Bob Hall sings and crites and believes in the "personal touch," gathering his material from before and behind the curtain. Louis M. Granat, in the gorgeous plumage of a parrot, goes through a lot of imitations and then offers a real treat in the form of some wonderful whistling. Marietta Craig, George Harris and Sam Wilson appear in a playlet, called The Punch, which is a bit lacking in same, although the efforts of the players are worthy.

HIPPODROME: Walter Montague's sketch, The New Chief of Police, is drawing the attention of judges, lawyers, city officials and club women,

who are interested in its gripping theme. The sketch deals with a big and vital problem and points out a wonderful lesson. Bothwell Brown's Courtroom Follies wins instant favor because of its pretty girls, gorgeous costumes and wealth of action. The De Von Sisters in The Two Redheads find themselves amongst appreciative friends. Bruce and Culvert are duplicating their success of last week. Moon and Soul open the bill with character songs, dances and plenty of dash. St. Laurent has a trapeze act that brings the thrills.

MAJESTIC: Dark. Coming, Peg o' My Heart.

MASON: Dark.

MOROSCO: Dark. Coming, A Knight for a Day.

ORPHEUM: For this week's headliner it is rather difficult to pick and choose, for there are several acts that shine forth with star-like brilliancy and much unclothed beauty. Neptune's Garden, wherein fair maidens generously display their charms, is again one of the most attractive numbers. Virginia Dare does not go near the water, but hangs most of her clothes on a hickory limb when she assists big-voiced Sidney Jarvis, who dashes about the stage under a full head of steam, leaving you breathless and satisfied because his voice is really good and his good nature is catching. Guy Livingstone and Annette Woodman (the latter, too, is not afraid to display her slender loveliness) are a graceful and skillful couple when they dance the maxixe, barcarolle and gavotte—it all seems so delightfully simple. Master Gabrielle is happily placed in a tender little comedy, called Little Kick, in which this tiny watch-charm comedian displays an elfish bit of originality and versatility. Nick Verga, the newsboy Caruso, used to sing his wares upon the streets of San Francisco; now his operatic arias are creating a most favorable impression in vaudeville. He has an excellent voice and his Italian characterization is a clever bit. The Moneta Five are a musical family of varied talents, good looks and other entertaining qualities. Harry Gilfoil's impersonation of Baron Sands, that inimitable example of quietude of method, tricks of voice and face, is the most finished bit of entertainment on the bill. Ben Deely and Marie Wayne remain in The New Bellboy, and the pictures of Mexican warfare close the bill.

PANTAGES: Tom Kelly remains his same old self, with some new stories which he tells in the same old way, with a Home Rule smile and a good feeling that is infectious. Drunken Dan is still playing the lead with Barnold's Dog and Monkey Show, with its long and elaborate series of incidents in Dogville, in which the dogs do everything but talk. The Jolly Jolliers is a clever little comedy by Edmund Day, in which the first quarrel is more delicately handled by the author than the players. The scene is a New York Cafe on Christmas Day and the lines are bright and humorous. James O. Barrows, John Lancaster, Frances Golden and O. B. Maxwell handle it capably. Jerome and Carson combine tumbling, singing and dancing with hard work and earnestness. The de Alberts also sing and dance, offering something unique in the latter turn. Wood and Lawson in He, She and a Piano work hard and are personally attractive.

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Richard Lambert

Our old friend, Dick Lambert, is still one of the busy and capable press representatives of New York City. He is John Cort's general press representative and his stuff is always good. The above picture caught him at the height of the winter season. Just now he has donned summer attire, is thinking of the cool sea breezes and has almost decided to lay aside the old pipe and adopt a new one.

REPUBLIC: Smith's Barnyard Circus is the headline attraction on an alluring bill. All the inhabitants of that province of the animal and bird kingdom are put through laughable stunts for the edification of an audibly-amused crowd. Gus Leonard is billed as the Old Magical Musician, and he lives up to every word of the title. Brown and Larson, in Coming Home from the Pork Shop Club, have a blackface turn that draws a laugh with every word. The Tyrells offer whirlwind dancing that creates enthusiasm. Alma Tuchler styles herself The Daughter of the Golden State and is one of the hits of the bill. Cody and Cody contribute a worthy singing and dancing turn. Hearst-Selig pictures close the bill. N. B. WARNER.

Pryor Heir to a Fortune

Chas. Pryor, of the Mexican War Film Co., has just received word that he is one of the heirs to a large estate located in Oklahoma.

Correspondence

NEW YORK, May 24.—For novel entertainment last week the confirmed attendants on new performances had no opportunity in the legitimate, and were forced to attend premiers in vaudeville or at the film houses. * * * Douglas Fairbanks presented a novelty in the big bill at B. F. Keith's PALACE Theatre last week, where his breezy personality and attractive mannerisms were seen to great advantage in a new wireless playlet by Alice Leal Pollock, entitled *All At Sea*. A delightful member of his supporting company was Patricia Collinge, who co-starred with Mr. Fairbanks in *The New Henrietta*. In different vein was another playlet, *The Bride Shop*, a tabloid musical comedy. The large company numbers 20, featuring Andrew Tombes, and the piece is elaborately costumed and magnificently staged. Modern dances were the offerings of Jack Mason and Lois Whitney. * * * After a sensational run on the Pacific Coast, *Electrocution*, played in the West as *Hanged*, a playlet by John D. Barry, opened at Hammerstein's Victoria. The piece consists of a realistic study of electrocution, and, incidentally, tells a curious and interesting story. Its scene is laid in the death house of Sing Sing Prison, and shows the electric chair in operation. Of seventeen acts on the same bill there are Elizabeth Murray, late star of High Jinks, Cressy and Dayne, McCutcheon and Maxwell, Gould and Ashlyn, James J. Morton, Mabel Fitzgerald, Pat Rooney and Marion Bent, Solly Lee, the singing doorman; Roeder's *Invention*, Zallah, Al Hyatt and the Murrays. * * * Edmund Breese played a week's engagement at the Academy of Music yesterday, appearing with the stock company in *The Master Mind*, the drama by Daniel D. Carter in which Mr. Breese starred for two seasons. Priscilla Knowles and the other members of the regular stock company supported Mr. Breese. * * * The new musical comedy in which Hazel Dawn is to star next season under the management of John C. Fischer will be called *The Debutante*. The book and lyrics are by Harry B. Smith and Robert Smith, and the music was written by Victor Herbert. Miss Dawn will have an opportunity to play the violin, as she did in *The Pink Lady*. In the supporting cast so far selected are Alan Mudie, Will West, Wm. Danforth, John Park, Stewart Baird, Zoe Barnett, Maude Odell and Sylvia Jason. The first performance will be given on September 28 at the National Theatre, Washington. * * * Instead of sailing on the *Lusitania* last week as she had planned, Ethel Jackson remained here to appear in *A Pair of Sixes* at the Longacre Theatre. Owing to illness Ivy Troutman, who has been playing the part of Mrs. Nettleton, was obliged to leave the cast after the performance last night. Miss Jackson, who has not appeared here since she played the title part in *The Merry Widow*, will assume the role tonight. * * * Julian Eltinge, who has been starring in *The Crinoline Girl* at the Knickerbocker Theatre, will bring his season to a close on May 30, and will go to Europe for a motor trip. The play will reopen in New York in August. The succeeding attraction at the Knickerbocker Theatre will be the

motion play, *Cabria*, which is to be brought to this country under the direction of Werba & Luescher. * * * Selwyn & Co. have engaged Walter Kingsford, who played Trotter in *Fanny's First Play*, for Chas. Klein's new play, *The Money Makers*, which will be produced early next season. Wilton Taylor, who created the part of Inspector Burke in *Within the Law*, also has been engaged for a leading part. Alexandra Carlisle, Emmett, Corrigan, Joseph Adelman, S. K. Walker, Sidney Mason, Calvin Thomas, Edward Dollé Donnelly, Lionel Berans, Prentiss Evans, Theodore von Eltz and Vivian Rushmore already had been engaged. * * * Conditions similar to those in Mexico are shown in the new "thriller" at the VITAGRAPH Theatre. Captain Alvarez tells a thrilling story of life in olden times in Argentine, with federals and revolutionists contending. The reckless riding of William D. Taylor, as Captain Alvarez, and the fight pictures, are only two out of many stirring episodes. * * * Outdoor tangoing has already become popular at Palisades Amusement Park, which is now open for the season. The mammoth dance placher, with its twenty-five thousand square feet of floor space, is located on the Palisades, overlooking the Hudson. * * * Summer found B. F. Keith's COLONIAL Theatre ready with a summer vaudeville carnival, arranged for the closing of the season at this house. On the big bill were Marie McFarland, "The American Melba," and Mary McFarland, "the international operatic star," in a repertoire of song classics; Frank Sheridan and his company in *Richard Harding Davis' one-act play, Blackmail*; Frank Fogarty, "the Dublin minstrel," with a budget of new stories and observations, Ed. Flanagan and Neely Edwards, playing *Off and On*, and many others. * * * Gabriele d'Annunzio's great photo spectacle, *Cabria*, is coming to the KNICKERBOCKER Theatre, opening Monday evening, June 1. Contracts have been signed for this widely-heralded film, picturing the overthrow of Carthage by Rome in the second century before Christ, between Charles Frohman, Klaw & Erlanger, Harry R. Raver, of the Itala Film Co., and Werba & Luescher, and while some astonishment was being expressed at this exclusive theatre being obtainable for a photodrama, it is stated that the remarkable character and superior excellence of the production, from the pen of d'Annunzio, make it an ideal and worthy offering for New York's best playhouse. Abroad *Cabria* was also presented in the leading theatres and opera houses of Turin, Rome and Berlin. Two years were spent in the making of the film, at an expenditure of more than \$200,000, and, in many ways, it establishes new standards, and transcends all its predecessors from the Italian studios. It is an excellent example of the educational value of the camera in bringing back to life races and nations and civilizations long dead and making history live. *Cabria*, though, is not lacking in sensational features. It is the first film to be truly stereoscopic, a result never before perfected, either here or abroad. For the American presentation of the screen spectacle a symphonic orchestra of sixty-five musicians will be used, under the direction of Selli Simonson, and a choral en-

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semble of forty male voices. The symphony and incidental music for d'Annunzio's story were especially written by Idelmando de Parma, the well known Italian composer. After the New York engagement at the Knickerbocker, *Cabria*, with the metropolitan orchestra and chorus, will tour America, playing the Grand Opera House and first-class theatres for a limited engagement from Boston to San Francisco.

GAVIN D. HIGG.

TACOMA, May 24.—TACOMA Theatre: May 19, *The Honeymoon Express* pulled up here long enough to delight a large crowd that enjoyed every minute of the entertainment, and extended a royal welcome to Al Jolson, who scored a personal success. Old friends in the persons of Jack Storey and Anna Wheaton, and Doyle and Dixon, two exceptionally good dancers, added to the success of the production. This was the first appearance here of Ada Lewis, and Tacoma hopes that she will come again. The piece was cleverly staged, the chorus beautifully gowned, well dressed and well trained. May 21: Chauncey Olcott never fails to draw well here, and his romantic comedy, *Shameen Dhu*, was charming. Mr. Olcott sings well and had exceptionally good support in Beth Franklin, Constance Molineaux, Mrs. Jennie Lamont and Robert S. Gill. The play was beautifully staged. On May 28 the New York Grand Opera Co. will appear in one performance of *Faust*, followed shortly by *The Passing Show of 1913*. At the Tacoma on May 20, Hiram Tuttle, a young man who grew to manhood in this city and who has spent the past five years in Berlin studying for grand opera, gave a recital, in which he was assisted by Albany Ritchie, the Seattle violinist. EMPRESS Theatre: The big feature at this house this week was Porter J. White and his players in their playlet, *The Beggar*. Nat Ellis and Ella Nowlan were back with their travesty on circus life. The Great Johnson, a contortionist; Bijou Russell in a couple of songs, and Demarest and Doll in a song and dance act, were all fair. Moving pictures of local scenes added interest to the bill. Monday night still continues to be "Country Store" Night. Starting May 24: Mexican War pictures, John Robinson and his troupe of elephants, Clem Bevins, character actor and company of four, Coakland, McBride and Milo in minstrel act, unicycle acrobatics by the Newman Trio, Jack Kammerer and Edna Howland in songs and dances. PANTAGES Theatre: The Namba Japs were seen to advantage in a tumbling act, Frank Bush, a comedian, had a good line of stories; Brown and Jackson had a good clean comedy sketch. The Four Military Maids

finished with an instrumental act of merit. Next week: Ethel Davis & Co. in *The Candy Ship*, Martha Russell & Co. in sketch, Kelligan and Sikes, tumblers; Dotson and Gordon, colored entertainers; De Arnold, juggler. The Sells-Floto shows appeared here May 21, pleasing large crowds. The horses were an exceptionally fine lot, and the circus paraphernalia clean and nifty looking. Buffalo Bill, who was here with the Sells-Floto shows, was guest of honor at a dinner at the Commercial Club on Friday evening, given by ex-Governor Savage of Nebraska and other old-time Western friends of Col. Cody. A. H.

CARSON CITY, Nev.—GRAND Theatre (W. S. Ballard, mgr.)—White Eagle, a Yaqui Indian, May 23, to good house. Good dancer. The old PARK Theatre is undergoing a thorough renovation and will be reopened after over a year's darkness next Saturday evening; to be called the Rex. W. Guy Smith, formerly of Riverside but now of Reno, gave a song recital at Armory Hall last Friday, using a player piano for his accompaniments. Mr. Smith has a most excellent voice and his solos were highly appreciated. The Commencement exercises at the Carson Indian School last Friday were on a par with their former excellent entertainments, and were witnessed by a large crowd of enthusiasts. A. H. M.

SALEM, Ore., week of May 17.—GRAND OPERA HOUSE (Salem Amusement & Holding Co.): Dark. YE LIBERTY (Salem Amusement & Holding Co.): Herr Ernst Moeller in popular songs. Good. Feature pictures. WENFORD Theatre (Salem Amusement & Holding Co.): The Antlers' Players in *The Turn of the Dice*. Good clean comedy drama that pleased—well presented. Pictures. BLIGH Theatre (Bligh Amusement Co., T. G. Bligh, gen. mgr.): Refined vaudeville acts and Mutual program, including *The Mutual Girl*. GLOBE Theatre (Lafley, mgr.): Murton and King, harp and song specialists, in a rural skit, *The Oregon Homesteaders*. Good comedy and pleased.

ALBANY, Ore., week of May 17.—OPERA HOUSE (H. R. Schultz, mgr.): Dark. Coming, May 26, *Prixley and Launders' A Wife Wanted*, a musical farce comedy in three acts. BLIGH Theatre (Bligh Amusement Co., Frank Bligh, res. mgr.): Featuring Tommy Thompson, the piano fiend. Exclusive Mutual program, including *The Mutual Girl*. ROLFE Theatre (Geo. Rolfe, mgr.): Licensed pictures and good orchestra music. Geo. Klein's *Antony and Cleopatra* will be shown here soon. HUB (Searls, mgr.): Universal and Warners' features. First installment of Lucille Love, the girl of mystery.

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Correspondence

SALT LAKE CITY, May 26.—The return engagement of the feature picture, Traffic in Souls, to the SALT LAKE Theatre met with a very gratifying business, the first show each night being pretty nearly sold out clean. Last night the Brigham Young University Opera Co. rendered The Sun Dance, and the last half of the week we will have William Hodge in The Road to Happiness, which will be followed by Damaged Goods, with Richard Bennett in the cast, and Omar the Tentmaker, with Guy Bates Post in the leading role. The ORPHEUM has lapsed into the summer sleep and Manager Leigh D. Bruckart has gone to his home in Seattle for a summer vacation, intending to return with the opening of next season in August. The UTAH Theatre is still offering the Niblo Travel Talks, though business is far from satisfactory. The GARRICK did pretty well at night with the feature picture, The Battle of the Sexes. The EMPRESS bill is an exceptionally good one, Orville Stamm, the boy Hercules, in strength feats, headlining. Although this chap is but seventeen years old, he shows wonderful muscular development and displays extreme strength in his straight lift of a horse, and his support of a piano while being played, singing to accompaniment, under its weight. The Four Quaint Q's, singing quartette with comic make-ups, are perhaps entitled to second honors, although Dick Bernard in the Animal Stuffer has a very appreciative offering. The nonsense of the former, however, seems to have caught on and they are forced to take numerous curtain calls at each performance. Mr. Bernard gives a finished offering of the typical German, not overdone as is so often the case, this clever performer getting his work over without resorting to suggestiveness. Will Morris, the bum on the bike, opens the bill and besides the time-honored ricks, introduces several that are brilliant and new. Thornton and Corlew sing and dance. PANTAGES is headed by Charlie Reilly, supported by a capable cast. Mr. Reilly does all the singing, and his various numbers are received with generous applause.

The vehicle in which he is this time being seen is termed The Irish Immigrant. Cuttall Bros., premier bag punchers, open the bill, followed by Richards and Montrose in song and dance. Vera Berliner plays the violin well, and Milton and Dolly Nobles in The Auto-Suggestion Club have a laughing vehicle that is well presented, containing many bright lines and situations. Arthur Rigby, in blackface, chatters away merrily and the Reilly act closes. PRINCESS offering Sam Loeb and the rest, including Hortense Travers, Jack Leslie, Celeste Brooks, C. W. Simmons and the chorus in Ikey in the Bughouse, and from the way the audience is "eating up" the slap-stick comedy, proof of appreciation is apparent. Carmen in feature picture form is the added attraction.

R. STELTER.

PHOENIX, Ariz., May 20.—The COLUMBIA, Arizona's most beautiful playhouse, opened last night to capacity—S. R. O.—and hundreds turned away. This marks an epoch in theatricals for Phoenix and gives every promise of a great success. The house is beautiful, up to the minute in all details, both for comfort of audience and performers. The bill, furnished by the Western States Vaudeville Association of San Francisco, was a splendid one and contained the following acts: Ida Lewis, in a repertoire of dances; the De Poppillows, introducing the latest society ballroom dances; Biele and Girard, The Yankee and the Swede; Jane O'Roak, Broderick O'Farrell and G. Lester Paul in Jealousy. Next week: Stith and Gardner, spinners and manipulators; three other big acts.

PORTLAND, May 25.—The local managers' association had their annual follies at the Heilig Theatre last Wednesday night and were greeted with a packed house. The best acts on the several vaudeville bills at that time in the city were offered, and as the piece de resistance, a burlesque on The Two Orphans was given, in which the managers appeared in the several roles. HEILIG Theatre (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.): Chamcey Olcott was the attraction at this theatre for the first three nights of last week, and scored as usual. His present play is patterned along the well known Irish

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dramas the star has offered for a long time. Of course the singing of Mr. Olcott was a big feature. Last Friday and Saturday the New York Opera Co. sang Faust to fair audiences. The motion pictures, Traffic in Souls, opened for eight nights yesterday. Coming, Passing Show of 1913, starting June 1. BAKER Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.): Alice Fleming returned as leading lady of the stock company yesterday, opening in A Fool There Was. Miss Fleming is a Portland stock favorite and her many friends gave her quite an ovation on her appearance. Of course the usual artistic portrayals of the role assigned to Miss Fleming was given by her in the role of The Woman. Edward Woodruff played the role made famous by Robert Hilliard, and gave a fine rendition of it. The climaxes between Mr. Woodruff and Miss Fleming were well worked up. The company gave a fine performance, especially Thomas Walsh, Walter Gilbert, Sid. Isaacs, Raymond Wells and Grace Lord. Next week, The Woman He Married. Mary Edgett Baker left yesterday for Denver to join the summer stock season at Elitch's. LYRIC Theatre (Keating & Flood, mgrs.): The Traffic will remain for another week at this house. It has done well for the opening week. Popular prices prevail. ORPHEUM Theatre (Frank Coffinberry, mgr.): Valeska Surratt in Black Crepe and Diamonds is featured this week at this house, opening in yesterday's bill. Others on the bill for this week are Irene Timmons & Co., Walter De Leon and Muggins Davies, Aileen Stanley, James H. Cullen, Stelling and Revell, and Valveno and La Mora. EMPRESS Theatre (H. W. Pierong, mgr.): Nat Ellis and Ella Nowlan in Circus Days is the headliner for this week, and the balance offered include Demarest and Doll, Bijou Russell, Johnson, and Porter White & Co. PANTAGES Theatre (John Johnson, mgr.): The feature act is Royal Namba Troupe, and the others include Edwin Crapo & Co., Frank Bush, Brown and Jackson and Portia Sisters. A. W. W.

VANCOUVER, May 26.—EMPRESS: The Lily, with Nance O'Neil in the title role, was the offering here this week. The play was given an extremely fine production. Miss O'Neil's chief support was Mr. Lawrence, Mr. Hickman, Mr. Layne and Miss Marriott. ORPHEUM: Dainty Marie appeared as the joint headliner with Laddie Cliff. Dainty Marie, posing as Venus de Milo, was the real hit of the program. Jackson and McLaren, the Australian ax men, in a wood scene, presented a very novel and entertaining act. Lancton-Lurier & Co., McMahan, Dimond and Clemence in skit, The Scarecrow, and The Rice Trio completed a very clever bill. IMPERIAL: Tom Dawn,

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in the well-known playlet, Pat and the Genii, supported by Evangeline Dixey, is the headline act of this popular house. Mary Gray has a very good voice and includes a couple of novelties in her act that make her a decided hit. The Two Georges scored heavily in their playlet, The Bellboy and the Inebriate.

FRESNO, May 26.—EMPIRE: Comedy dominant in Empire's bill. The comedy cyclists, three in number, are the features. Merrill and his Yip Yaps. Wilson Milleo, styled "The Man with the Funny Slide Trombone," is a very competent blackface comedian. Dore and Wolford are a pair of pretty girls and entertainers of more than usual merit. De Fay and Moore, singers and musicians, have an act that pleases everyone, and, with a reel of comedy pictures, closed a very entertaining program.

STOCKTON, May 25.—GARRICK: Monte Carter in his role of Izzy, and Ray Claire as his Dutch partner, were the real merrymakers of the best show Carter and company have produced at the Garrick. Frank Harrington is gaining popularity every day by clever singing, while Blanche Gilmore, in a funny character make-up, and Blanche Trelease, were two additional bright spots in a very fine musical comedy.

MARYSVILLE, May 24.—The Gladstone Company played one week at the MARYSVILLE Theatre to a full house every night, and pleased. The company are deserving great praise. Their songs and dances are all up to date and the acrobatic work is fine.

HONOLULU, May 16.—BIJOU Theatre: The Players' all-star cast presented The White Sister. Florence Oakley scored heavily in the leading character. Their support consisted of Inez Pagan, Guy Hittner, Jay Hanna, George Berrill, Frank Bonner, Marie Baker. OPERA HOUSE: The Barrier in pictures. Mischa Elman, violinist, will give concerts at the Opera House.

Louis Hoch writes that he is in line for a good position. He is lying off in Fresno.

THE SAN FRANCISCO Dramatic Review

Music and Drama
CHAS. E. FARRELL, Editor

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Charles E. Gunn

Charles Gunn is one of our Coast actors who has made more than good in the East. Reports of his success are constantly coming to the Coast. Mr. Gunn played a season in stock in Pittsburg and then moved to Cincinnati, where he became the most popular leading man they have had there in years. Several managers are endeavoring to have him return to the Coast. His presence here would create much enthusiasm.

Good Love Stories for the Stage

Justin Huntley McCarthy, the English playwright, says he believes the public has been surfeited with sex, sociological and problem plays, and is yearning for a few good love stories.

Monte Carter a Stockton Favorite

Monte Carter, writing from Stockton, says: "My business here is fine, as you know. I played a fifteen weeks' engagement here last summer and now I am in my seventh week of a return engagement, and in that time fourteen shows have been produced without a repeat. I have with me Roy Clair, who is playing all opposite comedy parts, and while I am fixing up a new show he is producing one, so you see I can always make a success of a return engagement, because no show has to be repeated."

Cluxton Making a Record

"Jack" Cluxton, booking manager of the Pantages circuit, who has charge of things here while Alex. Pantages is building up his circuit in Canada and the Northwest, is doing things, and the local Pantages house is consequently enjoying a period of unprecedented prosperity. Cluxton is an all-around theatrical athlete and knows every department of the game. He has a great head for headline thrillers, and in Vice and Hanged he pulled off two of the most sensational stunts ever handled here. Now he has another, called Virtue, that will hit the bull's-eye, we wager, which goes on shortly. His co-worker, Bob Drady, a skilled press agent and house manager, is great on team work and the brilliant work of these two is becoming talked about.

WHITAKER RAY will put out a one-night stand show of the Annette Kellermann pictures, to be in charge of Wm. Fullwood and Jack Brehany.

Willard Mack Achieves a New Mark in the Production of New Play

Willard Mack and Marjorie Rambeau are enjoying a season of wonderful success, artistically, at the Alcazar, and Mr. Mack is participating in a pleasure seldom accorded a playwright—that of seeing four of his new plays produced in as many weeks, and of appearing in the leading parts himself, and both the plays and acting making good. I am anticipating somewhat, as Their Market Value will not be seen until next week, but from what has gone before and from the verdict of those who have seen the manuscript there is little reason to doubt its success. San Francisco, too, has shared in the pleasure of Mr. Mack's success, for it is given to few cities to get a succession of new plays such as has been given us by Belasco & Davis, who have shown an enterprise quite in keeping with their well-known desire to sponsor the best the show business offers. So Much for So Much, Men of Steal, Miracle Mary and Their Market Value are a quartet of tremendously good dramatic material, and all will probably be seen on Broadway next season. Men of Steal and Miracle Mary are sure to appear there, and a number of New York managers are now speeding this way to give them the once over, tonight and next week. Wagenhals & Kemper own Miracle Mary, and there is a contest between A. H. Woods and Wm. A. Brady to secure So Much for So Much, in which Mack and Rambeau will be seen in their original roles. While still dwelling upon the subject it is only just to pay tribute to the uncommonly clever work done by Marjorie Rambeau in these new plays. Her portrayals have opened up a new vision of her capabilities, and New York will soon be congratulating itself upon securing another addition to its galaxy of stars.

Personal Mention

RUMOR has it that John Blackwood will manage a road tour of William Rock.

HOWARD FOSTER has decided to postpone the opening of his road show until the middle of June.

FLORENCE YOUNG has been suffering from an aggravated attack of grip, but is on the road to recovery.

HOWARD MCCOY has retired from the business management of Oliver Morosco's Coast Peg o' My Heart Company.

EDWIN H. LE MARE, regarded by music critics as a brilliant contemporary organist, will be the organist for the mammoth organ in Festival Hall. Announcement has just been made by the music department of the Exposition. Mr. Le Mare lives in London. He is a composer of note.

MARGARET CRAVEN KOEHLER was married quietly to James B. Dobyne in Berkeley a couple of weeks ago. When Henry Koehler died in St. Louis he left his entire fortune, which was very large, to his lovely wife without reserve. She tried globe trotting as a beguilement from loneliness, journeying to all sorts of unusual places. But the yoke was better suited to her fancy. She will be remembered as one of the original Frawley company.

THURSTON HALL got in from the East last Thursday, looking immense.

A divided week at the Alcazar, beginning on next Monday night, will be a novelty. It will also mark the farewell appearances in this city, for the present season, of Willard Mack and Marjorie Rambeau. On Monday, Tuesday and Wednesday nights these two popular stars will be seen in a revival of Willard Mack's sensational play, So Much for So Much. Beginning with the Thursday matinee, and continuing for the balance of the week, they will be seen in the first production in this city of Mack's latest play, Their Market Value.

Happy Medium at the Republic

The Happy Medium, a musical tabloid carrying a cast of fourteen people, will be presented Sunday at the Republic by the newly incorporated firm of McClellan & Tarbox. The book, the scene of which is laid in a spiritualist parlor, is by Dwight Wiley, and the music is by Russell Tarbox, writer of the late Merry Gambol score. The cast includes Marguerite Doyle, Larry Edmonds in the title role, James Liddy, Deaver Storer, and the tab carries a chorus of six.

The company to play a season of stock in Eureka got away Wednesday. The actors that sailed are Chet Stev-

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Willard Mack and Marjorie Rambeau

A Divided Week
Monday, Tuesday, Wednesday Nights, Revival, by Request, Willard Mack's Sensational Play,

So Much for So Much

Beginning Thursday Night and Balance of Week, Willard Mack's New Play,

Their Market Value

Prices: Night, 25c to \$1; Mat. 25c to 50c Monday, June 8th, Bessie Barriscale-Thurston Hall in All-of-a-Sudden Peggy

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Columbia Theatre

Annette Kellermann came into her own in the film play, Neptune's Daughter, which is a most unique and interesting drama of the screen. Of course, the swimming feats of Miss Kellermann furnish the motif for the play, yet in the various scenes depicted she shows a most unusual aptitude for pantomime, and were she ever to turn aside from the water tank she could excel in light comedy. The scenes of the picture are laid in Bermuda, which offers many scenic beauties for film depiction. This is a most unusual film and it will be a long time before anything approaching it will be offered to the public. The business has been very satisfactory at nights, and it looks as though a big vogue for Neptune's Daughter had been started.

Cort Theatre

The third week of The Passing Show of 1913 sees this big girl show still popular. Sadie Burt, who plays the part of the underpaid working girl, is one of San Francisco's products, and continues to carry off honors. Following the conclusion of this show will be seen one of our foremost actors, Wm. Hodge in The Road to Happiness.

Alcazar Theatre

Miracle Mary, a four-act drama by Willard Mack; founded and built around John A. Moroso's short story, Miracle Mary. Produced May 25.

Joseph Condon.....Willard Mack
Jack Brennan, "Fancy Jack".....
.....Howard C. Hickman
Skip Edwards, plain clothes cop...
.....Kernan Cripps
Martin Caine, a politician.....Joseph Fogarty
Winston Campbell, assist. district attorney
.....Edmund Lowe
Miles Grey, an attorney.....Ralph Bell
Judge Milliken, city court.....William Dills
Warden Brownell.....E. Burt Wesner
Izzy, the Dip, Convict 18246.....Chas. Compton
The Butcher, Convict 2172.....Leland Russell
Court Officer.....Oliver Carter
Jury Foreman.....Robert Calley
Old Man.....Frank Wyman
A Bum.....David W. Butler
Mrs. O'Dowd.....Annie Mack Berlein
Nellie O'Dowd.....Louise Brownell
Private Amy, Salvation.....Irene Outrim
Sergeant Mary Meakin, Miracle Mary
.....Marjorie Rambeau.

San Francisco theatregoers have had a chance this week to witness an excellent performance of another very interesting new play from the pen of Willard Mack, that more than capable actor and playwright. The play, built around a short story by John A. Moroso, deals with the life of Mary Meakin, a Salvation Army lass called Miracle Mary, because of the wonderful results she has been able to effect among the poor creatures in the neighborhood of the Army barracks. One person who has been regenerated is Idaho Joe, a man who has served two terms in the State penitentiary, and who finds it impossible to obtain work owing to the vigilance of the police in shadowing him. This is a problem that is well established; an ex-con is a marked man and it is an uphill job for him to get on. Poor Joe found it so. The various stages of his career after his reformation, his arrest, brought about by a "plant," his trial, and the miracle that proves his inno-

cence go to make up the four acts of the play. There is not a dull moment from the time the curtain rises on the first act till its fall amidst a great handclapping at the close. The stage settings are most wonderfully realistic. The first set is the interior of the Salvation Army barracks. The second act takes us to the interior of Joe's lodgings, a poor room lighted only by a skylight or a flickering gas jet. The courtroom scene is perfect as to detail, even to the sounds from the street, with which are mingled the tones of the street organ wailing out "So Long Mary" as poor Joe is unjustly sentenced to his third term in prison. The fourth act presents the interior of the prison chapel, decorated for the Christmas season. The play is logically and concisely constructed. It has the one great point of interest in that the audience is in a perfect fever to know how Joe can possibly prove an alibi which will establish his innocence. This is done in a clever, unique way in the fourth act. It is Christmas and Mary and her friends have been visiting Joe. It is evening and there is a program in the prison chapel by way of celebration. The warden has some films to run as a great treat for the men. A picture has been taken of an aviation meet which took place the day Joe is supposed to have committed the robbery, and it was at the place he claims to have been. Suddenly we see him at work on some machinery; the convicts let out a great shout, "There's Joe!" the picture stops and Joe is vindicated. Miracle Mary, in the hands of Marjorie Rambeau, is a most appealing character and played with wonderful art. It is a brand new development of character and gives a tremendously clever portrayal. It is a triumph, which will generally be recognized. Mack is splendid as Joe. With all his repression his work loses none of its vitality. Kernan Cripps is excellent as Skip Edwards. Howard Hickman makes Fancy Jack thoroughly despicable. Annie Mack Berlein is a sincere and humorous old Irish woman. Louise Brownell and Irene Outrim carry their parts most capably. Wm. Dills presides in the courtroom scene with true dignity. The various male characters are all well sustained. Each one, from point of make-up and faithfulness to type, is good. The concerted action of the Salvation Army people and the people in the courtroom is also deserving of commendation.

Gaiety Theatre

The Gaiety reopens its hospitable and mirth-provoking doors this week with a new musical comedy, a new company in spandy new costumes, new stage and musical directors and new management generally. Everything and everybody makes good, unless we except half of the first-named item, the comedy part not quite living up to the rest of the new policy. Now we all know that genuine humor is as rare and elusive as the fabled Bander-snatch, and quite as difficult to capture, so the lack of it is noticed more in the spirit of truth than criticism. What is not so easily passed over—if I may whisper it—is the questionable character of one or two of the jokes, which adds neither to the comedy nor the tone of the production. Otherwise The Isle of Bong Bong is above par. The music is especially



Marie Connelly

Ingenue

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tuneful and catchy, and there is a grateful precision about all the evolutions that accompany it; really the chorus is awfully good style. Two of the prettiest numbers in the show are the duet in the first act, The Light That Lies, delightfully sung by Arthur Clough and Louise Orth, who finish it off with a neat little hesitation waltz, and Havana Maid, expertly done by our friend Walter Lawrence, with the added attraction of a lovely shadowy dance, ethereal as wreaths of smoke, contributed by Margaret Edwards. Lawrence makes a hit, too, with his Tipperary Mary, embellished with scraps of The Minstrel Boy and Believe Me, If All Those Endearing Young Charms, and the rest. Those of us who boast Gaelic blood grow hungry for Killarney and The Young May Moon and The Ould Plaid Shawl. There is still plenty of punch left in the Irish melodies, even without the appreciation with which they are sung, though there is no denying that Mr. Lawrence has a way with him that tells in all his work. Will H. Sloan stepped into the breach at the last moment to play Lord Percy's Master of the Hounds, and he more than fills the shoes of the late Al Shean. The role, which carries the principal comedy of the book, is rather bare picking at best, but Sloan, in a quiet unostentatious way, manages to scare up quite a little fun. The Cuckoo Song is very well done, though the way for it might be better prepared. A little preparation, too, would give Willard Louis more of a chance with his Isle of Bong Bong song; as it is the audience is barely recovered from the Sultan's sudden appearance when the song is over and done, which is a pity. The small role of General Caramba, perennially addicted to chills and fever and their counter irritant, is cleverly handled by Jack Pollard. Myrtle Dingwall, another old friend in the new company, is very much in evidence as Dolores, the peppery widow of Lord Percy's uncle. Miss Dingwall has developed tremendously in the last two or three years, her work showing poise, style and consistent dramatic ability: her beauty is a foregone conclusion, but her fine reading of the lines comes as a distinct surprise, and she has almost as much magnetism as Walter Lawrence himself. The other widow, of the long aristocratic name, is congenially played by Maude Beatty, whose large gifts of person and personality fit the part

like a glove. And Frances Cameron, one of the most successful of the many Merry Widows, is the new prima donna. Miss Cameron has a pretty, well-trained voice and an engaging charm that show here far more than during her Orpheum engagement. Her songs are all good, but, personally, I like the gooly invitation of Come On Over Here and the dashing Golden West better than the slow, lonesome one. Boys, Boys, Boys, gives Miss Cameron her first dancing chance and calls for many enthusiastic encores. Indeed, when the versatile Walter finally steps out to assist in some tango and maxixe variations, it is time to wonder why not a little real Merry Widow. The great waltz is surely a bull's-eye, and this pair could show us how it ought to be done or I am no judge. With that and a song from Myrtle Dingwall The Isle of Bong Bong would be a genuine Barnum.



Felice Davis

Miss Davis, a beautiful and accomplished leading woman, signals her return to the stage by opening in leads with the stock company at Eureka. For two years Miss Davis has lived the life of a society woman, but the call of the bright lights was not to be denied and she is back in the business once more.

Cort Theatre

William Hodge will bring the greatest success of his career to the Cort Theatre Sunday night, when he will be seen in *The Road to Happiness*, in which he has just finished a twenty-two weeks' run in the Garrick and Princess Theatre, Chicago—the longest and most successful engagement for any play produced this season. In his new play Mr. Hodge acts a young country boy who makes a living for himself and invalid mother by day by doing odd jobs about the small town he lives in, while his nights he spends in the study of law under the tutorship of an old country judge. So well does the boy progress in his studies that he is shown at the end of the play, just a year after the first act, a successful young attorney, much of the same type as Daniel Voorhees Pike in *The Man from Home*. All of the characters introduced are of the type familiar to all the semi-rural communities of our country. Supporting Mr. Hodge are Misses Reeve Greenwood, Gertrude Hitz, Marion Brust, Marie Haynes, Geo. B. Lund, Adin B. Wilson, Taylor Carroll, A. L. Evans and Howard Morgan.

Alcazar Theatre

The farewell week of Willard Mack and Marjorie Rambeau at the Alcazar Theatre will be ushered in next Monday night. It will be a divided week. On Monday, Tuesday and Wednesday nights a revival of Willard Mack's sensational play, *So Much For So Much*, which scored such a triumph on the occasion of its first production here a few weeks ago, will be made by request. Beginning with the Thursday matinee a splendid production, for the first time in San Francisco, of Willard Mack's new play, *Their Market Value*, will be offered. This latest effort from the pen of one of America's most prolific authors is considered by many people to be the best of all his plays. It is unlike any of its predecessors in as much as it deals with an entirely different subject. People are of the opinion that Mack can write nothing but crook and underworld plays. That this is not true will be demonstrated at the Alcazar next week, when it will be seen that his pen is as much at home when dealing with a modern society drama as it is when writing one of his famous plays of life of a more lowly nature. *Their Market Value* is none the less forceful than the rest of the Willard Mack plays. It tells a big human story with the wonderful Mack force of characterization that is so compelling. Mack and Miss Rambeau will appear in the two leading roles, and they will be supported by the cream of the Alcazar Players. Following their engagement at the Alcazar they will play a brief season at the Macdonough Theatre in Oakland. There they will open on Monday night, June 8, in their sensational success, *So Much For So Much*. In the meantime, following them at the O'Farrell Street playhouse, will come Bessie Barriscale, the great San Francisco favorite, and Thurston Hall, who will inaugurate the regular summer season at the Alcazar. Their opening play will be Ernest Denny's charming comedy, *All-of-a-Sudden Peggy*.

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Gaiety Theatre

The *Isle of Bong Bong* made an unqualified hit last Sunday night, and promises to remain at the O'Farrell Street playhouse for many weeks to come. Indeed, there wasn't a dissenting voice in the chorus of approval that greeted the first and subsequent performances of this most melodious of musical comedies. It is one long string of exquisite, or lively, or energetic, or patriotic melodies which are only separated one from another in order for the plot to proceed, or the comedians to "put over" their witty lines and their humorous episodes, with which the book is crammed full. Frances Cameron is the star of the performance. Her position as such is safe, though closely contested. Walter Lawrence, besides having staged the piece, appears in a leading comedy role, and this duo, familiar as such to the theatregoers of this city, provide such a suggestion of distinguished class as to put *The Isle of Bong Bong* in the two-dollar ranks. Such distinction as these two render is further emphasized by the presence of Louise Orth, a beauty and a blonde, by the appearance of Wm. Lorraine, with his baton in hand, at the head of the instrumental forces of the Gaiety, and further by the assistance rendered by Will H. Sloan, who jumped into his comedy role at a moment's notice, taking the place made vacant by Al Shean, and if further class is looked for, it is found in eminent degree in the remarkable costumery which Mme. Keeler of New York and San Francisco has provided. The *Isle of Bong Bong* is in for an indefinite stay if the booking powers of the Gaiety will permit. Matinees are given on Thursday, Saturday and Sunday. The Thursday afternoon performance is in the nature of a bargain, the prices being 25 and 50 cents.

The Orpheum

Eddie Foy, with the seven little Foyes, each of whom is a born comedian, will head the bill next week. Clever as he is, Foy is in serious danger of having his stellar fame somewhat dimmed from seven different sources, the sources being his little sons and daughters. Irvin Cobb's *Sergeant Bagby*, a big act and a splendid dramatization of his story which proved so successful when published in the *Saturday Evening Post*, will be one of the best features of next week's bill. A cast of seven prominent players do full justice to the sketch. Harry B. Lester, the jovial jester, will deliver his monologue, in which is introduced a number of impressions of stage stars. A pretty little musical comedy in tabloid will be presented by Harry Pauli and Hazel Boyne, two clever and attractive young people, who combine ability with personality in the necessary proportion for a venture like this. Athletics, skill and daring are combined by the Kramers in their decidedly graceful gymnastic exhibition. The two men are well skilled in their work and the girl is attractive

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and wonderfully clever. Next week will be the last week of Robert T. Haines & Co., Matthews, Shayne & Co. in *Dreamland*, and Bessie Wynn, the lady dainty.

Redmond Will Continue in Sacramento

The report circulated that Ed. Redmond will close his Sacramento stock after June 17 for a couple of months this summer proves to be unfounded. Mr. Redmond has decided to keep his Sacramento organization intact, in addition to his San Jose stock that opens June 1.

Joan Sawyer Coming to the Coast

PHILADELPHIA, May 22.—Joan Sawyer opened here at the Lyric Theatre Tuesday night with her dancing company and scored an absolute success. Never in the history of the many dancers who have appeared in Philadelphia were such extravagant notices printed as the praise bestowed upon Miss Sawyer and her company. The Philadelphia Evening Times printed one of the strongest notices ever written when it said: "One thing must be said of Miss Sawyer's performance, and that is it was the best example of grace and refinement that any dancer has ever presented here. If Miss Sawyer, during her engagement, continues to draw houses composed of the representative people she played to last night, it can be truly said that she has captured society." Miss Sawyer will soon start for the Coast with her company.

Spotlights

Willard Mack and Marjorie Rambeau will bring their highly successful season at the Alcazar Theatre to a close next week with the first production in this city of Willard Mack's new play, *Their Market Value*. This latest play from the pen of the prolific author-actor is said, by those who have had the privilege of reading it, to be one of his very best efforts. It is a clever handling of a certain problem that confronts that class of people that lives a life for the sake of society solely. It is in four acts and is written in Mack's big, breezy and incomparable way.

The management of the Alcazar Theatre has secured a splendid list of plays for the season of Bessie Barriscale and Thurston Hall, to be inaugurated on Monday night, June 8. The opening play for these two favorites will be Ernest Denny's charming comedy of Irish wit and humor, *All-of-a-Sudden Peggy*. This will be followed in rapid succession by *Stop Thief!* The Case of Becky, Officer 666, *We Are Seven*, *Little Miss Brown*, *Snow White*, *The Ghost Breaker*, and, of course, a revival of the great Alcazar-Barriscale-Hall success, *The Rose of the Rancho*.

The Frank Morton Company busted in Red Deer, Alta., Canada, May 12. In the company were Jos. Sturm, bus-

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ness manager; Lydia Blatt, treasurer; Frank Morton, comedian; Gladys Vaughn, soubrette; Marie Elliott, musical director; Robert Halcott, advance agent, and Lawrence and Elliott, tango dancers. They had just completed a tour of six weeks. Five of the people are in Edmonton with a lay-off staring them in the face, and four are stranded here, the house manager absolutely refusing to make any kind of a settlement. The boxoffice of the Lyric Theatre, where the company was playing, was attached for two weeks' salary, and after a great deal of inconvenience to the performers a small sum was finally secured through attachment and distributed pro rata among the stranded four.—*Seattle Critic*.

Mrs. Irene Castle, wife of Vernon Castle, both famous dancers, was operated on for appendicitis at the woman's hospital in New York, May 26. Asked if he believed her condition was due to dancing especially, in that she took part in a strenuous dancing contest at Madison Square Garden recently, Dr. Bollin Lee, the operating surgeon, said: "Dancing had nothing to do with it. She is subject to appendicitis, having had previous attacks."

Omar the Tentmaker, the romance of a rose-scented garden, will be divulged at the Cort Theatre following the engagement of William Hodge in *The Road to Happiness*. This spectacle play by Richard Walton Tully, author of *The Rose of the Rancho* and *The Bird of Paradise*, has astonished the most blasé of the country's reviewers in the lavishness of its scenic investiture. Guy Bates Post is starred in the play and the original company in every particular will be seen here.

N. C. Goodwin is due at the Cort soon in *Never Say Die*, a rattling good comedy that is possessed of plot, situations, a reasonable amount of easy action, coupled with some fine acting on the part of Mr. Goodwin and his support, which includes his wife, Marjorie Moreland.

J. J. Matheson and E. H. Slissman of the San Francisco Musicians' Union have been appointed on committees of the American Federation of Musicians for its 1915 convention in San Francisco.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Burton King of the Usona brand is steadily adding to his stock of plays. This week he put on a 1000-foot drama and two split-reel comedies. The comedies are somewhat a departure for Mr. King. * * * Alexandra Phillips Fahrney is engaged upon a five-reel photoplay which she intends to hold until Milton H. Fahrney can produce it, and he says it is one of the greatest photoplays ever penned. * * * Edna Maison laughingly owns she has to stay in pictures, as every time she is approached to go into musical comedy her mother weeps and her father refuses to eat. Friends tell her she is lucky to be thought so well of. Miss Maison has just completed an emotional part in *The Brand of Cain*, in which she appeared as a Western girl and did some hard riding. * * * J. P. McGowan of the Kalem Company gave a delightful party at his home in Glendale last Saturday, and Helen Holmes was a most charming hostess. Dancing occupied the best part of the evening. Mr. McGowan has a modern bungalow set down in the midst of an extensive farm, well stocked with domestic animals and full of good things to eat. He spends all his spare time there. * * * William D. Taylor received a wire from a New York friend which runs, "Congratulations, Billy; you have captured New York fans with your performance of Captain Alvarez. Prepare for requests for photographs, you Irish lady-killer." Taylor is Irish all right, but he objects to the appellation "Lady-killer." He says he isn't, but—well, he IS Irish. * * * Edwin August has completed his first feature picture for the Balboa Company, and is going to produce a comedy drama with a new idea running through it. He has moved to Long Beach. * * * When Adele Lane, the little Selig star, is not working she is going around the different animals' cages, feeding the infant lions, tigers and leopards, of which there are quite large families. Miss Lane does not aspire to acting with the animals, and owns she prefers them on the other side of the bars. She says she was never intended for an animal tamer; she confines her taming to the genus homo. * * * Francis Ford is working on No. 11 of the Lucille Love series, and there is one man who will be grateful when this strenuous serial is completed. His acting as well as his directing has had much to do with the success of the series. The Mexican rebellion gets into the present two-reeler. * * * Louise Glaum loves wild animals (?). That is why a hard-hearted director (we name the villain, Harry Edwards) works so many of them in. In *Universal Ike Junior* is *Troubled with the Hives*, Louise has not only to have a number of bees around her, but to face three perfectly honey-loving bears! Louise says that Harry wants her to let one of them hug her, and he won't let her have a double, he wants it "close up" to show her fear. Louise will do it naturally. * * * Grace Cunard, whose fine acting in the Lucille Love series has made her more popular than ever, has been approached with the most tempting offer she has ever received,

namely, to take the name part in another big series to be written around her by one of the foremost writers of the day, and what is more, she has not yet refused the offer. Whilst South recently Grace Cunard put on a comedy in a day in Ramona's Garden whilst waiting for some "Lucille" scenes. * * * A brief note from Lule Warrenton from Honolulu intimates that Henry McRae's company will return about the third of June. Lule Warrenton scored a big bit with the *Honolulans* (this word copyrighted). * * * Pauline Bush showed the right spirit when she received the news of the burning of the Imp studios and the loss of the films. She was on a ranch at the time, recuperating after some years of hard work, and she wired in to Manager Bernstein to the effect that her services were at the immediate disposal of the Universal on the receipt of a telegram. Mr. Bernstein refused to interfere with the well-earned and needed holiday. Pauline Bush is adding lots of poundage and having a good time. * * * Cleo Madison gave a rare sample of pluck when she returned to work in *Love Victorious*, knowing that she was needed. Her burned feet are still terribly painful, and she got in a full day's work after fainting once and crying with the pain several times. The company doctor scolded her and will not allow her to go on again until the wounds are much better. * * * On Sunday last Myrtle Stedman, who is Hobart Bosworth's leading woman in the Jack London stories, charmed and thrilled a huge convention throng with her beautiful voice. The convention was held at Hermosa Beach and those who only know Myrtle Stedman as an actress were surprised at her vocal abilities. As a matter of fact, Miss Stedman has sung professionally in every well-known opera. * * * F. A. Wall, the scenario editor at the American Company, is known as the "Courteous Editor," and receives many letters of thanks from contributors for his friendly suggestions and helpful ideas. He is doing fine work for the Flying A, and deserves all the nice things said about him. * * * Harold Lockwood is taking the part of Tillford Wheeler in *The County Chairman* at the Eastern studio of the Famous Players. Macklyn Arbuckle is the star and Allan Dwan, late of the Universal, is producing. No more suitable actor could have been chosen for the important part of Wheeler than Lockwood; he looks it and has had the right dramatic training, as well as the picture experience. Russell Bassett is the county storekeeper and Willis Sweatmann has his original part. * * * In *The Oath of Pierre*, William Garwood did some exciting riding on a two-foot trail on a horse blind in one eye. There was a nice little jaggy, rocky drop on one side. Billy says he prefers a gee-gee with two optics under such conditions. * * * Problem—If *The Spitfire*, by Edward Peple, was seen by thousands of people on the stage, then how many hundreds of people will go to see the play on the screen as produced by the Famous Players with mercurial Carlyle Blackwell in the

part of Morson, the young American? Carlyle is just revelling in the part, which is exactly suited to his type and temperament. * * * Wilfred Lucas wrote *A Quiet Day* at Murphy's one morning, and the production took just one day and a half from the first dip of the pen to the cutting room. It is one of the best comedies ever put out by the Universal. He is now putting on one of the Bess, the Detectress, series with Bess Meredyth. Lucas wrote the script and called it *Tick-Tick-Tick*, and comical Bess appears as a slavey, a dago, etc. She has a wonderful fund of humor.

Doings at the Movies

SAN RAFAEL, May 26.—This makes the 9th week for the California Motion Picture Corporation, operating in San Rafael, and they are still on their first picture, *Mignon*, a four-reel feature, with no prospect of seeing the finish for several weeks hence. Question—Is *Mignon* under such elaborate preparations that it takes so many weeks to complete one picture, or is it the weather? Time will tell. Clara Beyers, who has been suffering from an accident while the company was operating at Angel Island, has recovered sufficiently to report for work again. Miss Beyers' accident has caused the company considerable delay as she is playing one of the most important roles in the production. Wm. Nye has assumed the responsibility of director, with Ernest Joy as stage manager, and is retaking all of the scenes taken previous to this time, which were laid out by Lucius Henderson. In fact they are going to retake all of *Mignon*, which explains in part the unusual time taken to produce the picture. House Peters, leading man for the company, is getting ready to return to New York. The company will lose a good man and an excellent actor, one who is always a gentleman under all conditions, when Mr. Peters severs his connection with them. Marshall W. Zone, assistant director, severed connections with the company on Friday, and is getting ready to go south for the Universal Company in Los Angeles. Mr. Zone is a young man with great possibilities ahead of him, and we feel sure that his efforts will be appreciated with the new company. His main trouble with the California people was there was too many bosses on the job, and as a consequence he couldn't please them all and he had to go. Wm. Pike, an actor of reputation both in and out of the movies, has signed up for the juveniles, taking the place of Frank Hollins, who is quitting the business. Success to both! The company has quite a lot of extra people now living about the studio: Earle Emley, Mrs. Emley, Ed. Willis, Mrs. Wallace, Baby Wallace, Mr. and Mrs. Keppley, Frank Hollins, Mrs. Hollins, A. Synge and Harold Meade. Every day we have a new change of faces over here. No one seems to know who's who or how long their job is good for.

Rena Kuhn, ingenue with the California Motion Picture Co., is closing with the company and is getting ready to go to Los Angeles. * * * Roy Eiler, enter and laboratory man, is getting ready to go back to Los Angeles, and has handed in his resignation with the company. * * * Dorothy Dambaum, with the California Motion Picture

Co., and R. G. Wilson, a civil engineer, located at Sausalito, were quietly married in San Rafael last Sunday evening. The couple intend making their home in Sausalito, as Mrs. Wilson (nee Dambaum) expects to continue with the company. * * * Dorothy Carroll, a young woman with an excellent record, both in and out of the movies, leaves this week for Los Angeles to join the Kalem Co. * * * Lucius J. Henderson returned this week from a business trip to Los Angeles, where it is rumored that he intends returning to the Majestic Players. Mr. Henderson's record with this company is a long and meritorious one and his return will be appreciated by all connected with the company.

Al J. Jennings, now candidate for Governor of Oklahoma, former bandit and train robber, is the central figure in a six-reel feature motion picture now in production by the Thanhouser Film Corporation. The title of the picture will be *Beating Back*, under which name the story of the one-time outlaw's life was published in *The Saturday Evening Post*, written by Will Irwin in collaboration with Jennings himself.

Hackett Prepares for Movie Production

PARIS, May 24.—James K. Hackett, the actor who recently inherited a million and a half dollars on the death of his niece in New York, arrived here from Carlsbad last night. Hackett said he would start work this week on *Monsieur Beaucaire*, which is to be given on films. His wife, Beatrice Mary, Beckley and Roland Buxton, Arthur Hoops, Charles H. Hart, Hugh Ford and Edwin B. Porter, will take part in the enterprise. It will need at least 1000 performers and will occupy three months in getting it in shape for the films. It will cost about \$100,000. A well-thumbed copy of *Othello* showed that Hackett was already preparing for his production before the University of California on September 5.

Letter List

The following letters are being held at The Dramatic Review office subject to orders:

Archer, Claude	Kirby, Joan
Aston, F. G.	Knight, Ruby
Bradfield, A. Mayo (2)	Kenne, Jas. P.
Bates, Zee E. (2)	Lasaix, Harry De (2)
Bryant, Nana	Lyons, Lurline
Castano, Manuel D.	Mitchell, R. A.
Corday, Ethel	McMullen, Ethyl
Carney, Cliff	Newman, Walter (4)
Culligan, T. J.	Oliver, Constant
Desmond, Wm. (2)	Priest, Frank
Dillon, Josephine	Snell, Ralph
Donald, Victor	Stewart, Eleanor
Dond, Jack	Still, Thelma
Dwire, Earl	Scholz, B.
Earle, Dr. Ed. (2)	Sterling, Richard
Foster, Howard (3)	Tompkins, Roscoe (1)
Finch, Leon	Underwood, Lawrence
Gates, H. L. (2)	Vane, Denton
Gildart, Clarence H.	Wayne, Justine
Gouldin, W. L.	Wolf, Frank
Hoyt, Will C.	Webster, Fred
Holland, Val.	Woldon, Lucy
Halsall, A. G.	Williams, C.
Joy, Al. C.	

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Arbuckle, Roscoe	1 cents
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Bryant, Nana	2 cents
Foster, Howard	
Golden, Jack	
Hanna, Jay	4 cents
Henry, Bob	3 cents
Mitchell, R. A.	5 cents
Still Sisters	2 cents
Whiting, A. E.	3 cents

HARRY SLOAN, well known on the Coast as a thorough showman, is press representative for John G. Fisher in New York City.

Vaudeville

The Orpheum

Headline honors of the Orpheum bill are shared by Robert T. Haines, who always brings with him a new and interesting playlet, and who has for this visit the best he has yet offered, *The Man in the Dark*, by Wm. J. Hurlbut, and Bessie Wynn, the lady dainty, who earns the title by her strong personality and neat manner of singing her songs. Next to these two, and equally a headline act, are Mathews, Shayne & Co. with their sketch, *Dreamland*, and the Aerial Lloyds, who close the show with a wonderful horizontal bar act. *The Man in the Dark*, as presented by Robert T. Haines, introduces a gentleman burglar of the Raffles type in the home of a banker. At the rise of the curtain the entire house is shrouded in inky blackness. The voices are heard in the hallway and a button is pressed and the hall lights up. Mrs. Edwin Gordon (as played by Ester Van Eytinge) and Jack Duane (by Chas. Wyngate) are there, having just returned from the opera. The rest of the stage remains dark, while Duane, her lover, pleads with her to go away with him. She consents and a match is struck and the face of Haines is seen lighting a cigarette. The lights are turned on and Haines informs them that he is a burglar. He decides not to take the jewels which he came for, but instead forces a check from Duane for \$20,000, on a condition that he will not tell Mrs. Gordon's husband of the proposed elopement which he, the burglar, has overheard. The husband then arrives home from his labors at the bank and Duane is sent on his way, husband and wife are re-united, Haines returning the check to Mrs. Gordon who is to send it to Duane, for, as he says: "The man who has nothing but his money needs plenty of that." The sketch is capably acted, not only by Haines, but also by the other members of the company. Bessie Wynn sings a new style of songs, not of the type usually done in vaudeville—Cuckoo, Grow Little Mushroom, Grow, and a number of dialect offerings were unusual. Miss Wynn is petite and dainty and wears a number of charming gowns. The show is opened by Oterita, a Spanish dancer, assisted by Sig. Matias Turron, who excels as a castanet soloist. The holdovers from last week, and who continue as big favorites, are Horace Wright and Rene Dietrich, Lillian Shaw and Henrietta de Serris with her living reproduction of works of art.

The Empress

The show at the Empress this week is varied and pleasing. Howard's Animal Circus, consisting mostly of big black bears and little black bears, opened the bill. Whittier's Barefoot Boy gave some good whistling numbers in a novel manner, incidentally introducing Whittier's poem, thrown on a mural drop. Berry and Berry rendered several good selections on various musical instruments and executed some sad comedy. Matilda and Elvira, typical Spanish dancers, were pleasing and graceful. David Walters & Co., composed of George C.

Denton, Mark Parrott and Blanch Morrison, presented a melodramatic playlet, entitled *Salvation Sue*, reminiscent of *The Girl of the Golden West*. George C. Denton as Lonesome was very natural and pleasing. A dancing contest between the couples representing the Army and Navy, respectively, was given as an extra number and was well received. A prize will be awarded at the end of the week to the most popular couple, as proclaimed by the audience at every performance. William Morrissey and Dolly Hackett, smart songologists, are clever and original. The Peerless Picchianis closed with some thrilling springboard acrobatics.

The Pantages

There is such an exceptionally good bill this week that it is difficult to pick the best act, but Al Fields and Jack Lewis, with their skit, *The Misery of the Hansom Cab*, come near to taking first honors, proving their title to "comedians" by keeping the audience in shrieks of delight from the moment they appear until their exit. The bill opens with a novel form of moving pictures by the Halkings, comedy mechanical shadowgraphists. The pictures are in profile, like stencils, but are made so ingeniously that when they are thrown on a screen framed to the size of an ordinary picture they move according to the development of the scene, one especially diverting feature being the illustration of modern warfare by means of a fort, a battleship, torpedo boats and an airship, which all perform with great realism. They also show a hunting scene and a comedy scene on the Bowery. The trained game roosters of Torcat and Flor d'Aliza are another drawing card. They include several acrobats, a bicyclist and a bantam clown, finishing their performance with a very funny prizefight between two feathered heavyweights in gloves and tights. The two pretty Gerhardt sisters sing some excellent songs in good style, with fresh young voices of wide range and power, the soprano being especially fine. Tracey, Goertz and Tracey contribute some songs, dances and patter, with Edna Tracey doing some clever piano work. The dramatic end of the program is held up by Landers Stevens, Georgia Cooper and George Clancy, in *The New Chief of Police*, a playlet that throws an interesting sidelight on the effect of closing the red-light district, and is acted by all the company with dignity and earnestness. The Luigi Picaro Troup offer some whirlwind acrobatics, that rivals the best of the Arab troupes, and the bill ends with comedy motion pictures.

The Republic

First half of week: Abram and Vane, assisted by Rupert Drum and Geo. H. Johnson, presented an extremely clever dramatic playlet, *The Substitute*. Packed houses greeted this clever company of dramatic people at every performance. The Columbia Quartette and Madame Schell's lion act, and two feature films, complete the program.

Second half, May 29.—Jesse Bell, *The Girl on the World*, in several new and up-to-date songs, divided the honor of the second half with Clara Howard in a musical act. Miss Howard

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sings and dances cleverly. Dave Martin, a clever Hebrew comedian; *The Orpheum Duo*, and Strofolsky's Russian Troupe complete the bill.

The Princess

The Stanford Singing Four produced some sweet harmony from old as well as new songs. Mack O'Neil, a Scotch comedian, amused his audiences with new and original stories. Hartly Wonders and Royal Barcofer, a clever entertainer, closed the bill for the first half. In the second half of the week's bill such clever acts as Gerald E. Griffin, O. B. Wise, entertainer; Davis, Allen and Davis, in a sketch, *An Amateur*; Peg and the Linnet, and Lorenz, the great hypnotist, and three reels of pictures were presented and well appreciated.

The Wigwam

Jack Magee's second week opened Sunday with his very, very funny skit, *Roosevelt in South America*. Jack, in his Roosevelt make-up and in his songs of the Roosevelt conquests, was a big laughing hit. He was ably assisted by Clarence Lydston, Billy Hayter, Wm. Spera, Heinz Auerbach, Marion Stuart, Blanche Janet, Frances Kerry, Jerry Eaton and Clare Clay. The two vaudeville acts were furnished by The Benos, acrobats, and Ling and Long, comedy jugglers. The second half of the week saw Charley Alphin's *The Broadway Belle*, and in it Magee and his company scored another success. The two acts used were *The Hartley Wonders*, jumpers, and Lester and Lester, in song and dance.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of May 31, 1914.

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Joe Rhoades' tent show quit a second time last Sunday, this time in Antioch. The outfit is in soak there and the company gradually straggling back to town. The band boys sold their instruments and uniforms and got enough money to bring some of the actors back with them. Rhoades and Mrs. Lester, the character woman, are on their way to Chicago.

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With the Movies

Al Aldridge says the picture game is a great one, but he is losing too much flesh. Fifteen pounds off in three months since he became assistant director with the Keaneograph Company in Fairfax is rather startling. * * * Charley Edler, too, is getting ethereal. However, he has straightened out the kinks in the San Rafael situation and will complete his picture next week. * * * James Keane will probably complete his massive five-reel feature, which tells of certain episodes in the life of the richest man in the world, next week. This picture will be a revelation in picture drama and is undoubtedly the most elaborate feature ever turned out in the West. Keane has shown himself to be a master hand at directing, to say nothing of writing a magnificent story and developing a great picture plant and organization. * * * Emil Krueschke (beg pardon, Bill Nye) is proving to be a clever director at the California Film Company studio at San Rafael, and if he is allowed to follow his ideas, will turn out good work. He has had experience directing, both in the drama and musical comedy, and is a playwright as well.

WILLIAM DILLS leaves for Portland on Monday.

Mazie King Gets Divorce

Mazie Nourse, known to the stage as Mazie King, was on Monday granted an interlocutory decree of divorce from Floyd H. Nourse, a book agent, at present working in the East. Judge Crothers gave Mrs. Nourse her freedom after she had testified to the husband's desertion in February of last year, when the couple were residing at the Hotel Larne in this city. Nourse, the wife testified, told her he did not wish to live with her longer, paid the hotel bill and went right on his way. As Mazie King, Mrs. Nourse is one of the dancing stars of the Passing Show, now playing at the Cort Theatre.

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Charles Compton

Chas. Compton, the Alcazar juvenile man, has made a most favorable impression upon our theatregoers in the short time he has been in our midst. His versatility is most unusual and his personal characteristics are extremely pleasing. Mr. Compton came to San Francisco with a record of successes long enough to put envy into the hearts of many of his older brothers in the theatrical profession. He is very much of a youngster—only 24—but he has played more parts in his time than many actors twice his age. He tells how he went on the stage when he was little more than a boy, and after putting in several years jobbing about, landed his first real part in the New York production of Hearts Aflame in a cast that contained such notables as Arnold Daly, Robert Haines, Dorothy Dorr and Bijou Fernandez. From this he jumped into light opera, being the possessor of a splendid singing voice, and being also a dancer of extraordinary ability. The opera was The Duchess of Dantzig, a musical version of Madame Sans Gene, and associated with him in the cast were Holbrook Blinn and Adrienne Augarde. After this came the leading role in Cohan & Harris' New York production of George M. Cohan's spirited

musical play, Fifty Miles from Boston. Then came the Merry Widow craze, and young Compton, owing to his versatility, both as singer and actor, was given the role of Prince Danilo, and in that part he toured not only America, but also South America, playing in all of the capitals of the southern countries. With Juliette Dyka he played in The Queen of the Moulin Rouge, in which he had the leading male role. This was followed by a year in Europe, studying singing, improving his dancing, and having a good time. On his return to this country he immediately signed with Madame Sherry, in which he scored one of his greatest successes. He next listened to the call of the dramatic stage, and for one season was seen in the leading male role, with Helen Lowell in The Rejuvenation of Aunt Mary. The New York production of The Rose Maid was his next engagement, and then he appeared with Tully Marshall and Lillian Albertson in the New York production of The Talker. In order to develop his versatility he played two stock engagements, one in Dayton, Ohio, and the other in Kansas City, with the Auditorium Players. Mr. Compton had his best chance during his engagement here in Willard Mack's vivid play, So Much for So Much, and his handling of the part of the young man of the Brennan family was an artistic gem and may end in his playing it in the New York production. Mr. Compton ought to appeal strongly to our stock managers, for out here it is the fashion to

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All New Plays

indulge in a couple of months every summer of musical shows, and it is generally almost impossible for a manager to secure for his company actors who can be equally at home in both dramatic and musical comedy work. Mr. Compton fits most snugly into this condition of affairs and we look to his making a long stay in the West.

Is Seattle to Have Another Stock Theatre?

It is said that work on the new stock theatre to be erected on the site of the old Star Theatre, corner of D Street and Ninth Avenue, Tacoma, will start this week. The project is

being promoted by former Manager Charles Richards, and calls for an investment of nearly \$50,000. The house is to have a seating capacity of 1200. The holding company has been incorporated and among the stockholders are numbered several of Tacoma's well-known business men. Fred Palmer, for the past two years a member of the Metropolitan Theatre staff, has been appointed house manager for the Seattle Theatre, succeeding R. L. Dunham. Ernest Glover is the new scenic artist, succeeding Charles Jenkins at the Seattle. It is rumored that George MacKenzie will move the stock shortly to the Metropolitan and use the Seattle for moving pictures.

ALL THE THEATRICAL NEWS

The San Francisco

DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

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San Francisco, Saturday, June 6, 1914

No. 20—Vol. XXX—New Series



W. W. Craig

Vane Calvert

DRAMATIC MOVING PICTURES VAUDEVILLE

Tells How Irving Died Trying to Save Wife

QUEBEC, May 30.—F. E. Abbott of Toronto, told of how Laurence Irving died trying to save his wife. "I met him first in the passageway," Abbott said, "and he said calmly, 'Is the boat going down?' I said it looked like it. 'Dearie,' Irving then said to his wife, 'hurry, there is no time to lose.' Mrs. Irving began to cry, and as the actor reached for a lifebelt the boat suddenly lurched and he was thrown against the door of his cabin. His face was bloody and Mrs. Irving became frantic. 'Keep cool,' he warned her, but she persisted in holding her arms around him. He forced the lifebelt over her and pushed her out of the door. He then practically carried her upstairs. I asked if I could help and Irving said, 'Look after yourself first, old man, but God bless you all the same.'" Abbott said he left the two, man and wife, struggling. Abbott got on deck and dived overboard. He caught hold of a piece of timber and then looked around. Irving by this time was on the deck. He was kissing his wife. As the ship went down they were clasped in each other's arms.

IRVING'S BODY IS RECOVERED NEAR RIMOUSKI

QUEBEC, June 1.—The body of Laurence Irving, the English actor, was picked up last night on the west bank of the St. Lawrence River below Rimouski. Irving's face was bruised almost beyond recognition. A signet ring with the initials "L. I." on one of his fingers led to the identification. One hand still clutched a piece of cambric, probably torn from the dress of his wife, whom he was making desperate efforts to save when they were last seen alive. Captain F. X. Pouliot of the Government steamer Lady Evelyn reported today that he recovered the log book of the Empress of Ireland late Friday night while searching for bodies. The book was found in a watertight metal box.

Wilde Comedy Will Inaugurate All-Star Company at Columbia

Whatever controversies may have arisen as to the best dramatic contribution of that brilliant playwright, Oscar Wilde, the general consensus of critical analysis awards the palm of comedy construction and delightful satire to his deliciously written *The Importance of Being Earnest*. This comedy is as pertinent in its absorbing appeal today as it was when first presented at St. James Theatre, London, England, on St. Valentine Day, 1895, a convincing tribute to its admirable dramatic construction, its scintillating dialogue and its enduring brilliancy of repartee. This comedy has been selected as the premier vehicle to present the veritable all-star company that will inaugurate a brief summer engagement at the Columbia Theatre Monday evening, June 22. *The Importance of Being Earnest* has been chosen, in addition to its especial literary worth, as a peculiarly adapted comedy to disclose the excellent personnel of this organization. Rose Coghlan, Charles Richman, Charles

Cherry, Charlotte Tittell, Carroll McComas, Frank Kingdon, Horace Mitchell, George S. Christie, Joan Dana, Ada Goodrich, and others, are all too well known in San Francisco to necessitate any formal introduction; suffice to add, that organization has all the earmarks of a splendidly-balanced and well-selected coterie of players, who ought to give a performance distinguished for histrionic excellence.

Theatrical Managers Unite for Protection

NEW YORK, May 31.—An association to include practically all theatrical managers of the country for mutual benefit and protection has been formed. Besides Klaw & Erlanger and the Schuberts, Keith and other vaudeville interests and the moving-picture people are included in the organization. One of the chief questions with which the new organization will be called to deal is the union-labor question. Other matters which will be taken up by the new body include local, State and national legislation affecting theatres and the protection of the copyright. Under the tentative by-laws the dues of members are to be computed according to the size of the city in which the member operates, cities of 500,000 and more being in one class, of 250,000 in another, of 100,000 in the third, and so on.

Western Actors Asked to Cooperate With Actors' Equity Association

Members of the acting profession will be interested in a letter received from one of their number, who wrote to give his views on the new Actors' Equity Association. In the course of his letter he says, with convincing force, as to its aims: "There seems to be a misapprehension on the part of many of the profession here regarding the scope of the association and its attitude toward the Western actor. Before leaving New York recently I was earnestly requested by the officers to say to the Western brethren of the profession that they are most emphatically urged to join in this movement, which, being nationwide, cannot help benefiting all sections. When we consider, too, that the major portion of the personnel of companies going out of New York is recruited from States lying west of Pittsburg and the Coast, the significance of this can be readily seen. One feature that has not been brought out clearly, and on which I base great hopes, is the proposed disciplining of members who fail to abide by the rules governing their conduct as professionals. Those of us who have followed the 'road' for any length of time must have noticed the change in the habits and personnel of the stagehands since they became thoroughly organized. While that same 'organization' is at times used rather arbitrarily as a 'big stick,' yet on the other hand if a stagehand presents himself in the theatre in an intoxicated condition, or is unduly noisy, or insubordinate, a threat on the part of the stage manager to refer his case to the union, and the prospect of the ultimate loss of his 'card,' usually brings him to his senses, as the rules

of his union specifically cover these points. And so it will be with the actor who thinks to take advantage of his membership to transgress any of the rules laid down by the association governing his attitude toward the management."

Frontier Days Will Be Revived in Stockton

Much attention is being attracted by the coming second annual Frontier Days celebration, which is to take place in Stockton on June 11, 12 and 13. Preparations are being made to entertain 30,000 visitors, and, from the boosting spirit back of the show, Stocktonians will be kept busily engaged by their friends for a few days. Manager C. H. Owen and Assistant Manager W. A. Simmons have a large force of men engaged in putting Agricultural Park in condition for the entertainment. This year the publicity campaign was the most unique ever attempted in the interior, as numerous automobiles were used to carry the tidings to every city, town and hamlet in the central portion of the State. Both of the managers, having had years of experience in handling such shows, and being prominent business men in Stockton, have a large following in this particular affair, which gives promise of being the largest ever presented in California. Cowboys, cowgirls, ropers, steer-tyers, bulldoggers, bronco-busters, rope-spinners, and in fact experts from all the ranges in the West have been engaged for the celebration. Many of them and their stock are already here, practicing and familiarizing themselves with the local grounds. On the streets, daily, they attract much attention with their fine costumes and pretty horses. Dorothy Morrell, one of the prettiest and most typical cowgirls in the West, will be one of the leading attractions at this celebration. Since her short stay in Stockton her attractive ways and pleasing personality have made her many friends.

New York Playwright Contest Finally Decided

NEW YORK, June 1.—Alice Brown of Boston, writer of New England novels and stories, has been awarded the \$10,000 prize in the Winthrop Ames play contest. A total of 1646 manuscripts were entered in the competition, which Miss Brown won with a play entitled *Children of Earth*. The play is said to have a strongly dramatic plot, with rural New England types among the characters.

Broadway of Billings Goes in Pictures

"I notice in your issue of *DRAMATIC REVIEW* that one 'Jonsey,' who was in advance of *The Bachelor's Honeymoon*, had leased and was managing the Broadway Theatre of this city, and would like to correct the statement. As far as this theatre is concerned the mentioned party came in as advance of *Wanted, a Wife*, and wanted to place the company in here for the summer, but we had thrown the house into straight pictures for the summer and have not and will not lease the house. Yours very truly, A. Lovette, manager."

Adele Ritchie and Husband Separated

NEW YORK, June 2.—The arrest today of Tony Sylvester, chauffeur for Adele Ritchie, the comic-opera star, led to the announcement that she and her husband, Charles Nelson Bell, are separated. They were married on June 12, 1913. Miss Ritchie intimates she will begin legal action. The chauffeur was accused of stealing Bell's automobile. When Sylvester explained in court that he had been instructed by Miss Ritchie to take the car, he was released. "I supposed Bell was going to act like a gentleman in this matter," said Miss Ritchie this afternoon in her apartment, "but I see now my thoughts were hallucinations. He seems to think that it was his car, but I beg to differ with him. It's just as much my car as it is his."

WANTS HER CAR, BUT NOT HER HUSBAND

NEWARK, N. J., June 3.—Adele Ritchie came to Newark this afternoon and went immediately to the Police Station, where she did some telephoning, after which she talked with Police Captain Ryan and then hurried away. It is a week ago tonight since Tony Sylvester, who used to be Miss Ritchie's chauffeur, took a car from in front of the home of Charles Nelson Bell, whom Miss Ritchie married a year ago. Sylvester was arrested in New York, but was discharged when he said he took the car at Miss Ritchie's orders.

NEW YORK, June 3.—Miss Ritchie said tonight that she did not ask for a warrant for her husband's arrest when she was in Newark today. She said she merely went to institute search for her car, which she says her husband borrowed and has failed to return to her. Miss Ritchie added that the reason she and Mr. Bell cannot agree is that he has a bad temper. She said that while no papers had been served, she expected to get a divorce.

Bryan Will Lecture Again

PHILADELPHIA, May 30.—Secretary Bryan is to be a Chautauqua lecturer again this year, and, beginning July 4, in North Carolina, will make three speeches a day during the season from the platform. Although no official announcement of Bryan's contract with the Pennsylvania Chautauqua Association has been made, it became known at a meeting of the board of directors of the organization held in Swarthmore last week that again he had agreed to join the "talent" of the summer circuit. His acceptance was received with considerable satisfaction.

John Barrymore Taken Ill on the Stage

NEW YORK, June 3.—John Barrymore, who is playing in *The Yellow Ticket*, was taken suddenly ill, according to his manager, during the first act of the play last night and collapsed so utterly that the curtain had to be rung down. He was sent to his home and has been confined to his bed since. He is suffering from gall stones.

Dates Ahead

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

DR. LORENZ, hypnotist (F. W. Leahy)—Ukiah, June 4-7; Willets, 8-10; Wigwam, S. F., 10.

INTER-MOUNTAIN WAGON SHOWS (Chas. P. Helton)—Westport, June 5; Garberville, 8.

JULIAN ELTINGE CO. in The Triline Girl (A. H. Woods, mgr.)—New York City, March 16, indefinite.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morosco, mgr.)—Cort Theatre, New York City, indefinite.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

ROBERT HILLIARD in The Argyle Case (direction of Klav & Erlanger; E. D. Price, mgr.)—Seattle, June 7-13; Spokane, 14-15; Missoula, 16; Helena, 17; Great Falls, 18; Butte, 19; Winnipeg, 22-24; Duluth, 26-27.

SELLS-FLOTO CIRCUS (Ed Warner, gen. agt.)—Boise, June 6; Twin Falls, 8; Pocatello, 9; Logan, 10; Salt Lake, 11; Ogden, 12; Rock Springs, 13; Greeley, 15; Denver, 16-17; Colorado Springs, 18; Pueblo, 19; La Juanita, 20.

SEPTEMBER MORN, with Dave Lewis, Minerva Coverdale and Frances Kennedy (Harry Earle, mgr.; Dave Seymour, agt.)—Chicago, indefinite.

THE YELLOW TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.

UNDER COVER CO. (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., English Company, (A. H. Woods, mgr.)—Haymarket Theatre, London, England, indefinite.

WITHIN THE LAW CO., Jane Cowl Company, (American Play Company, mgrs.)—Boston, indefinite.

Film Man, Accused of Grand Larceny, Now in Custody at Portland

PORTLAND, June 3.—His peculiar street attire was responsible for the arrest today of C. A. Pryor, manager of the Mexican war motion pictures, recently shown in a local vaudeville theatre. He is accused by the San Francisco authorities of grand larceny. Pryor was recognized by reason of a hat fashioned like those worn by stage Hibernians, and a long English walking coat. According to advices from San Francisco, Pryor started to promote the sale rights to the films in various territory, agreeing not to sell more than one film to any one person in a specified district. Pryor is alleged to have broken this agreement. Pryor is president of the Duhem Motion Picture Manufacturing Co., 625 Oak Street, San Francisco. He was released on \$1000 bond, furnished by L. F. Cowan. J. M. Cole, the complainant in the case of Pryor, alleges that on April 20, 1914, he entered into a contract with Pryor by which Cole paid Pryor \$550 for exclusive rights of showing The Mexican Revolution films in Delaware, New Jersey and Utah. He alleges that Pryor sent him to Corey,

Pa., where the films were supposed to be, and on May 17, when he got there, he found that the films had not shown up. Pryor told him by wire that the films were at Cincinnati, where Cole went, but they were not at the address given. Cole then returned to San Francisco and was told by Pryor that the films had gone astray and that a duplicate set had been sent only three days before to Cincinnati. This was on May 28. Cole immediately departed for Cincinnati, where he received advices from Pryor that the films were at Providence. Upon informing Pryor that he was without further funds with which to travel in pursuit of the pictures, Cole was told that Pryor could do nothing for him. Cole then returned to San Francisco and swore to a warrant for Pryor.

Property rights and alimony having first been arranged out of court, Judge Graham on Wednesday granted Mrs. Rose Bories an interlocutory decree of divorce from Leon Bories, manager of the General Film Company in this city. In her complaint the wife charged Bories with taking a Mildred Jones on auto trips about the State, and with entertaining Miss Jones and other women in cafes.

Spotlights

The Frank Rich Company of musical comedy players, numbering 18 persons, which closed a four-weeks' engagement at the Empress Theatre Saturday night, are stranded here, and the members will give a benefit performance at the Empress next Tuesday night in an effort to raise sufficient funds to liquidate their indebtedness to local hotels and restaurants and pay their fares to Coast booking centers. They will present a double bill, the principal offering being a tabloid musical farce, The Waiter and the Chef, followed by vaudeville by the chorus girls. "We have been tendered the use of the house by the management and have received assurance that the Musicians' Union will provide us with an orchestra, while the Theatrical Mechanics' Association has promised to furnish a stage crew," said Dora Gardner, one of the principals, last night. "Nearly all of the company, except myself, are married, and some of them have little children, and we are in hard straits. Our indebtedness here amounts to not less than \$300, and we are doing our best to raise money to pay our obligations. The girls are going out tomorrow to sell as many tickets as they can."—*Spokane Spokesman-Review*, May 18.

Mail orders are coming in a lively rate for the engagement of Guy Bates Post in Omar the Tentmaker, Richard Walton Tully's great spectacle play, who is scheduled to follow William Hodge in The Road to Happiness, opening Sunday night, June 14. Omar the Tentmaker has made more comment than any production of the season. The claim is made that it is the most elaborate piece of stagecraft that has yet been given in this country.

The third volume of The Drama League Series of Plays has come from the press of Doubleday, Page & Co. It is The Great Galeoto, by the veteran Spanish dramatist, Jose Echegaray, and is in harmony with the preceding



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LAURETTE TAYLOR

in PEG O' MY HEART

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neil.

PEG O' MY HEART D—Northern; Marion Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

OTHER ATTRACTIONS

KITTY GORDON in Pretty Mrs. Smith, with Grant and Greenwood. Cort Theatre Boston, indefinite.

Jack Lait's smashing success, Help Wanted, Maxime Elliott Theatre, New York, indefinite.

Help Wanted—Cort Theatre, Chicago, indefinite.

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volumes. This play deals with the story of a wealthy man, his young wife and their protege, a young student and writer. Scandal professes an attachment between the wife and the protege. The rumor is false, but, oft repeated, becomes a fact, thus portraying the influence of gossip on life. The play reads exceptionally well and will prove an interesting addition to the dramatic library of playgoers.

It is not a matter of general knowledge that The Man from Home, which served William Hodge so well for six years, was not originally written for him, but for David Warfield. The latter expressed a desire to play a Hoosier, and Booth Tarkington and Harry Leon Wilson set to work to make the play. The Man from Home did not appeal to Warfield when it was completed, and the play found its way to the hands of George C. Tyler, ever a great admirer of Hodge, who saw great possibilities for this unique actor in the manuscript, and induced him to play the part.

Bessie Barriscale will have a most irresistible role as Peggy in the production of Ernest Denny's comedy of love and laughter, All-of-a-Sudden Peggy, at the Alcazar Theatre next week. Peggy is a little Irish girl with the smile of Erin in the corner of her eye and the brogue of the Emerald Isle on the tip of her tongue. Miss Barriscale brings a delightful soft Irish brogue, family inheritance, to the part.

Stop Thief is scheduled for produc-

STAR THEATRE Oakdale, Cal.

E. C. SHEARER, manager. A live one for real shows. Seating capacity, 375. Road shows write for open time.

Colfax Opera House

COLFAX, CAL. Motion Pictures, Vaudeville and Traveling Shows Booked. Write CHARLES McCORMICK, Manager

tion at the Alcazar Theatre beginning Monday night, June 15, with Bessie Barriscale and Thurston Hall in the leading roles. This lively concoction of fun and laughter was written by a San Francisco boy, Carlyle Moore, who for several years was the assistant stage director at the old Alcazar Theatre before the fire.

Some of the plays scheduled for the special summer season of Bessie Barriscale and Thurston Hall at the Alcazar Theatre include Officer 666, Snow White, The Ghost Breaker, The Case of Becky, and a number of other successes never before seen in stock.

The special all-star company coming to the Columbia Theatre for a series of important comedy and dramatic revivals, commencing Monday, June 22, will arrive here in a few days direct from New York City, where rehearsals have been going on for two weeks past.

THE Columbia Theatre announced a special scale of popular prices for the Wednesday matinee performance of Damaged Goods. Seats for these performances will be 25 cents to \$1.

Correspondence

SEATTLE, June 3.—Chauncey Olcott and company charmed with their delightful presentation of *Shameen Dhu* at the METROPOLITAN, week of May 24. Business was good. Mr. Olcott was presented with a huge cake on the opening night by the superintendent of the Northern Pacific dining-car service. It was suitably inscribed with some of the notes and words of *My Wild Irish Rose*. House dark this week. Lyman H. Howe's motion pictures proved so popular week of May 24 that the engagement was extended another week, and large attendance continues. The *Passing Show* of 1913 comes 8. The *Sells-Floto Circus* had a profitable engagement, 28-30. The show offers a number of new attractions this season and continues its popular-price admission feature. Dainty Marie and Laddie Cliff share headline honors at the ORPHEUM. The former has a unique and pleasing aerial act, and Cliff's comedy and eccentric dancing are as delightful as on his previous visits. Jackson and McLaren skilfully demonstrate feats of woodchopping, axe throwing, etc. McMahon, Diamond and Clemence, in *The Scarecrow*; the Ricci Trio, instrumentalists; Eanthen-Lucier Co., comedy sketch, and the Reuter Bros., in posing and feats of strength, complete a diversified bill of much interest. The current *PANTAGES* bill offers exceptionally excellent acts, musical ones predominating. Alla Zandoff, violinist, displays marked talent, and is ably assisted by Helen Bradford on the piano. Leona Guernsey displays a voice of wide range and appears to advantage in selections from popular operas. The Pollards, with Teddy McNamara, present scenes from the *Mikado*. Chas. Kenna's monologue is funny, and Kalinowski Bros. have a good strong-arm act. Frank Morell, Lyric Tenor, Marie Stoddard, comedienne, Scheck-D'Arville and Dutton, Torrelli's comedy animal circus, and John T. Doyle & Co. in *The Police Inspector's Surprise*, as the added attraction, make up the *EMPRESS* bill. The *Avenue Players* are well cast in *The Littlest Rebel*, this week's offering at the Seattle. Jimsy Mullally, a clever child actress, assumes the title role. Dwight Meade, James Guy Usher, Max Steinle, E. Loring Kelley and Allyn Lewis carry the male parts admirably, and Auda Due and Nina Guilbert interpret the female roles with distinction. All-of-a-Sudden Peggy, with Auda Due, week of 8. The Annual Convention of the International Alliance of Theatrical Stage Employees for the district comprising Oregon, Washington, Idaho, Montana and British Columbia and Alberta, Canada, was held in this city May 27-28. Frank Lemaster of New York presided. Geo. J. MacKenzie, Northwestern representative of Klaw & Erlanger, and manager of the Metropolitan, announces the addition of the Eugene Theatre, Eugene, Ore., to the list of Klaw & Erlanger houses in the Northwest. Extensive alterations will be made to make the house modern in every respect. It is expected it will be ready for occupancy September 1st, next. Mand Leone, whose appearance was announced for next week at the Seattle Theatre, has undergone a second

operation at Vancouver, B. C., and will be confined to the hospital for some time. G. D. HOOD.

SAN JOSE, June 4.—The event of the week was the reappearance of the Ed Redmond stock in this city Monday night at the VICTORY Theatre, in *The Littlest Rebel*. A packed and enthusiastic house was present at the opening and large audiences have continued all week. Mr. Redmond gave an excellent production of the war play, and there was a series of ovations during the opening evening whenever an old favorite made an appearance. In addition to Ed Redmond, who played the old darkey, there was Roscoe Karns, in the role of the young officer; Hugh Metcalfe, portraying the General; Edith Ti as the "littlest rebel," Rose Merrill as the negro girl, and Maurice Penfield as one of the junior soldiers. All were under the watchful care of Lorinan Percival, the director, who excelled any of his previous efforts at producing. *MARKET STREET*: The Emil Clarke Company is still popular, with Eddie Leonard and George Slocum heading the company of musical comedy people. Bills are changed twice a week. The chorus is sprightly and good looking. Harry Pollard is one of the popular members of the company. After the performance this evening, George Slocum and Dorothy Raymond, who had secured an annulment of her marriage with Jim Magrath, were married on the stage, before a crowded house. Eddie Gilbert and Lorraine Crawford stood up with the happy couple. On behalf of THE DRAMATIC REVIEW, the San Jose correspondent offers congratulations and best wishes. *JOSE*: Bert Levey vaudeville at this house is prospering.

The Legend of Leonora

Sir J. M. Barrie's delightful and puzzling play, *The Legend of Leonora*, in which Maude Adams is acting the title part with characteristic charm, has been the subject of more dinner-table conversations and more friendly debates between husbands and wives, perhaps, than any other play of the time. Professor Belle-sort of Paris, in a recent lecture on the modern French theatre, said that the merit of a play may fairly well be determined by applying to it the standard of measure included in these three questions: Is it refreshing? Is it entertaining? Is it stimulating to thought? Judged by this standard, *Leonora* is one of the best of the current comedies. It certainly is refreshing and entertaining, and if debate, discussion, difference of opinion, are symptoms of thought, it has set those who have seen it to thinking in a somewhat lively fashion. The able editor of *Harper's Weekly*, for instance, cannot even agree with himself as to the meaning of the play. He published an "interpretation" of the play, and then proceeded to take it all back in the next issue of his journal. Perhaps *Leonora's* feminine psychology proved too contagious. Is *Leonora* then a mere whimsy, a fantasy, a gentle satire, in which Barrie goodnaturedly laughs at the essential foibles of women and at the equally essential foibles of men? Or is there underlying it and in the back of Barrie's mind a more serious purpose? One of the best philosophical inter-



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pretations that we have seen of what may be imagined to be Barrie's own explanation of the amusing and yet complex psychology of his play comes to us in a communication from Herbert L. Satterlee: "There is a basic mental and temperamental difference between man and woman that gains or loses nothing by education or environment. It has always existed, and will last as long as the human race survives. It is one of the never-changing truths of nature, but until this century it was not known or even recognized. Until women attained a greater freedom they gave no signs pointing to its existence that men could understand, but now the ferment of their striving and the variety of their effort make it plain. And Mr. Barrie, with his super-normal sympathy and his genius for interpretation, has put it into a play! Underneath the delightful comedy of the *Legend of Leonora* lies this basic difference between men and women. In line after line of the brilliant dialogue it is disclosed. Mr. Barrie knows that man is essentially conventional and is the creator of forms and rituals. He is the organizer, and by his power of organization he multiplies the advantage of his physical superiority. From the brain of man alone have sprung all systems of government, commerce, jurisprudence, the administration of justice—all the things by which we measure civilization and progress—and, until very recently, all systems of education, creeds and rubrics. Men idolize conventionality. Whenever a portion of them break away from the established order of things, it is only temporary and an expression of discontent at a particular system. But the sex sweeps on through the disorder of rearrangement to new forms—always forms. As man has worked upward through the ages, his road has been through colonnades and courts and peristyles of his own building. Woman has walked with him—at first behind him, then at his side—up the vista of human

relations that man has made for himself and for her. His physical strength, his passions, and his weaknesses demand that he should be hedged by conventions. Eternal Wisdom has decreed it. And woman? She has accepted these forms and conventions, but they are not the essence of her life. Closer by intuition to the truth of things, more sensitive by temperament to causes, and more responsive by nature to impulse, her path through life runs in and out among the formal settings of man's construction. She follows the light—call it 'instinct,' 'sense of duty,' what you will—that leads her on in the fulfillment of her purpose in the world. And to this purpose the formalities and conventions of man are not necessary. When she is primitively and instinctively a woman, she does not break them if need arises—they simply do not exist for her. So, in the course of fulfilling one of her duties of motherhood, *Leonora* commits what every generation since Cain has recognized as the gravest of crimes, and she ignores the conventions of organized society. Even more, she ignores the conventions of that citadel of formal procedure—a British court of law! In all this she shows the fundamental difference in the mental attitude of man and woman. And when confronted with the evidence of her guilt, like Eve, she tells the exact truth. And then man's chivalry comes to the rescue. *Leonora* in herself explains every heroine in history, every woman Socialist, every mother in the workhouse for stealing for her child, every suffragette—every woman who has dared. Her legend is the story of womanhood. She is the incarnation of the spirit of woman's rebellion at man's conventions."

Sid Grauman, of the Empress Theatre, departed Wednesday for New York and Chicago. He will be gone several weeks.

Show Shops in Full Swing in Los Angeles Once More and Much Excellent Entertainment is Offered

LOS ANGELES, June 3.—For the first time in several weeks every theatre is open and doing business, and each is housing good attractions, business is fine. * * * Mr. Morosco is on his way to New York, stopping in Chicago to close Pretty Mrs. Smith for the season, which they say shows a pretty heavy expense sheet. * * * Marco and Fanchon Wolf have been very popular attractions at Hamburger's Cafe for the past few weeks with their dancing with the violin. They now have secured an engagement in Australia, closing in London, England. This clever brother and sister have also appeared upon the Orpheum circuit and made good there. * * * McKiljohn and Hazel Allen, also local dancers, made a great success of their first vaudeville venture when they appeared at Pantages several weeks ago in the ballroom dances. This week they are the dancing attraction at the Elks' Gambol at Venice. * * * Robert Edeson has arrived in town and will be associated with Max Figman in producing The Man on the Box for the screen at the Lasky Studio in Hollywood. * * * One Peg o' My Heart is playing at the Majestic, calling herself Miss O'Neil, and another is sitting out in front enjoying the performance; the latter, Florence Martin, is in town consulting with Mr. Morosco as to future plans. * * * "Billy" Rock left for New York yesterday to consult with Charles Dillingham about a production of The Candy Shop. Miss Fulton still remains in Los Angeles. * * * Hugh McIntosh, the well-known manager from Australia, has been in the city for several days.

BURBANK: Officer 666, Augustin McHugh's very funny farce, is strengthening the fact that the Burbank Company is always happy in this particular line of work, and as a result the audience is happy too. As is known, this comedy has more than one good role. Three of these are given into the care of Richard Vivian, Forrest Stanley and Walter Catlett. The Travers Gladwin of Dick Vivian is excellent. Forrest Stanley is Wilson, the picture thief of culture and renown, a role into which he enters with sincere effort. Walter Catlett as Whitney Barnes does not fail to catch the humor of the lines, although possibly painting his portrait in rather loud colors. Will Colvin is an admirable Officer 666. James Applebee, in the very small part of a Japanese servant, contributes a delicate and delicious "bit." Selma Paley as Helen Burton is simple and charming in her youthfulness and sincerity. Beatrice Nichols plays in her happiest style the role of Sadie Small. Florence Oberle, as Mrs. Burton, is one of the bright spots. Other roles are all in capable hands. The stage settings are all they should be.

CENTURY: Jules Mendel and Al Franks, as usual, lead all the fun and supply all the speed to a clever burlesque called The Waiter and the Bellboy. Vera Ransdale has several tuneful numbers, with a brilliantly costumed chorus as nimble assistants. Special scenery adds to the interest on

this occasion.

EMPRESS: Several acts worthy of special mention are fitted into this week's bill. Al Herman is quite the funniest vaudeville artist that has occupied a place on an Empress program for a long, long time. It isn't what he says or does, but the funny way he says and does it. An answering smile grows into a laugh and the laugh ends in a roar; all the while Herman shows no mercy and tosses out other funny things to add to the riot. Another worthy act is that of the Parisian Harmony Girls, six musical maids, whose particularly fine program is given against a rich setting, a royal blue back-drop, and the ladies clothed in beautiful blue gowns, which all is pleasing to the eye. The orchestra, under the leadership of Beatrice Morelle presents splendid work. Spiegel's Daughter's Beau is of the family of Dinklespiel, with two old German characters, well played by Carl Hartburg and Joseph Prosser. Mabel Risley and Phyllis Lee give satisfactory support. Mack Williams and Ida Seigel are a dancing pair, with many new and intricate steps to offer. Ryan Bros. go through several sensational trapeze turns with grace and alacrity. Keystone comedy pictures complete the bill.

HIPPODROME: Walter Montague's latest sketch is The Great Question, a sequel, in a way, to The New Chief of Police, and equally as interesting and problematic. In Laughland is a merry lot of nonsense, featuring some pretty girls, gorgeous costumes and gay patter. Ballroom dancing of the most graceful variety is that of the Poppillows, an excellently mated team of dancers. The Oriental Ben Adies please because their turn is new and novel. Biele and Girard, as The Yankee and the Swede, offer a lot of good fun and music that marks them as a clever pair. Scotty Butterworth, the cabaret clown, winds up a merry bill.

MAJESTIC: Peg o' My Heart comes back to her home town, now a much-traveled lady, bearing the distinction of being a metropolitan favorite. Of course comparisons are the order of the day, and in this case Peg O'Neil can surely stand the test and bring only a pleasurable sensation. The irresistible, spontaneous, warm-hearted, will-o'-the-wisp charm of the Irish Peg is there with an O'Neil personality and a charm all her own. Jane Meredith plays Ethel, visualizing the cold, hard type of selfishness with a master hand. Maggie Holloway Fisher is dignified and austere as Mrs. Chichester. Martin Sabine is an earnest Jerry. Minor roles, in the hands of Roland Hogue, Joseph Yanner, A. T. Hendon, Alin Field and Franz Coulter, receive their due importance of purposes. This entrancing little story, sentimental as it is, overflows with Irish plaintiveness and Irish humor, and reaches the heart by the most direct route.

MASON: David Kessler, the famous Yiddish player, is presenting Geo. Broadhurst's comedy drama, Bought and Paid For, in the Yiddish tongue. Mr. Kessler is forceful and expressive

in his art, he being a finished actor and one whose methods bespeak long study and careful preparation. A support of general excellence adds to the delight of the performance. The play is well staged and the gowns of the women are an artistic delight. The balance of the week Mr. Kessler plays Style, a translation of the powerful melodrama, Today.

MOROSCO: A Knight for a Day is the Gaiety Company's attraction for the present time. There are plenty of capital song numbers, some rather clever work on the part of principals, and the chorus, while having little to do but look charming, does that little well. Daphne Pollard and Alf. Goulding bear a large part of the work, which keeps them moving pretty fast, and the result is worth the effort. Miss Pollard's two songs make a great hit and the little lady is an instant favorite. Frances White sings My Captivating Man in her most winsome manner. Fred Santley's Follow the Car Tracks is one of the best songs of the show. Melville Stokes has a voice that wins appreciation and makes one overlook the fact that as an actor he leaves much to be desired. La Valera's Spanish dance is a dashing offering, while her song, Life is a Seesaw, sung with Stokes, is truly lovely. The performance runs along smoothly and the scenic effects are really very lovely.

ORPHEUM: Such an offering as this week's headliner is not soon forgotten. A Barrie sketch, called Half an Hour, brings Blanche Bates and her very English company, in which, within a small space, Barrie has told a wonderful tale of the tragedy enacted within the home of a mismatched couple, where the woman is made to suffer for her folly. It is the tensest sort of drama, and all so quietly and artistically enacted that an uncomfortable sensation remains that is hard to shake off. The art of Miss Bates is no small part of the success, for it is a combination of artist and playwright that is good for the soul. H. E. Herbert, as the brutal husband, is superb. The balance of the support, including a lady who looks like a Du Maurier drawing, keeps well within the English atmosphere. Lee Barth tells stories of all nations with seeming enjoyment on his part. Wanda is another Edgar Woolf sketch written for artists, and in this instance the talent in question is the violin playing of Mabel Adams, who seems a bit bored throughout, even through her one rather indifferently played solo. Kimberly and Mohr offer a novel singing turn, called Clubland. McDevitt, Kelly and Lucey polish up an old idea in The Piano Movers and The Actress, in which two men with nimble feet and a lady in purple tights give a lot of fun, singing and dancing. Charles Webber is a skilful juggler, who tries to be funny also. Master Gabriel in Little Kick and the Moneta Five are the hold-overs.

PANTAGES: Tank acts with shapely ladies are the order of the day, and Pantages, not to be outdone, comes forward with Lottie Mayer and her six diving beauties. Combined with a graceful diving exhibition, they have added a dancing feature that is a pleasurable addition. Vivian Marshall leads the diving maids in her daring water stunts. La Petite Elva is billed as ten years old, but a worldly

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wisdom marks her very winning singing and dancing. Ruck, Hoover and Murkey, who assume the supposedly bumptious airs of reporters to bring forth a lot of entertaining and perky patter, make good in the same. Cornelia and Wilbur, in gay British soldier clothes, do comedy gymnastics. Helenka Schiller and the Schiller Quintet prove to be artists of excellent training.

REPUBLIC: The headline feature is the Great Huntress & Co. Huntress is one of the cleverest of female impersonators, and he dresses his act with a gorgeous splash of color. The climax, a dancing pantomime, is a brilliant spectacle. Van and Davis have songs that are new and dances that are dashing, to which they add attractive personalities. Shy and Shyman appear in A Study in Crazyology that is just exactly what it spells. La Vette and Russell are jugglers who could also be clever comedians. Laughing La Mar, a blackface artist, has an entertaining line of foolishness, some of it in song. Irving and Marriek have a pleasing comedy skit, The Fool of the Family. The Selig-Hearst weekly completes the bill.

—N. B. WARNER.

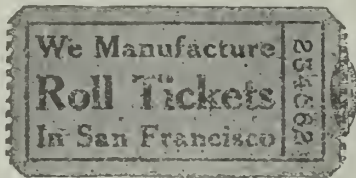
HONOLULU, May 27.—The Players at the Bijou were seen for the last time last night in Hawthorne, U. S. A. Jack Belgrave got his best chance here in the part of King Bonovina and scored heavily. Guy Hitler sustained his reputation in the role of Prince Vladimir. Inez Ragan was the breezy American girl, and Frank Bonner was immense as her father. Next bill, The Spendthrift. The Excellas, comedy jugglers, closed their vaudeville engagement last night and will return to San Francisco.

J. J. Cluxton is busy rehearsing the new Barry thriller, Virtue, which will claim headline honors tomorrow. The cast will be headed by Myrtle Vane, with Helen Hill, A. A. Avery, Lillian Mason and Clarke Burroughs completing a very strong cast.

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NEW YORK, June 1.—The Madison Square ROOF GARDEN will soon be opened to the public and there will again be dancing under the stars. A new dancing floor has been laid and there will be an enlarged orchestra under Prof. Berger. There are to be twenty teams of professional dancers in addition to the public. Among these dancers are Anne Grahn and Sidney Dellon, Mr. and Mrs. Paul Davison, Arthur Hlasin and Anette Garcia, Baron Hess and Helen Wallace, Clarence Lovejoy and Alice Deane and Mr. and Mrs. Alfred Springer. More than \$10,000 has been invested in silver cups for prizes. * * * The manufacturers of moving pictures will all be represented at the coming exposition of the craft which will be held at the GRAND CENTRAL PALACE on June 8, to continue for one week. The well-known players will be presented to receive their friends. Some will receive in Colonial dress. * * * LUNA PARK is now open. It is certain that the dancing floor, with instructors from Castle House, will be a popular resort this year. * * * There is salt water bathing high up on the Palisades at PALISADE Park, and in addition to the free variety show and motion-picture exhibit there is one of the largest dancing floors in the country. * * * Amelia Bingham was seen at the ACADEMY OF MUSIC last week in the play that first made her a Broadway theatre manager. After every New York manager had refused *The Climbers*, she bought it from Clyde Fitch, rented the Bijou Theatre, and produced it there with great success. Miss Bingham was supported by the stock company. She was the last of the visiting stars. * * * Chicago has enjoyed several plays that will be brought to New York next season. One of these is *Daddy Longlegs*, which Henry Miller produced for Ruth Chatterton, and it has enjoyed a long run in the West. It is to be rewritten, nevertheless, before it is brought here. *Twin Beds* is a popular farce by Margaret Mayo, and Kitty Gordon is a favorite in a musical farce called *Pretty Mrs. Smith*, of which Oliver Morosco is said to be the author. Then in Philadelphia Eugene Walter is said to have found success with *A Plain Woman*, his latest play, in which the popular theme of the estrangement between a man and his wife, who does not rise as rapidly as he does, is used. Then Annie Russell is there with *The Lady in the Case*, which will doubtless bring her back to this city early in the winter. Philadelphia also had *Cordelia Blossom* and *Boston Under Cover*, the most successful novelty of them all. * * * Charles Frohman's revival of *Diplomacy* at the EMPIRE is certain to renew managerial interest in that old play. One such performance always deserves another. Marie Doro has been a great success in London, while

it is certain that Blanche Bates will be an interesting Zicka. But the exotic Nazimova would be sensational in that role. Either Grace George or Chrystal Herne should be charming as the fascinating Dora, who is about as interesting as the adventurous countess to the public. Miss Herne played this role several years ago in a revival of the play made by W. A. Brady. She is a riper artist now and will be delightful today. Guy Standing would now be a perfect Henry Beauliere and Conway Tearle ought to play Julien well. Morton Sills remains so uncompromisingly American in such roles that he can scarcely be made adaptable to them. John Mason, now that he is acting character roles for which he is suited, ought to be an admirable Stein. This really would be a cast deserving to be called "all star." * * * Margaret Anglin continues to present *Lady Windermere's Fan* at the Liberty Theatre. At the Booth Olga Petrova is appearing in *Panthea*, and today is at the Forty-eighth Street Theatre, while all the other dramatic performances are comic in intent. They are *Seven Keys to Baldpate* at the Gaiety Theatre, *The Truth* at the Little Theatre, *The Things that Count* at the Playhouse, *Too Many Cooks* at the Thirty-ninth Street, *The Dummy* at the Hudson, *A Scrap of Paper* at the Empire, *High Jinks* at the Casino, *Kitty Mackay* at the Comedy, *A Pair of Sixes* at the Longacre, *Potash and Perlmutter* at the Cohan, *The Beauty Shop* at the Astor, *The Yellow Ticket* at the Eltinge, and *Mme. Moselle* at the Shubert.

GAVIN D. HIGH.

CARSON CITY, Nev., June 1.—Grand Theatre (W. S. Ballard, mgr.): The *Kleine* pictures of Antony and Cleopatra were shown to a most appreciative audience last week. Glenn Harper was a Carson visitor Saturday and was warmly greeted by his friends here. The opening of the Rex is delayed by the unfinished work of the decorators. A. H. M.

PORTLAND, June 1.—HEILIG Theatre (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.): The *Passing Show* for 1913 opens tonight for eight performances. Traffic in Souls motion pictures did a fair week's business last week. BAKER Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.): Announcement is made by the management of this theatre that next week's bill will close the stock season for this house. This week the play is *The Woman He Married*, which is chuck full of heart interest and deals with a story of life that is really plausible. Manager Baker offered the play on account of numerous requests of his patrons and because many believe that it is one of the best vehicles to portray the fine acting ability of Alice Fleming. As the artist's model she is par excellence, and as the role is an emotional one, and as this line of work is Miss Fleming's strongest forte, she, of course, is doing admirable work. Edward Woodruff plays opposite to

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her in his usual high-class method, and Raymond Wells is good as the artist. The minor roles are well played by the balance of the company. Next week, *The Fighting Hope*, LYRIC Theatre (Keating & Flood, mgrs.): The management have retained the Newman-Foltz Co. for an indefinite season to produce tabloid dramas. Yesterday they offered Mrs. Wiggs of the Cabbage Patch to a big house at each performance. Ethel McMullin plays the title role well, and Bertha Foltz was satisfactory as Mrs. Hazy. Mr. Stubbins was well done by Ray Butler. ORPHEUM Theatre (Frank Coffinberry, mgr.): Two headliners are on this week's bill, which opened yesterday, namely, Tameo Kajiyama, and Romeo. The other acts offered are Homer Miles & Co., Willette Whittaker, Bronson and Baldwin, Annie Kent, and Barrows and Milo. PANTAGES Theatre (John Johnson, mgr.): This week's bill includes Ethel Davis & Co. in *The Candy Shop*; the playlet, *The First Law of Nature*; Doston and Gordon, Juggling De Armo, Early and Laight, and Max Fisher. EMPRESS Theatre (H. W. Pierong, mgr.): Robinson's Elephants are featured. The other acts are Elfrieda Weinstein, Clem Bevins & Co., Coakland, McBride and Milo, Three Nemaans, and Kammerer and Howland. Managers Keating & Flood closed their long run of musical comedy at the Lyric Theatre in Portland, May 17. Newman & Foltz, presenting *The Traffic*, opened the following Wednesday for a brief engagement. It is the intention of the Lyric management to play dramatic stock for the summer season. A. W. W.

SALT LAKE CITY, June 2.—William Hodge appeared at the SALT LAKE Theatre the middle of last week in *The Road to Happiness*, a rural offering dealing with wholesouled people, giving this droll comedian splendid opportunities for his special abilities. The *Sun Dance*, by the Brigham Young University Opera Company, played a return engagement Decoration Day, and the fore part of this week is dark, with Richard Bennett and co-workers in *Damaged Goods* finishing out the week, and Guy Bates Post in *Omar the Tent-maker* opening on the 8th. The EMPRESS bill is bright and spicy, carrying not a weak spot. J. J. Williams in *In Old New York*, a playlet dealing with the tenements, carries headline honors. The Musical Railroaders, in which Dorsch and Russell appear, is a musical offering, music being picked from switchlights, switch levers, etc. The Usher Trio in their witty sayings, dancing and singing, take well, as do also Cooks and Roberts. Harry Rose has a whistling act and Cecile, Elfred and

Carr one in which dancing is the prime feature. The weakest acts of PANTAGES bill are the headliners Jessie Shirley & Co. in *Under Two Flags* being looked upon by the house's patronage as a laughte coaser, instead of a heart story, and Harry Bulger, although he works hard, doesn't seem to gain much appreciation locally, his material not getting over. The Olmsteads, athletics open the show and get good hand for their strong-man feats. Tom Moore and Stasia have a line of singing and story telling that is more than making good, the first named being specially gifted in dialect work. Diamond and Beatrice Co. offer some entrancing music on the harp and saxophone, which is being appreciated. Sam Loeb has spread himself in the present offering at the PRINCESS Fun in a Cabaret giving splendid opportunities for fun making to himself, playing Dutch to Jack Leslie in Irish. The set is perhaps the prettiest seen at this house in weeks and the gowns worn by Celeste Brooks and Hortense Travers are very pretty. The chorus has also been increased by one dancer. The UTAH is offering *Ten Nights in a Barroom* in picture form. The Sells-Floto and Buffalo Bill (himself) Circus will be with us on the eleventh, the town already being heavily billed for the occasion. R. STELTER.

Truly Shattuck's Husband Tired of Her

DETROIT, May 21.—The marital infelicities of Truly Shattuck, actress, were aired today when she was sued for a divorce by Stephen Douglas, who was reputed to be a millionaire at the time the wedding took place. First papers in the litigation were filed here, the millionaire alleging various reasons why he should be granted a separation. The wedding of Miss Shattuck and Mr. Douglas was the culmination of another of those romances in which the "love bird" leaped beyond the footlights. Miss Shattuck refused to desert her career as a stage celebrity for the humble confines of a domicile.

Mack and Rambeau in Oakland

Willard Mack and Marjorie Rambeau will open a special engagement of two weeks at the Macdonough Theatre, in Oakland, June 8. The first week will be devoted to Willard Mack's sensational play, *So Much for So Much*, and during the week of June 15 they will be seen in Mack's four-act society comedy, *Their Market Value*.

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Correspondence

SAN DIEGO, June 3.—SPRECKELS Theatre: Peg o' My Heart played three performances here and it was regretted that its run could not have been made longer. EMPRESS Theatre (R. Beers Loos, mgr.): The Acid Test is being presented for still another week. The Empress opened last night to another packed house. This is the third week. SAVOY Theatre: Prof. Barnold's dog and monkey actors are wonderful. Tom Kelly bids fair to prove as popular as ever. Wood and Lawson, who describe themselves as He, She and a Piano, delight with their singing and piano selections. Jerome and Carson, a pair of eccentric novelty artists, are fine. The Jolly Jollier, by the Barrows-Lancaster Co.—plenty of fun and some good acting. GAIETY Theatre: A pleasing three-act comedy drama, with pathos, comedy and Scotch dialect, harmoniously blended and appropriately costumed, greeted a fairly large first-night audience at this theatre last night to witness the first presentation of Freckles. In the title role, Roy Van Fossen does very good work, giving a clear interpretation of the character of the unfortunate waif. Edna Marshall, cast as a young girl, "The swamp angel," whose love for Freckles gives him the strength to fight for the ultimate success he achieves, gave one of the best performances in which she has been seen. George Dill as McLean, the red-blooded lumberman, was also very good. Clarence Bennett as Mr. Duncan, and Catherine Evans as Mrs. Duncan, were seen in Scotch character parts, supplying a great part of the comedy of the play. Glennella Porter as "The bird woman," and Wm. Jossey as the camp bully, were very good in their parts, as was William Roberts as Sharp, the man of affairs; H. D. Watson as a bad Dutchman, and Alice Mason as Lady O'More. It is a very pleasing and interesting play. Next week, The Thief. MAJESTIC Theatre: Votes for Women musical comedy company. BENNY.

OAKLAND, June 2.—The summer season is upon us and the usual effect is felt in theatrical circles. The

attendance at the various playhouses shows a decided falling off and the prospects are strong for at least a three-months' lull. The motion pictures, The Drug Terror, are still in evidence at the MACDONOUGH, and, with three daily operations, the boxoffice shows only a fairly decent result. The Great Divide, one of the greatest of all modern plays, is once more the offering at YE LIBERTY, and although seen here quite often of late, it still proves of great interest and gives eminent satisfaction. Albert Morrison as Stephen Ghent, proves his clever versatility and used his talents with telling effect. Beth Taylor as his opposite worked with life and vim and made a winsome Ruth Jordan. They received excellent support at the hands of J. Anthony Smythe, Ivan Miller, Walter Whipple, Frank Darien, Max Waizman and Marta Golden. Next week, The Right Princess. At the ORPHEUM, not a headliner, but every number good. Not a single feature but was above the ordinary, something very seldom found in a program of this kind. Odiva's swimming act was not only interesting, but instructive. The Belleclair Bros., Kelli Duo, Henriette De Serris, Horace Wright and Rene Dietrich, the Berrens, the Aerial Lloyds, Lillian Shaw. PANTAGES shows Landers Stevens and Georgie Cooper in their new vehicle, The New Chief of Police. Stevens is somewhat hampered with a broken shoulder but otherwise gives his customary finished performance. Miss Cooper displays a fetching gown and looks stunning. George Clancy really achieves the honors of the show. Others on the bill are Fields and Lewis, Piccaro Troupe, Torcat and Flor D'Aliza, Tracy, Goertz and Tracy, the Halkings and Gerhardt Sisters. At the COLUMBIA Dillon and King are presenting a Mexican border skit, The Señorita, that fairly bristles with a laugh at every turn. The two comedians, in their Irish and Hebrew characters, are as comical as ever, and not a dull moment can be found during the entire production. George Spaulding, a well known character actor, makes his appearance with the company and does well. Creation, a great Biblical photodrama, is the latest attraction at

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IDORA and is proving of great interest. LOUIS SCHEELINE.

SACRAMENTO, June 3.—DIEPENBROCK: Ed Redmond's company of actors gave the initial Coast stock production of The Conspiracy, and, without a doubt, it was the best production the clever company have handled since they first came to Sacramento. Splendid work was done by Paul Harvey and Isabelle Fletcher. Fred Harrington, a new member, created a favorable impression. The rejuvenation of Aunt Mary will follow. EMPRESS Theatre: David Walters and a competent cast of players presented Salvation Sue. Mr. Walters is a finished and polished actor. Frank and Pauline Berry returned in their laughable musical offering, Do You Like Music, and received the same support as on their former visits. Will Morrissey and Dolly Hackett, in song and dance. The real vaudeville feature was Whittier's Barefoot Boy, an act above the ordinary. The Picchiani Troupe were the real headliners. They are considered the most sensational and daring of acrobats on the stage.

Virginia Brissac Gets a Royal Welcome in Long Beach

The return of Virginia Brissac to Long Beach on May 16 brought forth the following eulogy in one of the Long Beach papers:

"The return appearance of Virginia Brissac and her excellent company at the Bentley after a year's absence is the talk and sensation of all the showgoers. At the performances Saturday and Sunday, both at the matinees and night performances, hundreds were turned away, unable to secure seats at any price. Wagonloads of beautiful flowers were showered upon Miss Brissac and the lady members of the company by the patrons to show their loyal admiration for the star and players. A more beautiful scene with happier surroundings have probably never been seen upon a local stage. The play, which is known as The Fortune Hunter, proved to be a wise selection, and without exception the best comedy success that this popular company has ever offered the Long Beach showgoers. Miss Brissac plays a very beautiful character, impersonating Betty Graham, the country girl. John Wray has the leading role in Nathaniel Duncan, the fortune hunter, and creates no end of laughter in his original way. Mr. Wray is a wonderful favorite with the patrons. Harry Gariety plays the old man character of Sam Graham with natural grace that stands out most realistic. Evelyn Hambly as the banker's daughter was seen to good advantage. Clarence Baker plays a splendid part in Harry Kellogg, the fortune

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hunter's friend. Bob McKinzie as the country rube was a perfect scream. Eva Hazlett was very sweet as Angie. Howard and Margaret Nugent, two popular favorites, played their parts well, as they always do. Many other splendid players are seen in the cast."

Personal Mention

MONDAY All-of-a-Sudden Peggy will introduce Maude Leone to the patrons of the Seattle Theatre, Seattle, as the new leading woman of the Avenue Players. Auda Due, who has been pleasing the past few weeks, will return to her ingenue parts. As a leading woman she has been successful.

FOLLOWING announcement last Monday that Francesca Ramona Radcliffe eloped to Martinez, and became the bride of Samuel E. Statler of San Francisco, it developed that the elopement actually occurred on October 13 last, on which date the couple were married in the Contra Costa town by Rev. Mr. Shaw. Mrs. Zoe Green Radcliffe, mother of the bride, later explained that the wedding had been kept secret because her daughter was engaged in acting for a motion-picture company in Los Angeles, and desired to keep the fact of her marriage unknown until her contract expired.

E. H. SOTHERN and **JULIA MARLOWE** departed for England last week. Before leaving they announced that they would not play during the coming season, but would return to America next year and make their farewell tour in Shakespearean repertoire. The plays in which they will appear are Hamlet, Romeo and Juliet, Macbeth, As You Like It, Taming of the Shrew, and The Merchant of Venice. Mrs. Sothern is much improved in health, and after a year's complete rest it is promised that she will be completely recovered. Mrs. Sothern was compelled to give up the stage last December while playing with Mr. Sothern in Los Angeles. Mr. and Mrs. Sothern will spend the summer in England and the winter in the south of France.

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Music and Drama
CHAS. M. FARRELL, Editor

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W. W. Craig—Vane Calvert

In the realm of active and successful stage workers, W. W. Craig and Vane Calvert have an established position, gained by long experience and conscientious work, most of which has been laid in the East and Middle West, although Mr. Craig was for a couple of seasons identified with leading Coast stocks. He is a clever character man, a fine director, and has had much experience in the business end of the show business. Miss Calvert is a stock leading woman, of the Lillian Russell type, well known in Chicago, Omaha, Wichita, Cincinnati and Tampa, where she played successful engagements. In Newport, Ky., she was so popular that the Vane Calvert Theatre was named after her, and it still bears that name. Miss Calvert is a most attractive woman, forceful in strong emotional roles and charming in light comedy parts. They only lately came from the East with an Eastern show, and as soon as their presence was known here they were secured by Willard Mack to lead his big vaudeville act, Rough Stuff, that will soon start over the Pantages time. Their talents are so well known and appreciated that they are constantly in demand.

Frazee Will Put Out Another Pair of Sixes

In addition to the special company which, with Frank McIntyre in the principal role, will play A Pair of Sixes in the Cort Theatre, Chicago, beginning August 9, H. H. Frazee announces that a third company, with a well-known player in the principal role, will be organized to open on Labor Day for the principal cities of the Pacific Coast and South.

Schumann-Heink Unfolds Her Story of Domestic Trouble

CHICAGO, June 4.—Mme. Ernestine Schumann-Heink wept today when she unfolded the story of her domestic woes before a jury in her suit for divorce from William Rapp, Jr., of New York. Rapp, she said, had been very friendly to "a blonde lady in New York" whom she subsequently named as Mrs. Catherine Dean. Two depositions were read, one from Mrs. Julia William, a maid formerly employed by Mrs. Dean, and one from a New York detective who told of numerous visits to a Fifth Avenue restaurant by Mrs. Dean and

Threats of An Actors' Strike Heard From New York

Somebody has started to stir up trouble in New York between the actors and the managers. There is a threat of an "actors' strike." It would be a mistake on the actors' part. There is hardly an actor at present on our boards whose place could not be satisfactorily filled by some one else. A great many actors have an idea that talent causes the actor to be in demand. Nothing was further from the truth. Managerial aggressiveness and advertising have made the actor prominent and also made possible the large sums the actor is now receiving. It is a well-known fact that the play makes the actor, and again, personality is a large factor after the actor has been given a chance. So, without any desire to take away from the actor any of his due, and believing he is worth all he can get, we think any "actors' strike" would be a huge mistake.

These few lines were instigated by reading the following telegram sent from New York last Wednesday:

NEW YORK, June 3.—The Actors' Equity Association, which comprises 1600 members and the best talent in the country, has been quietly obtaining pledges from its members to go on strike if the big managers will not agree to give contracts suitable to the Association. Already 850 actors have given their verdict to stand by the demands of the Association and walk out if those demands are not acceded to. Negotiations between the Actors' Equity Association and the New Theatrical Managers' Association, which includes about all of the important managers in the country, began with as little ostentation as possible on Tuesday, following the annual meeting of the Equity Association on Monday. Francis Wilson, president of the Equity Association, has been in conference, in behalf of his followers, with Mark Klaw, who is president of the Theatrical Managers. No terms had been reached today, and both Wilson and Klaw were silent as to the nature of their discussions.

Rapp. The deposition of Mrs. Williams was to the effect that Rapp had lived at the apartment of Mrs. Dean for several months in 1913. Rapp had charged in his cross bill that his wife had been too friendly with other men. She denied all such accusations. The singer denied she had any love for Edward McNamara, a one-time policeman, who visited her in New Jersey. She declared he came for music lessons, not for love making. "Who was with you in Caldwell, N. J.?" the attorney asked. "Wasn't there a man named McNamara?" The question aroused Mme. Schumann-Heink's wrath and her eyes blazed. "I never have lived with any man," she answered. "I have lived alone since my husband left." The singer told of a consultation with Rapp at her Chicago home last July. She testified that her husband said at that time that he wanted a divorce. "I didn't want a divorce, I told him," she said. "I am happy as I am, with my children and my art. I told him I would never think of marrying again. Always, I said, I never wanted a divorce." Mme. Schumann-Heink wore a handsome black summer gown, waving a fan and made frequent use of smelling salts. Mme. Schumann-Heink's domestic traits were remembered by the spectators with smiles when, in insisting that 3672 Michigan Avenue was her real home, she said: "When I am here I live there, and every day I help in tidying up and cleaning the place. I do washing, too."

Kolb and Dill Coming?

It is said Kolb and Dill will be seen at the Savoy, beginning about July 4. Their season in Chicago, while starting in well, has not been a financial success, although it is generally conceded they gave a great show.

Howard Foster Company

Howard Foster will open in Scott Valley with his troupe next week. The roster shows: Sydney Trego, Audrey Harkness, Frank Burke, Jack Doud, Mr. and Mrs. Howard Foster.

Pantages

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Week Commencing June 7

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Matinees Wednesday and Saturday

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In a Genuine Successor to The Man From Home,

The Road to Happiness

A Play of Real Cheer and Charm
Nights, 50c to \$2; Saturday Matinee, 25c to \$1.50; Popular \$1 Matinee Wednesday
Next, Commencing Sunday Night, June 14:
Guy Bates Post in Omar the Tentmaker

Alcazar Theatre

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Commencing Monday Night, June 8th
Matinees Thursday, Saturday, Sunday—
INAUGURATION SUMMER SEASON!

Bessie Barriscale—Thurston Hall

With the Alcazar Players in

ALL-OF-A-SUDDEN PEGGY

A Comedy of Love and Laughter by
Ernest Denny

Note: Special Summer Prices—Night, 25c, 50c, 75c—no higher. A good orchestra seat for 50c. Matinees—25c, 35c, 50c; box seat, 75c.

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VALESKA SURATT in Black Crepe and Diamonds, a fantasy by George Baldwin;
WALTER DE LEON and "MUGGINS"
DAVIES in song hits from The Campus;
IRENE TIMMONS & CO. in New Stuff;
JAMES H. CULLEN, "The Man from the West"; STELLING and REVELL, gymnastic comedians; the BELLECLAIR BROS., internationally famed athletes; HARRY B. LESTER. Last week EDDIE FOY for Joy and the SEVEN LITTLE FOYS

Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.
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Two Weeks Beginning Monday Night,
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Richard Bennett

and Co-Workers in

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"The play which initiates a new era of civilization."—N. Y. Times.

Matinees Wednesday and Saturday
Popular Prices at Wednesday Matinee
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Columbia Theatre

This is the second and last week of Neptune's Daughter, the Annette Kellermann picture taken in Bermuda. Commencing tomorrow, Richard Bennett and company will start a two-weeks' engagement in Damaged Goods.

Cort Theatre

William Hodge opened a two-weeks' engagement at the Cort on Sunday evening in The Road to Happiness, a rustic melodrama from the pen of one Lawrence Whitman. The play is of mixed genealogy, that part that does not take after Hazel Kirke following closely the lines laid down in The Old Homestead and Shore Acres, with a touch of Peg o' My Heart and The Faith Healer by way of flavor—the combination at least is original. Needless to say, the Peg o' My Heart portion has by far the best of the argument, not merely because it is a concession to the modern taste, but because whatever is truly, genuinely human must always appeal, no matter how factitious and spurious the environment in which it finds itself. And Jim Whitman is human, tenderly, ideally human; a character conceived like Peg in inspiration, that glows, also like Peg, in situations essentially false and theatrical. Jim Whitman it is that carries The Road to Happiness to success ahead of far better plays—Jim Whitman as we find him at the Cort, for just how much of truth the role owes to its interpreter is a question. Certainly Wm. Hodge is remarkable for quiet convincing work, and almost carries conviction to the play itself. His art is unimpeachable, reticent but telling, his personality is warm and friendly, while his remarkable enunciation is the joy of the back row; I know of no one who sends the sense so far afield with so little apparent effort. There are other things that might truthfully be said in praise of Mr. Hodge, that have in fact been written about him so often that they go without the saying; all that seems necessary to add is the "We concur." However, it may be novel to notice that he makes a very good curtain speech, something in the manner of De Wolf Hopper. The rest of the play is made up of types that are very well portrayed by the assisting company. Scott Cooper emphasizes the petty brutal despotism of Benjamin Hardcastle, but might be more intelligible if he would speak a little slower at times. George Lund is an acceptable and gentlemanly villain, almost too good looking. Taylor Carroll is noticeably good as the hypocritical minister of the Gospel. Eva Hardcastle is played by Reeva Greenwood, whose expressive face and simple sincerity bring out the importance of the role. Gertrude Hitz has the more difficult part of Viola, who is unjustly accused of what the French term *dishonesty*, and she is effective and very dainty and responsive in the garden scene. Opposite her is Walter, played by Adin B. Wilson, and A. W. Clark and Edwin Melvin appear momentarily as Asa Hardcastle and Judge Stevenson respectively, while A. L. Evans is a popular figure on Senator, the spavined horse. Mrs. Hardcastle and Martha, the overworked eldest Hardcastle

daughter, are in the capable hands of Marion Brust and Marie Haynes. Perhaps the best bit of characterization, after Mr. Hodge, is the William Ackerman of Howard Morgan. It is plaintive and appealing, the refinement of rural comedy. Eugenie Woodward is the cheerful Mrs. Woodward, a study in optimism and one of the lessons of the play. The Road to Happiness also illustrates, though somewhat crudely, one of the fundamental principles of good drama—that, because of the action, one or more of the people in the story are different at the fall of the curtain; there has been a change of heart, an interior growth, a development of character, a something beyond the mere photographic presentation of facts. Perhaps this means that the author will not be satisfied with less than the whole truth another time.

Alcazar Theatre

Commencing Thursday Matinee, June 4,

1914.

THEIR MARKET VALUE

In four acts. By Willard Mack

CAST

John Lomax Willard Mack
Richard Ellis Livingstone Hickman
Franklyn Abbott Howard C. Hickman
Col. Caleb Jones Ralph Bell
Rev. Edward Woolcot Burt Wesner
Burnie Abbott Kernan Cripps
Butler Charles Compton
Lucy Milligan, the Colonel's ward S. A. Burton
Dorcas Matthews
Mrs. Huston Philbrick Louise Brownell
Mary Abbott Marjorie Rambeau

The last of the new Willard Mack plays was presented Thursday, and like the rest pleased Alcazar audiences uncommonly well. The opening matinee was large and on Thursday night there was present the largest mid-week audience the theatre has seen in a long time. And the enthusiasm and applause was unusual. So it may be safely said that Their Market Value is a success. Unlike the other Mack plays, this one is a dress-suit drama, and Miss Rambeau is allowed the opportunity of appearing in her glad rags, and the change is a most pleasing one. The author, with a rare modesty, gives himself a small part, and to Miss Rambeau is also given a small, if decidedly pleasing role. Dorcas Matthews has what has developed into the leading female part, that of a wronged young girl. Miss Matthews played it with quiet and effective charm. As the bad boy who led the young girl astray, Howard Hickman had a strong part, which he presented effectively. Kernan Cripps wore the garb of a minister and was not altogether happy in the character. The firm, dominating style of Cripp's work and his robust personality is not altogether suited to the popular conception of the spiritual characteristics of a minister of the holy church. Chas. Compton portrayed the young fellow with a steady crush on the ladies of the theatrical profession, and it is not far from the truth to say that he developed a part that came pretty near to stealing the show. Burt Wesner and Louise Brownell, as the elderly couple, were responsible for some pleasing moments in two rather conventional characters. Mack made his usual terse and characteristic curtain speech, and the audience enjoyed it as much as any part of the show.

SO MUCH FOR SO MUCH

The first part of the week was devoted to a revival of So Much for So Much, for three days. It is undoubtedly the best thing in the Mack repertoire.

Gaiety Theatre

The Isle of Bong Bong, chock full of enjoyable musical numbers and much pleasing comedy, will on next week enter into the final stages of its local engagement, after which the Gaiety management will present A Knight for a Day.

Governor Johnson to Dedicate Theatre

SANTA CRUZ, June 3.—An acceptance was received today from Governor Hiram W. Johnson to speak here Saturday night at the dedication of the Outdoor Theatre, just completed on the banks of the San Lorenzo River, where a week of historical pageants is to be produced the last week in June.

"Peg" Leaves New York After 604 Performances

Oliver Morosco terminated Laurette Taylor's run in Peg o' My Heart at the Cort Theatre, New York, May 30, after a record-breaking run of 604 performances. In commemoration of the farewell performance satin programs were distributed. These are handsomely illustrated with portraits of Miss Taylor and the members of her supporting company who have figured in the run. This constitutes a world's record for a woman star in one play. It is also the record run of the American stage for the past twenty-one years. THE DRAMATIC REVIEW has been remembered with one of the souvenir programs—a tasty, elegant affair.

Marcus Loew Leases Another N. Y. Theatre

Marcus Loew has leased the Fulton Theatre, Brooklyn, for fifteen years. The house, which has been playing the Loew bookings for some time, will go to the Loew circuit's direct operation June 8. Arthur Lighton, the Fulton's manager, will be retained in charge of the Shubert, Brooklyn, while Willie Sheehan will go to the Fulton.

Lily Hall Caine, Sister of Novelist, is Dead

LONDON, June 2.—Lily Hall Caine, the actress and sister of Hall Caine, died last night. Her husband was the late George D. Day, dramatic author and manager.

Rough Stuff

The first of Willard Mack's sketches to get started locally is the stirring dramatic playlet, Rough Stuff, which will be seen at Pantages probably a week from Sunday. The cast is headed by Vane Calvert, Frances Roberts, Raymond Halton, W. W. Craig, Wm. Raymond and Margaret Manners.

Personal Mention

MISS LYKENS, leading woman for the Manion-Claman players, will close next week. The Company is playing Leli, Utah.

HUGH O'CONNELL returned to Chicago yesterday.

H. L. "BUCK" MASSIE, the well-known circus agent, is a guest at the Continental Hotel.

G. ERNEST ROBIN and wife have returned from the East and are taking a vacation in McCloud.

OLIVER BAILEY and wife and Cliff Thompson are spending the summer at Lake Alice, Washington.

JAMES POST is at present resting in the mountains at Smith's Creek, Santa Clara County, where the fishing is good.

GERTRUDE DE GRAFF, earlier in the season with the Bert Porter Company in Utah, arrived in town this week on a visit to her mother.

ARTHUR AUSTIN is meeting with encouraging success in directing the tour of Estha Williams in A Man's Game in Eastern territory.

CHARLEY SAULSBURG and HOWARD MCCOY have left for Santa Cruz to introduce the tango craze to the crowds at that beach resort.

CHARLEY GUNN has closed his season in Cincinnati and is leading support to Mary Servoss during the latter's season in Cleveland.

RALPH GRAVES, a Washington, D. C., dramatic critic, is doing the Coast for the first time, ahead of Richard Bennett's Damaged Goods.

ISABELLE FLETCHER writes from Sacramento that her engagement there is proving a most pleasant one. Nice company; nice management.

LOUIS BENNISON, for a number of seasons with the Alcazar Company, is one of the hits of Richard Bennett's New York cast in Damaged Goods.

A theatre is being built in Watsonville by people interested in the new Appleton Hotel, and when finished will be occupied by Turner & Dahkin, the moving-picture people.

CLARA BYERS, looking handsomer than ever, has recovered from her recent accident and is daily commuting between this city and the California Motion Picture Studio in San Rafael.

HELEN MILLS, of San Luis Obispo, left yesterday for Italy, where she will sing a season in grand opera preparatory to appearing in the United States. Miss Mills is an accomplished contralto.

LEON MOOSER arrived from New York last Monday, en route to China and the Philippines, where some very easy money awaits him. Geo. Moor will make a trip to the Coast next month.

ROLAND OLIVER, the Sacramento playwright, has placed one of his short plays, Little Face, a quaint tabloid comedy, with Holbrook Blinn, who will use it with his Princess Theatre stock in New York next season.

JACK LIVINGSTON will appear in the support of Mack and Rambeau in Oakland, opening the second week.

BETH TAYLOR and MARTA GOLDEN and several others of Ye Liberty company, Oakland, motored to San Jose last Tuesday on a surprise visit to the Redmond company, and rehearsals stopped for quite a time.

MINNETTE BARRETT has received a verdict of \$1250 for breach of contract against Archibald Selwyn. Miss Barrett was engaged to appear in the role of Agnes Lynch in Within the Law, in one of the Eastern companies, and after being billed for the part the management obtained the services of Florence Nash in her place.

Cort Theatre

William Hodge has once more endeared himself to San Francisco playgoers. In Jimi Whitman, the sunny mainstay of The Road to Happiness, which starts on its second week at the Cort tomorrow, this unique star has found another role that allows full play for his peculiar gifts. For the Whitman play is the kind of entertainment that people like to remember, and remembering it, they want more of the same kind. An ancient epic told us that a play was its own best advertisement, and that is still true, with the addendum that a play is sometimes its star's best advertisement. Mr. Hodge has been particularly fortunate in his vehicles. He made a hit in Mrs. Wiggs of the Cabbage Patch, and after that was trusted with the leading part in The Man from Home. It was all an experiment, for Hodge, as well as the play, was an unknown quantity. But both caught on and Mr. Hodge was starred. He continued in that role, now famous, until one always thought of Hodge and The Man from Home as equivalent terms. He toured in the play for five years. The next attraction will be Guy Bates Post in Omar the Tent-maker, Richard Walton Tully's Persian love play, which has been a success of the season in New York.

Alcazar Theatre

The regular summer season at the Alcazar Theatre will be inaugurated next Monday night with the advent of Bessie Barriscale and Thurston Hall. The opening vehicle for the two stars will be Ernest Denny's delightful comedy of youth, love and laughter, All-of-a-Sudden Peggy. In this play Bessie Barriscale will have the role of a winsome and humorous young Irish girl, while Thurston Hall will be capably cast in the opposite role of her English sweetheart. The schedule of summer prices at the Alcazar will go into effect with this engagement. At all of the evening performances the scale will be 25c, 50c and 75c, with an excellent orchestra seat for 50c. At the matinees on Thursday, Saturday and Sunday the prices will range from 25c, 35c and 50c, with box seats at 75c.

Gaiety Theatre

It was The Isle of Bong Bong, produced as a first offering of the new regime, that has placed this pretty playhouse in the van, where it belongs, of local theatres, and has demonstrated once more that if the public is presented with what it wants in the matter of theatrical fare it will be liberal and enthusiastic in its response. The Isle of Bong Bong is strung rich with melody. It is provided with just enough of a plot to hang humorous and whimsical episodes on; it is costumed with perfect taste, yet gorgeously; it is offered by a cast of principals which puts to shame most of the \$2 shows that come from Broadway to San Francisco, and it is given under the best of stage and musical direction. Walter Lawrence takes care of the former, and his praises have not ceased to be sung for the manner in which he put on the show for the opening night two weeks ago. Frances Cameron, Will H. Shane, Walter Lawrence, Louise Orth, Ar-

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thur Clough, Maude Beatty, Myrtle Dingswall, Willard Louis and dainty Margaret Edwards in classic dances, are some of the leaders in the chorus of fun that is found at the Gaiety these nights and on Thursday, Saturday and Sunday afternoons. The Thursday matinee is a "pop" performance, at which the prices are 25 and 50 cents and no higher.

The Orpheum

The Orpheum announces for next week another great show. There is no more dazzling personality on the American stage today than Valeska Suratt, who will head the new bill in her latest and greatest triumph, Black Crêpe and Diamonds. The characters in Black Crêpe and Diamonds are Damosel, Love, Woe, Dance, Light and Gaiety, and they are impersonated by Miss Suratt, George Baldwin, Ada Dunbar, Paul Higgins, Vera Higgins and Alfred Gerard. The musical director is Leon Pelochok. The home coming of Walter De Leon and "Muggins" Davies should prove most gratifying to themselves and their friends and admirers. They will introduce their song hits from The Campus, of which Mr. De Leon is the author. New Stuff is the title of the one-act play in which Irene Timmons is the bright particular star. James H. Cullen, "The Man from the West," who is making his fifteenth tour of the Orpheum circuit, will introduce a new monologue. Uproarious fun is the object successfully aimed at by Stelling and Revell, English comedians and acrobats of renown. The Belleclair Bros., athletes, will return after a three-years' tour of the world. Next week will be the last of Harry B. Lester and Eddie Foy and the Seven Little Foys.

The Pantages

For the week commencing June 7 the Pantages will offer a new sketch, entitled Virtue, a story of the underworld, with Myrtle Vane in the leading role. Other acts on the bill will be Frank Bush, J. Edwin Crapo & Co., Brown and Jackson and the Four Military Maids and some of the latest feature motion pictures.

Laurence Irving and Wife Drowned in River Disaster

Laurence Sydney Brodrick Irving, who with his wife, Mabel Hackney, was a passenger on the Empress of Ireland that foundered in the St. Lawrence River disaster last week, is the second and youngest son of the famous English actor, the late Sir Henry Irving, and about forty-one years old. He was educated at Marlborough College and later in Paris. At that time he had decided upon a diplomatic career, and spent three years in Russia studying for the foreign service. He studied the Russian language and became a scholar in that tongue, and

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in his later years became interested in Russian literature and Russian plays. He left the foreign service because he felt the "call" to go on the stage, as did his father. His first appearance was in 1893 when he played in F. R. Benson's production of Shakespearean plays in Dundee. Later he was in various shows under Sir Herbert Tree, making a three-year tour of the British provinces during 1896-1899, playing A Bunch of Violets, Trilby and Harbert Waring's part in Under the Red Robe. From 1900 to 1904 he toured with his father, together with his wife, who was Mabel Hackney, of England. Mr. Irving married Miss Hackney, an actress, of Swansea, on May 2, 1903, the ceremony having been performed secretly, it is said, and the news of the marriage did not become public until several weeks afterward. Mr. Irving was reported to have been engaged at one time to Ethel Barrymore. The following year he toured with productions of his own, his wife accompanying him and playing in the same company. Mr. Irving was a man of great personality and of commanding physique, a deep student and a scholar, especially of his profession. He created the part of Crawshay in Raffles, winning great distinction in that character. During 1908-1909 he produced many sketches of his own authorship, making a tour of England and America, in which he scored a triumph. During the following years he produced The Three Daughters of Mons. Dupont, and then became manager of the Garrick Theatre in London, his first experience in a managerial capacity. He also played during the same time in The Unwritten Law, one of his own plays, and Belasco's version of The Lily. Under Sir Herbert Tree Mr. Irving appeared as Iago, and in 1913 made another tour with a company of his own. Later he became manager of the Globe Theatre in London. Both while playing on the road or in the city, or performing the duties of manager of theatres, Mr. Irving never lost his interest in writing, and produced many plays as well as sketches. Among the best known are Peter the Great, Bonnie Dundee, The Unwritten Law, The Terrorist, and The Phoenix, together with translations of Sardou's Robespierre and Dante, and Maxim Gorki's The Lower Depths, besides many other translations and adaptations of Russian novels and plays. Among the later writings and plays are Richard Lovelace and The Fool Hath Said in His Heart.

Prize Play Selected

The judges in the Winthrop Ames Play Contest—Augustus Thomas, president of the Society of American Dramatists; Adolph Klauber, former dramatic editor of The New York Times, and Winthrop Ames—have awarded the prize in that contest to a play entitled Children of Earth. The author is Alice Brown of Boston, writer of New England novels and stories, and to her the prize of \$10,000 has been paid. Sixteen hundred and

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forty-six manuscripts were entered in the contest, in addition to a large number excluded for not conforming to the conditions. Children of Earth will be the first long play of Miss Brown's to be produced, although several of her one-act pieces have been staged. Miss Brown was born of farmer folk in Hampton Falls, N. H., and her first fourteen years was spent in that neighborhood. She then went to a girls' seminary at Exeter, N. H., taught for a little while, and left teaching to write. Her first book, Meadow Grass, a collection of short stories, brought her immediate recognition. Since then she has published a volume of poems, a book of essays on travel, a large number of short stories and several novels, the best known of which are The Story of Thyra and Rose MacLeod. Mr. Ames plans to produce Children of Earth early next season.

Amusement Permit for Alameda

ALAMEDA, June 2.—A building permit for \$100,000 was issued today to the Alameda Venice and Swimming Baths Company for the construction of a big amusement park on the south shore, near the Washington playground. The sum will be expended in building the first unit of the plant and will consist of two large buildings, housing over 1000 bathing boxes, a cement heated swimming tank, an open-air dance pavilion and a long pier. The work on the bathhouses is nearly completed.

Fred Harriott Dead

NEW YORK, May 30.—Frederick C. Harriott, husband of Clara Morris, the actress, died yesterday at his home in Whitestone, Long Island, from paralysis, aged 74 years.

FRANK BURKE has joined the Claman Company in Red Bluff. He had made arrangements to put out a mountain show with Al Alden, but Claman made such a flattering offer that the idea of actor-manager was soon relegated to the realms of dreams.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Grace Cunard underwent an operation at the Sisters' Hospital this week and was out of the Lucille Company for several days. Before going she and Francis Ford put in two strenuous days, taking the scenes in which Grace appeared. Lucille Love without Lucille seems like Hamlet without the melancholy Dane. Francis Ford has worked up a very interesting "No. 11," with the Mexican troubles for atmosphere. * * * Cleo Madison's burned feet are not normal yet, but she is hard at work again. "Can't afford to be idle," she says. She is at present entertaining a brother and his wife, who never saw a picture in the making before. * * * Bess Meredyth is spending a few days at Catalina Island, where the natives are won't to be surprised at her many disguises, for she is still Bess the Detectress, hounding down villains who annoyingly turn out to be very unoffending parties. Last week she wore a full beard for the first time. "Never again," says Bess; "beards taste very nasty, just like old-fashioned hair mattresses!" * * * Carlyle Blackwell had quite a surprise in one of the New York picture houses recently, when he went in to see The Detective's Sister, which he produced and took the lead in whilst with the Kalem Company. The manager was aware of his presence and had the spotlight turned on him, and Carlyle had an enthusiastic reception and had to make a little speech. * * * Harold Lockwood is very enthusiastic over his part in The Country Chairman, and is just as enthused over his director, Allan Dwan, who was recently with the Universal. * * * Edna Maison is being featured in a strong military story under the direction of Charles Giblyn. Edna has a fine acting part as a Secret Service woman, and there is no better actress on the screen when it comes to repressed or expressed emotions. The Universal are outlining some big things for this really fine performer. * * * Myrtle Stedman has received a particularly touching letter from an ex-convict who saw her on the screen and remembered her face. He was in the Cañon City, Colorado, penitentiary when she used to go and sing to the unfortunates. He writes, "My heart was as lead and I hated all mankind when your singing of The Eternal City touched me and set me thinking. I am working now and at peace, and will ever remember you." This is the sort of letter many of us would like to receive. * * * Pauline Bush writes from a ranch that her holiday is nearing its end and that she has added considerable poundage. She has been writing a series of psychological articles for one of the prominent magazines. These are published under a pen name and are remarkable for their thought and insight. Miss Bush is one of the most intellectual actresses on the screen, and certainly one of the most earnest and deserving. * * * William D. Taylor, now filling a special engagement with the Balboa Co., has received a contract to write three vaudeville sketches, one of which is for the Orpheum circuit. It is not generally known that Mr. Taylor has written a number of successful

sketches, including The Mills of the Gods, or that he is engaged upon a psychological three-act play which may make its first appearance in Los Angeles. He is also the author of several photoplays. * * * Alexandra Phillips Fahrney has voiced her opinions regarding the poster in the *Script*, the organ of the Photoplay Authors' League. She believes in good advertising posters, but objects to the vicious paper put out by some manufacturers which shows but the seamy side of life; much of it gives a wrong impression of the film shown which alone does harm. This lady will find lots of people who agree with her. * * * Louise Glaum, the irrepressible little comedian with Harry Edwards in the Universal Ike series, is known as the Princess at the Universal ranch, where the cowboys and soldiers worship her. She knows them all and their troubles too. One of her self-imposed duties is to help some of the boys write letters home and to their sweethearts, and her ready sympathy and engaging smile have brought her a number of hand-made presents which she appreciates. * * * It is good to feel one is appreciated after years of endeavor. Harold Lockwood has taken leads and been popular in pictures for a long time, but he is just now meeting with the recognition he really deserves. He is giving a sterling performance in the leading part of Tillford Wheeler in The County Chairman, in which Macklyn Arbuckle is being starred. Lockwood's future is just coming up and some big things are assured him in his present company.

Doings at the Movies

SAN RAFAEL, June 2.—The California Motion Picture Corporation are finishing up their first feature picture, Mignon, this week, and are getting ready to produce Salome Jane, a four-reel feature film. * * * Ed. Realph has succeeded Marshall W. Zeno as assistant director, with Earl Emlay as assistant. * * * Beatrice Michelsena, leading woman, has been suffering from an attack of ptomaine poisoning and as a consequence has been laid up for several days. * * * Belle Bennett, who was engaged as leading woman, but who has only been playing the lead in the prologue of Mignon, is closing. The company is now finishing their studio. On the lot they have an extensive laboratory, complete in every detail—a large stage, carpenter shop, scene room, wardrobe room, over 30 dressing rooms, and everything is modern and convenient. In course of construction there is an artificial light studio, a brick safe for keeping films, a restaurant, several bungalows and office buildings, and the entire lot is to be inclosed with an eight-foot fence. * * * Chas. Edler, director and manager for the Golden State Film Co., located at San Rafael, has completed his four-reel feature and has closed down temporarily while he negotiates the sale of his pictures; but as soon as the company gets a little more money in the treasury he intends to reopen stronger than ever. Much credit is due Edler, for

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he has completed his pictures under the most trying conditions.

The Loftus Features, of Los Angeles, will manufacture two features per month of four reels and more in length. Constance Crawley and Arthur Maude will star in one series, while modern pictures, manufactured on the burning questions of the hour, will be utilized for the second output. A large monitor investiture has been made in studio and equipment and Joseph Shipman has quite an interest in the company, acting in the capacity of general manager.

Ernest Shipman, general manager of the Pan-American Film Company, has been forced to take a temporary rest from the strenuous labors of the past year. Since the first of June, 1913, he has been working strenuously building up the Pan-American Film Company to its present state of efficiency, and it is now managed under departmental heads, so that the chief executive can take an occasional breathing spell.

Photo-Drama in Chicago

By Owen B. Miller

Pictorially speaking, the drama in Chicago is in a lively condition, notwithstanding the more or less financial stringency which seems to prevail in Chicago. It has really come to pass that the cinema actors are the idols, all the more so because of their impalpability, of a large and ever increasing populace. To the popular mind, at least, the film player is almost of another realm, hence the peculiar fascination which he radiates. A few weeks ago a ball was promoted by some wise gentlemen, who announced it was a ball given for the purpose of having the public meet some of their film favorites, admission and meeting thereof costing them just one dollar. The ball was given at the Coliseum, and to say the public fell for it is expressing it mildly. They ate it up. What wonder when the dashing and debonair Francis X. Bushman, with a broad riband placed diagonally across his white shirt front; Marc McDermont, Miriam Nesbitt, Bryan Washburn, Helen Dunbar, Adrienne Kroell, Wallie Van, Marguerite Snow, Flo Labadie, and a host of others, all were there in real fleshy glory, and the people grasped them by the hands and saw for the first time how very real they were. The players held quite a levee, and admiration and compliments were indulged in

and responded to by the public and their actors. But the cinematograph is a great educator as well as a delightful entertainer. We see productions thrown upon the screen now which reveal art, skill, power, of both actor and author; which visualize splendid technique and artistry of men and women, who reveal in every expression, in every pose, the sober earnestness and the faith that is within them. And let it not be doubted that the conscientious and capable player will revel in these adjuncts to his art, that his acting will combine fervor with freedom, that freedom which trees and flowers inhale, and the vistas of beautiful landscape and soft blue skies impart. It is an era of real art which we think has come into the world, an understandable and comprehensive art which is within the reach of the lowly no less than the rich and great. Look at the roster of photoplays which are being presented at downtown theatres in Chicago: The Spoilers, The Battle of the Sexes, A Million Bid, Spartacus, or the Revolt of the Gladiators, Neptune's Daughter, Under Sealed Orders, and one becomes forcefully, insistently cognizant that the drama and the impresario of the future are here, and are actively, strenuously, constructively spreading the new gospel. Messrs. Jones, Linick and Schaefer are presenting The Spoilers at The Studebaker, The Battle of the Sexes at the La Salle, Alfred Ham-burger has the Fine Arts and the Ziegfeld theatres, upon the screens of which are being exhibited, respectively, Annette Kellermann in Neptune's Daughter and Under Sealed Orders. George Kleine, of Cines-Kleine, is responsible for the tremendous exhibition of Spartacus, which has just ended its exhibition at the Auditorium. The story of Spartacus is one of the classics of ancient Rome, and calls for heroic acting, magnificent costumes and a degree of embellishment which is remarkable. The music written for the production is from the pen of Modest Alschuler, who was also the leader of the forty-piece orchestra. The Cines-Kleine Company of players are exceptional artists, and their conception of those old days of arenic combats and the luxury and evils of the Roman state was a marvel of verisimilitude.

The final presentations at the Columbia Theatre of the Annette Kellermann motion pictures, entitled Neptune's Daughter, will be given on this Saturday afternoon and night.

Vaudeville

The Orpheum

The two headliners on this week's bill are Sergeant Bagby and Eddie Foy with his seven clever children. Perhaps the Foy's have a little the advantage, since, like kittens and puppies and all the other manifestations of youth, they represent the joy of life. On the other hand, Sergeant Bagby, with his ripe mellowness, gained through a long life, well spent, emphasizes the beauty of age. But the Seven Little Foy's are just as irresistible as they were a year ago when they last appeared here and saved Over the River. They are a year taller and the baby is a tighter squeeze for the mail sack, but otherwise they do the same things in the same spontaneously unconscious way. One of the girls has a very promising voice, the other is proving herself something of a dancer, and the second boy shows a talent for humor that threatens to eclipse his father, though each member of the family works cleverly to round out the family triumph. Sergeant Bagby, the dramatization of Irvin Cobb's story, is as fine and human as it was in the original, and George Neville plays the old Confederate soldier with a humorously sympathetic insight that makes it one of the most delightful sketches that has been seen here. As the Northerner, Lawrence Eddinger fits well into the picture, and with W. J. Holden as the other Confederate soldier, does some unusually good characterization. Besides this dramatic sketch there is a tabloid musical comedy called Courtship, by Harry Pauli and Hazel Boyne, which contains some amusing lines, some good songs and some very graceful dancing. The "jovial jester," Harry B. Lester, is back with his songs and his imitations of various celebrities. His dancing is particularly well done. The Kramers, graceful gymnasts, contribute some novel acrobatics, like balancing on a swinging bar on the back of the neck and raising the body to a horizontal position by the use of the left arm only. The slim young lady of the trio springs a surprise at the end of the act by picking up her two male companions bodily, tucking them one under each arm, and marches with them off the stage. The three hold-overs are Robert T. Haines & Co. in the fine one-act playlet, The Man in the Dark; Bessie Wynn, with her unusual songs, and Matthews, Shayne & Co. in their amplified pipe-dream, Dreamland. The world's news in motion views closes another top-notch program.

The Empress

Julian Rose came back to the Empress and again demonstrated that he was the only exponent of "Hebraic wit." His stories of a Jewish wedding kept the audience in a continuous uproar. Four of a Kind, a clever crook sketch, was well received. It was out of the usual run of such playlets. Five Bennett Sisters, in acrobatic stunts; the Two Romans and the Mad Doll, Bert and Hazel Skatelle, were clever in their individual way. But to Green, McHenry and Dean must be handed the applause. Their up-to-date methods of singing and dancing and rag-time playing was certainly the hit of

the program. Motion pictures closed the show.

The Pantages

What Women Want proved to be an interesting and exciting film drama, with Mrs. Emmiline Pankhurst as the heroine. The pictures of the militant suffragette show her to be bubbling with magnetism, and her action before the camera displayed the poise of an accomplished moving-picture player. What Women Want tells a story of petticoats and politics, with plenty of dramatic action. The vaudeville program features George Ford & Co. in a one-act edition of The Soul Kiss, in which the company introduces some decidedly clever songs and dance numbers. The balance of the show included Skipper, Kennedy and Reeves in plenty of good songs and comedy; the Wartenburg Bros., foot jugglers, who have an act that is entirely different from anything of this order usually seen. From the rise to the fall of the curtain they are working steadily, with never a mistake or a stall, and as a consequence their act is one of the best of its kind that the writer has ever witnessed. Musette, who bills herself as the Dancing Violinist, has a very clever little act and puts over her songs and music in a pleasing manner. Scott and Wallace, a comedy duo, and Joseph Remington & Co. in The Millinery Salesman, are also good. Comedy motion pictures close the bill.

The Republic

Jack McLellan's musical act, entitled A Happy Medium, received its first performance at this theatre and proved to be a pleasing number. It was well received and well acted by a company of fifteen people. James Liddy and Marguerite Doyle scored. Deaver Storer was also a noticeable figure. The chorus worked together nicely. Jesse Bell, the Musical Halls, and Harris and Wilson, with the Five Mannings, completed a most satisfactory evening's entertainment. Second half: Herb Bell & Co., in a musical tabloid; Burton, Martin and Hazel Wilson, Bruce and Calvert, Viola Farrell, an extremely clever singer, and Stanton Wade, comprised the bill for the second half.

The Princess

Cuba de Schon, a real Indian girl, gave a very clever and clear idea of a fast dying race. She was well received. Wellston Bros., in a song and dance act; Harris and Russell, Hillery Long, trapeze act; Clifford Ross, and the Four Masqueria Sisters were the balance of the program. For the second half the feature picture, Samson, was shown. The Dallas Comedy Co., Howard's Trained Dogs and Bears, and Jack and Nellie Ripple, and new motion pictures, were the offering.

The Wigwam

The vaudeville numbers, consisting of the Two Vincents, comedy acrobats, in some novel stunts, and Leo Filler, a violinist with extremely delicate touch, were the best acts that the Wigwam have had for some time. Jack Magee & Co. in a merry musical comedy, Off to the Front, were well received. Clarence Lydston's singing, which is always A1, received hearty

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applause. Messrs. Spera and Hayter in the support were clever. Second half: Davis and Fife in song and dance, and the Three Merrills in comedy bicycle act, were the added acts. Jack Magee offered a new bill on Wednesday, a version of Peck's Bad Boy, and it was winner of many laughs.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of June 7, 1914.

EMPRESS, San Francisco: Great Johnson, Bijou Russell, Porter J. White & Co., Demarest and Doll, Ellis, Nowlan & Co. EMPRESS, Los Angeles: Berry and Berry, Whittier's Barefoot Boy, David Walters & Co., Morrissey and Hackett, The Picchianis. EMPRESS, Salt Lake: Pope and Uno, Louis Granat, The Punch, Bob Hall, The Mermaid and the Man. EMPRESS, Sacramento: The Skatells, Green, McHenry and Deane, Four of a Kind, Julian Rose, Paul Azard Trio. ORPHEUM, Ogden: Ryan Bros., Williams and Segal, Mein Liebschen, Al Herman, Parisian Harmony Girls. EMPRESS, Denver: Will Morris, Thornton and Corley, Dick Bernard & Co., Four Quaint Q's, Orville Stamm. EMPRESS, Kansas City: Ed Marshall, Maye and Addis, Canfield and Carlton, Frank Mullane, Imperial Pekinese Troupe.

Vaudeville Notes

Upon the testimony given Tuesday in the Police Court of Fresno by Marion Yost, a 17-year-old girl of San Francisco, Frank Saville, partner of Miss Yost in an acrobatic act which closed in Fresno Saturday, was held to answer to the Superior Court on a charge of contributing to the delinquency of the girl. The young couple were arrested in a room Sunday morning by probation officers. Miss Yost has been declared a delinquent. Saville and the girl booked out of San Francisco six weeks ago.

Despondent over money matters, Arthur Pringle, aged 32, a cafe entertainer, attempted to commit suicide in his rooms at 245 Leavenworth Street Wednesday morning by shooting himself in the head. The bullet missed its mark and tore through his shoulder. Pringle was taken to the Central Emergency Hospital. When questioned by the police Pringle stated that his poor aim was due to the fact that his wife, Blanche Pringle, tried to wrest the revolver from his hand. Mrs. Pringle corroborated her husband's story, and added that he had threatened to kill both herself and their

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nine-months-old baby. Pringle will recover.

Caroline Price, motion picture actress, was granted on last Monday an interlocutory decree of divorce from Paul Price, after she had told the story of her matrimonial troubles to Judge Van Nostrand. The plaintiff testified that shortly after her marriage in Minnesota in July, 1909, Price lost all interest in work and spent most of his time experimenting with alcoholic liquors. The judge granted the decree, allowing the plaintiff to resume her maiden name, Caroline Eichhorn. Immediately after disposing of the Price divorce the suit of Marie Esmeralda Cameron against Charles D. Cameron was called. The plaintiff in the divorce action is a musician, while her husband has a trained animal act. Mrs. Cameron declared that her husband had not supported her for the last four years and had treated her cruelly. The Court continued the case until next Monday, when witnesses will be brought into court to prove the cruelty charges. The Camerons married in London in June, 1906. Mrs. Cameron is living with her sister, Mrs. George Meihling, at 1398 Jackson Street.

George Spaulding opened Monday with the Columbia stock in Oakland and will handle the character parts.

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Among the Movies

On the collier Justin, which arrived Monday from Mexico, were 18 discharged sailors and three moving-picture operators. Two of the latter, employed by a local motion-picture corporation, came with a large disgust and no warlike pictures. They were "Bud" Duncan and William Crolley. The third was Al Siegler of a rival house. When Duncan and Crolley and five others, who left San Francisco on the yawl Iola March 27, reached Mazatlan they found that the rebels had confiscated their films.

Dorothy Carroll opens next week as ingenue with the Regal Stock in Los Angeles.

Sam Harris and Charley King have met, resumed business amity and King and Thornton will probably resume work under the Western States banner soon.

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Hugh Metcalfe

Leading Man

Ed Redmond Stock, San Jose

Willard Mack Takes a Few Minutes Off to Write a Letter to Mr. Critic

Willard Mack is having lots of fun these days. He is playing every night, rehearsing with the Alcazar company every morning, playing three matinees a week, rehearsing sketches in the afternoon, selling sketches while dining in the evening, and in the few hours left of the twenty-four is either putting the finishing touch to a play or thinking out a new one. As for sleep he has forgotten all about that. The other day, to round out a full measure of work, he wrote a letter to Mr. Sherwin, a New York critic, who took occasion to rap one of the Mack sketches in a review of Kick In, in the New York Globe, as follows:

"The piece is founded on that absurd spirit of snobbishness which causes Northerners to attribute a mystic 'aristocracy' to everybody who distorts the language in the fashion supposed to prevail south of the Mason and Dixon line, the spirit which enables every soda clerk from Atlanta to pose as an aristocrat and a fire-eater, and permits every chorus girl in New York to bleat pitiful yarns about the no'gage on the old plantation. Such rubbish is quite unworthy of an actor of Mr. Keenan's caliber."

As Mack's letter fairly reflects his personality and is good reading, we reproduce it. It is:

San Francisco (*Horrible! horrible! so far from New York*), May 14, 1914.

My dear Mr. Sherwin:

The above article which you wrote several days ago, has just reached me, and as it is quite impossible for me to reach you in return through the columns of the New York press, I am therefore obliged to take this means and to pay for so doing.

Mr. Sherwin, you hurt me, you hurt me deeply. When I wrote that little play of Vindication, both Mr. Keenan and myself felt almost positive that we had something for the entertainment of vaudeville patrons that was a bit out of the ordinary; something that was just a cut above the usual. Mr. Keenan accepted the play without a moment's hesitation (the poor imbecile), and Martin Beck and the Keith theatres gave him a big price to play it (the dear old goats), and after producing it at the Fifth Avenue Theatre, New York, a year ago (you see, Louis, you were late again), and playing it continuously from Coast to Coast, in every large city of the United States and Canada, we bring it back to you, Mr. Sherwin, and you tell us it is unreal. Oh, why didn't you see it at the Fifth Avenue a year ago and spare us this shame! No, no; but with the cunning of an oyster pirate you cruelly delay your verdict, wait until poor Keenan has made all this money with it, pleased a million theatregoers with it, made some little reputation for me with it, and then—then shoot your *sniper's* criticism at us when we are out in the open and the trenches behind us.

I am desolated. Keenan can't be found. I have wired and written him to no purpose. The last seen of him was on a suburban train headed for Mt. Vernon, with a copy of your article in one hand and a shotgun in the other—and so on your head *be it*.

I am sorry you choose to poke fun at this little effort of mine, Mr. Sherwin. I am truly sorry. I had been taught, from my earliest recollection, that while the epoch in American his-

tory during the period of 1861-65 was one which it were better we should forget, still it was marked by such glorious deeds of heroism, self-sacrifice and deep-seated love of principle that, while we might attempt to obliterate the cause and the horrors attendant, we never could deny the respect and honor due the names of the men who staked their lives against the stronger power and the unwritten law of "might is right."

I am not a Southerner, and while, as I remarked above, these things are better forgotten, still I cannot conceive how any man who lives and has lived north of the Mason-Dixon line can afford to ridicule or sneer at even the stage portrayal of the few living monuments that remain to tell us of what has gone before. And what of all the plays of this period that we have seen? What of Mr. Keenan as Buck Warren in The Warrens of Virginia? What of Augustus Thomas' Alabama? I grant you I am assuming considerable when I mention the gentleman who wrote these plays in connection with my poor effort, but I chance upon them now merely to serve my memory in assisting my claim.

You could have *panned* the play some other way, Mr. Sherwin. Might have said it was badly put together, or not together at all; said anything you liked—and I would not have felt justified in replying had you not *sneered* at the image of what represents to a great many American people the last of the truly great *heroes* this country has ever known.

I am a sentimental devil, ain't I, Louis? And I am writing this so I'll get a lot of advertising, am I not? No, I am not. Broadway doesn't know me, *perhaps never* will; and then again, you can't tell. One thing is certain, Louis. If ever I do get a play produced in New York, be there opening night—oh! be there, Louis—because if you *rap* it, I'll start on my trip to Egypt the next day, secure in the knowledge that the dear old royalties will follow me.

Another thing, Louis. Why is it that in nearly all your criticisms you refer so constantly to *soda clerks*? Why this easy familiarity with life around the fountain? What did you say you did before coming to New York? "Oh, now quit it, Mack. Let the boy alone." And now, Mr. Sherwin, please remember we can't all be intellectual; we can't all of us fall for the works of Maeterlinck, Suderman or even Brieux. Some of us still like American things done in an American way. Some of us are just natural-born *roughnecks*, and we can't get away from it (Gol darn it!). Remember, a man can have such a high brow that sometimes his friends think a *toupee* looks better. And, in conclusion, Louis, I want to tell you something. I am coming to New York soon (now, don't laugh; I have to come for a job) and I am bringing you the cutest little present. It's a nice new derby hat, size 6. Oh, don't tell me it won't fit you! Too large! Now you are hurting me again.

Yours still hopeful,

WILLARD MACK

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How the Finishing Touches Were Put on The Argyle Case

Harriet Ford, who wrote The Argyle Case for Robert Hilliard, in co-operation with Harvey J. O'Higgins, the magazine writer, and William J. Burns, tells how she read the completed manuscript to the detective at midnight in a Philadelphia hotel. "The first two acts were interrupted by half a dozen operatives, who tiptoed in at intervals to make whispered reports and obtain instructions. The sensational third act in the counterfeiters' den was punctuated by frequent long-distance calls. And all through the last act the energetic sleuth was bustling about packing his grip. When the final 'tag' was reached, Burns was putting on his overcoat. Lighting a fresh cigar, he paused with his hand on the door knob, and in his quick, incisive way shot back a rapid-fire suggestion that straightened out a technical point of construction that had caused both Mr. O'Higgins and myself many hours of anxious consultation. The next instant he was gone. But amid all the distractions of the evening he had picked out the one vital thing that was essential and important. It threw a new light on the common-sense mental processes that enabled him to solve great affairs and Government service. Robert Hilliard, who acts the detective Asche Kayton so naturally, was our valued helper when he put the play into rehearsal. His long experience, knowledge of stagecraft and sense of dramatic values are apparent in scores of details that help make a symmetrical performance. He also introduced a great deal of comedy business. As The Ar-

gyle Case was originally played during the first month on the road, before it was taken into New York, the dictograph was explained and talked about. But its practical workings were not clearly demonstrated. This was a defect that Mr. Hilliard was quick to recognize. So he discarded an expensive stage setting and had a new one built—a double scene showing the counterfeiters' plant, and the old attic next door where the dictograph operatives, with receivers clamped to their ears, are taking down every word of incriminating conversation. That gave a punch to the scene and satisfied public curiosity about a device that brings many criminals to conviction, and the validity of which as evidence has been established in the courts in the McNamara conspiracy and other famous cases. There are few big criminal or political investigations nowadays in which this cunning little tell-tale does not figure. Another thrill was added to the play by Mr. Hilliard when he introduced the Roneophone, which reproduces in the last act the actual voice of John Argyle's murderer, which has been previously recorded over the dictograph wires. The effect is startling and dramatic."

George Mooser has sold his interest in the Kolb and Dill musical company, now playing at the American Music Hall in Chicago, in A Peck of Pickles, to John A. Willaston, who will direct the affairs of the organization in the future.

Howard Fogg, the erstwhile El Paso manager, is in Portland, at Oaks Park, in charge of the Don Carlos Dog Show. Fogg says the show is a great big money maker, and the actors can't join any union; so there is no trouble.

ALL THE THEATRICAL NEWS

The San Francisco
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Music and Drama

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Helen
Hill

DRAMATIC MOVING PICTURES VAUDEVILLE

Schumann-Heink and Her Divorce Troubles Claim the Attention of the Week

The divorce proceedings of Schumann-Heink, the famous grand opera singer, have been interesting the country the past week. Press reports have given daily very interesting accounts of her family life and the escapades of her "Billy" the past few years.

FIRST DAY'S BATTLE IS AS FOLLOWS

CHICAGO, June 4.—Mme. Ernestine Schumann-Heink, wearing a handsome black summer gown, waving a fan and making frequent use of smelling salts, entered Judge Sullivan's court today to state her case for divorce against William Rapp, Jr. In the corner of the room stood the defendant, surrounded by friends, and in another the singer with her friends. There was a large crowd of onlookers, mostly anxious to see what a prima donna looked like off the stage. It required most of the forenoon to fill the jury box. The singer accuses her husband of being unfaithful to his marriage vows. Elias Mayer, attorney for the complainant, named Mrs. Catherine E. Dean of New York City as co-respondent. Counsel for Rapp, who have filed a cross bill, deferred their statement to the jury. Mme. Schumann-Heink, the first witness, gave her residence as 3672 Michigan Avenue. Her domestic traits were remembered by the spectators with smiles when, in insisting that this was her real home, the witness said:

"When I am here I live there and every day I help in tidying up and cleaning the place, I do washing, too."

She and Rapp separated three years ago. Direct examination by Attorney Mayer ceased abruptly without any attempt to go into witness' life with Rapp or his alleged relations with Mrs. Dean. The singer's eyes filled with tears in speaking of improving her house. She has eight children, one adopted and seven by previous marriages. The oldest, she said, is 32 years old. Ben M. Smith, counsel for Rapp, directed his first questions to ascertain whether witness, who was born in Prague, Austria, 53 years ago, has a right to sue in this country. She said she had been singing in the United States for 15 years.

"Were you at home last Christmas?" was asked.

"At home last Christmas?" Of course I was. I could not forget the most important things in my life," came the answer.

In June of last year the singer went to Culver, Ind., to be present at the graduation of her son, Franz George Washington Heink.

"Did you go alone?"

"My daughter, my chauffeur, my cooks, my waiters and a gentleman went with me," was the reply.

"And who was the gentleman?"

"Mr. George Baldwin."

Witness rented a cottage there and remained five days.

"Where did Baldwin live?" asked the lawyer, but an objection shut off the reply.

Mme. Schumann-Heink chuckled when Smith asked her if a Mr. McNamara visited her at her New Jersey home.

"No man came to live with me in

New Jersey," she laughed. "He came to me to take singing lessons. We sang together on the stage."

Mayer explained that the singer referred to is Edward J. McNamara.

SECOND ROUND

CHICAGO, June 8.—Wm. Rapp's defense against the divorce suit of his wife, Mme. Ernestine Schumann-Heink, ceased suddenly today with the testimony of only four witnesses, and the case was given over to the attorneys for argument. Owing to the fact that Rapp filed a cross bill charging his wife with a statutory offense, a large crowd packed the sweltering courtroom, eager for testimony bearing on the counter allegation. They were disappointed. Bryan Humphries, who was the famous contralto's chauffeur for six weeks last winter, and Miss Helen Sattler, her traveling companion since 1910, were witnesses. Humphries testified he had glimpses of George Baldwin of Appleton, Wis., off and on at his employer's home in Chicago. Miss Sattler said she had known Baldwin for two years and that she saw him last around Christmas, 1913. She said also that a policeman with a fine voice visited the madame at her home in Caldwell, N. J., for singing lessons.

"He had a wonderful voice, but all the technique he had he got from dropping nickels in phonographs," the witness said.

"He was a wonderful man, too, wasn't he?" insinuated Benjamin Smith, Rapp's lawyer.

"I didn't say he was a wonderful man; I said he had a wonderful voice," snapped the witness.

In Chicago Miss Sattler and her employer always slept on the second floor in a room next to her daughter, Marie. A door was always open between the two rooms, she said.

When Mme. Schumann-Heink rented a cottage at Culver, Ind., on the occasion of her son's graduation, it was so that the friends of her son might be received and entertained. Baldwin spent one night there and slept in a room under that of the witness.

The forenoon session was consumed chiefly by the reading of Rapp's impassioned letters to Mrs. Catherine Dean of New York, alleged affinity named by the singer as co-respondent. There was a bit of comedy between the lines. Under date of August 1, 1913, the writer of the letters said:

"I wrote you Friday, Saturday and Sunday. Monday I did not write, as I had conferences all day till late at night. Tuesday and Wednesday I wrote again. Yesterday I waited all day for a letter from you, and I was discouraged at not hearing from you."

The reason the writer did not hear from Mrs. Dean was in court in the person of Miss Frances J. Ashton, a nurse employed as a detective by counsel for Mme. Schumann-Heink. She was the first witness of the day and testified she roomed with Mrs. Dean from time to time during 1913 and intercepted a considerable number of Rapp's letters. It was said ten more of the Rapp-Dean letters would be identified by Miss Ashton, and that this probably would conclude the presenta-

tion of testimony for the complainant. In the letter of August 1, 1913, Mrs. Dean is addressed as "My Darling, Wonderful Girl." It went on:

"Without you it is awful. Just now, when I require that quick wit of yours the most, I must forego it. That is honest, girly, and you know my unbounded admiration for your ability is true. You are the one and only little woman for me, who can keep me true and straight, and who can bring out the best in me."

The epistle mentions a Mrs. De Shoth, a woman whom the writer says gave him the idea "of coming to Chicago and confronting the madame direct. She gave me considerable information about her." The letter was signed, "Your Billie," and concludes with the statement that what money the writer has "is yours."

Rapp never repeated himself in addressing his alleged affinity. She was "My darling wonderful girl," "My darling present and future," "My one best bet," and "Glorious good little woman kid." In them there was a reference to checks which the writer had sent. Plans for a joint business life, and hopes of a blissful future, filled the pages.

"You see," said the letter of August 6th, "for the present S. (Schumann-Heink) must believe we are entirely estranged or never had any more intimate association."

In the course of a long epistle mailed two days later, Rapp referred to one of their numerous business plans, saying:

"Talked to a wealthy friend about the roadhouse here (Chicago), on the North Side, and he became enthusiastic about it; suggested a private dining-room to seat about twelve and enclosed entrance so parties could not be discovered, and good meals, expensive and good things to drink. He is married, but seems to want a place where he can have merry times without detection and have a lot of wealthy friends and big spenders who also would patronize such a place."

Mme. Schumann-Heink was called and was asked only one question.

"What was the date of your marriage to Paul Schumann?" asked the attorney.

An objection by counsel for the singer was sustained. Mme. Schumann-Heink expressed sympathy for her husband and for Mrs. Catherine Dean, named as co-respondent.

"He must have loved her very much," she said. "The letters he sent to her were a shock to me when I heard them read in court. I did not understand them all and my lawyers would not explain them to me. But the little that I heard told me everything. A divorce is a frightful thing, terrible for everybody."

THIRD ROUND AND OUT

CHICAGO, June 9.—Mme. Ernestine Schumann-Heink was today granted a divorce from her husband, William Rapp, Jr., whose ardent epistles, breathing love and devotion, to Mrs. Catherine Dean of New York were the sensation of the divorce suit. The victory for the famous contralto came when Superior Judge Sullivan instructed the jury which has heard the case to return a verdict in favor of the complainant. The Schumann-Heink divorce hearing was marked principally by the emotional letters introduced in support of the charge that Rapp

should no longer be the husband of the diva and the repeated intimations that the defense would prove allegations against the singer which would offset the conduct charged against her husband. No attempt was made to contradict the authenticity of the letters credited to Rapp and written in impassioned words to Mrs. Catherine Dean of New York, and the evidence of the defense failed to show moral obliquity on the part of the opera singer. Mme. Schumann-Heink showed her joy at the verdict and declared she would speedily journey to the Bayreuth Wagnerian festival, in which she is to take a leading part. In announcing his ruling, Judge Sullivan said:

"There were three issues in this case. The Court finds that the complainant was a resident of Illinois more than thirty days, and the Court has jurisdiction. The second issue was the statutory charge. The leading inferences of the complainant's evidence have not been controverted. The third issue was the recriminatory charge that, although the defendant was proven guilty, yet the complainant is likewise guilty and ought not to recover. There has been no evidence to show that the complainant is other than a good wife and has been other than a chaste and virtuous woman. It therefore becomes the duty of the Court to instruct the jury to find for the complainant."

A motion for a new trial was made by counsel for Rapp. The argument in chambers which preceded the ruling was largely on the question whether in a divorce case the Court had the right to direct a verdict.

Dick Tully Says He is Not Engaged to Mrs. McClaughry

"No engagement is contemplated between Mrs. Anita Baldwin McClaughry and myself," announces Richard Walton Tully, the California playwright. "I hardly know her, and must believe that the story was first circulated with malicious intent by some one attempting to affect adversely my pending divorce suit, begun in Los Angeles in April. I once heard Mrs. McClaughry play some Indian music at the Sequoia Club in this city, and was so impressed that I got her to write the music for my play, Omar the Tentmaker—that is all." Tully stated that he had come West to supervise Jesse E. Lasky's filmatization of Tully's play, The Rose of the Rancho. The scenes will be enacted before the motion-picture camera at Mission San Juan Batista, around which the play (the first of the mission plays) is written. Apart from this, says Tully, the only significance of his visit is in the interests of the forthcoming San Francisco production of his play, Omar the Tentmaker. Tully will go next year to London, where, he says, he is negotiating for a theatre.

MacKenzie Annexes Eugene

George J. Mackenzie, representative for Klaw & Erlanger and manager of the Metropolitan Theatre of Seattle, announces that he has secured a booking contract with the Eugene Theatre, Eugene, Ore., and, beginning with next season, nothing but K. & E. attractions would be shown there.

Live News of Live Wires in Vaudeville

Lord and Meek are at the Lyceum Theatre, this city, with musical comedy, using four principals and six chorus girls. They are presenting My Uncle from Ireland this week.

John J. Welch, the man in white, is playing the Gaiety, Oakland, in musical comedy.

Geo. Harrison has purchased a motion-picture house in Santa Clara. Acts are booked by Prof. Henry.

Chris Lynton returned the first of the week from a few dates in the interior.

Millie Sloan and Edna Murella are at the Hippodrome Theatre, Goldfield, Nevada.

Musical Fletcher and Nellie Conlon have formed a partnership. They will play the Daily-Kellie time, opening at Roseburg on the 17th.

Eddie Dale has gone north to play the Fisher time in his blackface singing and talking act. He will return in time to pick the prunes on his farm that Mrs. Dale is watching ripen. No, the mules have not been got yet, be gosh!

Charley Byrne will be here with Ethel Davis in The Candy Ship, and Knowlson, John Lord, John Schroeder et al. will rejoice when they all meet. Have one with me.

Gertrude Alvarado, the sprightly singing and dancing soubrette, is with the musical comedy company presenting The Candy Ship, and Gertie is a full-rigged ship all by herself.

Willis West and Hazel Boyd of this city are a big hit on the United Booking Time around New York City in their singing and dancing specialty.

Coast Defenders' office has had a chop suey restaurant added to it. Very handy for the actors who like noodles, chop suey, pork saute and birds' nests. If Harry Bernard were only here now?

Hilda Seymour journeyed to San Jose to see the wedding of Dot Raymond and Geo. Slocum. Hilda says George is very fond of the two children and that he shows the proper spirit to make a good father to them. THE DRAMATIC REVIEW offers congratulations to bride and groom and the children.

Virtue, the act billed to appear at Pantages for last Sunday was switched to the Republic Theatre, where Myrtle Vane made an instantaneous hit in the leading role.

Al Hallett was hurried into the bill in place of Virtue at Pantages, and, on in third place, with three in the cast, made a hit with The Sloan Shark.

Herb Bell, Julia Hamilton and company are playing the Victory Theatre, San Jose, this week. They will journey to the Hippodrome, Los Angeles, for Mrs. Weston.

Liberty Theatre, on Broadway, has discontinued musical comedy for the time being, and Manager Estes is playing vaudeville at present.

The Emil Clark Co. closed at the Market Street Theatre, San Jose, last Saturday night. The members all returned to this city.

Matt Burton and Charley Oro, considered by managers and public as the best producers of laughable comedy acts in the profession, with the assistance of a young lady, will shortly open negotiations with their former man-

agers for placing their comedy three acts with them. They can change acts as often as desired.

Sol Pincus is now, and has been for some time, located at Grauman's Imperial as publicity manager. Sol was formerly house manager at the Wigwam for Pincus, Harris & Bauer. Sol is doing clever work in his present job.

Frank Leahy went out ahead of Lorenz, the hypnotist, last week. He has routed several dates for Lorenz, who will shortly go to Australia. The latter half of this week the show is playing the Wigwam.

Vaudeville actors who took a flyer into the movies at San Rafael say they did not need a company of infantry from the Presidio to guard them when they got paid off. Canary bird salary and sixty-cent car fare from Frisco; out of it one day a week, some weeks two days. Ye gods, has the profession come to this!

Billy Jones, the blackface comedian, who has been managing a picture house up at Sepastopol for the past 14 weeks, has returned. The old house has been torn down and a new concrete theatre with stage and scenery will be built, and Billy will place acts in conjunction with moving pictures.

Frank Earle, an extra moving-picture actor at the Cal. Motion Picture Co., has joined Herb Bell and Julie Hamilton as straight man.

Jake Wallace, the oldest living minstrel, has been a daily caller at the Coast Defender office, and is looking hale and hearty.

Harry Rattenberry is up from Los Angeles with a company taking movies around the waterfront.

Grant Gardner, the gloom dispenser extraordinary, will be seen at the Empress in the near future as a blackface comedian. He is the personification of with and humor.

The Get-Away that Chas. Bachmann and his associate players will present to the Empress patrons in the near future, has but few equals in vaudeville. This interesting sketch was written by Willard Mack, and on its first presentation in New York was voted the most popular underworld sketch seen there in many a month.

Trixie Friganza has a dramatic agency in New York operated under her name, but managed by her husband, Charles A. Goettler. Both dramatic and musical people are handled.

Herb Bell, the German comedian, formerly of the Jas. Post Company, was united in marriage recently to Julia Hamilton. Miss Hamilton is a sister of Mrs. Post. Mr. Bell and wife, with the assistance of Frank Earle, are producing a laughable comedy act for Mrs. Ella Weston, and were at the Republic Theatre last week, where they made a big hit.

Orders have been sent out closing the Imperial Theatre in Vancouver, B. C., which has housed the S. & C. vaudeville since February. Vancouver will be off the S. & C. bookings for a period of four weeks. The week of June 27 will see the S. & C. brand back again in the city across the line and the Orpheum Theatre, now housing Orpheum vaudeville, will serve during the two months closed period of Orpheum vaudeville in Vancouver.



The Oliver Morosco Enterprises

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Los Angeles, Cal.

The Majestic Theatre
The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
The Republic Theatre

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in PEG O' MY HEART

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neil.

PEG O' MY HEART D—Northern; Marlon Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

OTHER ATTRACTIONS

KITTY GORDON in Fretty Mrs. Smith, with Grant and Greenwood. Cort Theatre Boston, indefinite.

Jack Lalt's smashing success, Help Wanted, Maxime Elliott Theatre, New York, indefinite.

Help Wanted—Cort Theatre, Chicago, indefinite.

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Recent Bookings of the Blake and Amber Agency

Felice Davis and Ethel Thornton with the Sales-Stevens Stock Company, playing Eureka. Ethel Seymour, Addie Beer, Miss Phillips, Miss Weller, with Pony Moore's act, which opened on the Pantages time June 7. Also Milton Jacobi as musical director with the same act. Frank Harrington, Lawrence Bowes and Nellie Harding, with Monte Carter in Stockton. Geo. Spaulding as character man with Dillon and King in Oakland. Heinie Auerbach as comedian with Jack McGee's company at the Wigwam Theatre. Vera Lawrence with the management of Thomas' Cafe, Sacramento.

All-Star Season Opens at the Columbia on the 22d

With such big names as Charles Richman, Rose Coghlan, Chas. Cherry, Charlotte Tittell, Frank Kingdon, Carroll McComas, George S. Christie, Joan Dana, Horace Mitchell, John Raymond, Ada Goodrich and J. G. Wadsworth, the All-Star Company opens a limited season at the Columbia Theatre on Monday night, June 26, presenting an elaborate revival of Oscar Wilde's famous satirical comedy, The Importance of Being Earnest. A great opening night is looked for as

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Colfax Opera House

COLFAX, CAL.

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this will be one of the most important dramatic events in the history of San Francisco theatricals. The seat sale opens Thursday. Evening prices are to range from 25 cents to \$1.50, and the matinees on Wednesday and Saturday from 25 cents to \$1.

Dates Ahead

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

BOSCO MUSICAL COMEDY CO.—Madera, June 14-15; Merced, 16-17; Modesto, 18-21; Colusa, 22-23.

BRYCE HOWATSON CO. (Empress Variety Co., mgrs.)!—Colusa, June 14-16; Willows, 17-19; Corning, 20-22; Dunsmuir, 23-25; Kennett, 26-27; McCloud, 28; Weed, 29-30; Callahan, July 1; Etina Mills, 2-4; Greenview, 5-7; Fort Jones, 8-11.

SELLS-FLOTO CIRCUS (Ed Warner, gen. agt.)—Rock Springs, June 13; Greeley, 15; Denver, 16-17; Colorado Springs, 18; Pueblo, 19; La Juanita, 20.

Correspondence

EUREKA, June 8.—The Chick-Stevens Company opened their season here at the Margarita last Saturday to big houses, which continued through Sunday and Monday only fair, using Harry Cottrell's play, *In Arkansaw*. Felice Davis played the female lead and proved to be a pleasing and exceedingly handsome young actress. Chick and Stevens, both well known here, gave strong portrayals. Mabel Darragh is also a clever and experienced woman. The second bill will be *The Great Divide*.

SACRAMENTO. — DIEPENBROCK: The Rejuvenation of Aunt Mary was presented by the Ed. Redmond Co., and it afforded Merle Stanton her greatest opportunity since coming to Sacramento. Her success was genuine and unqualified. Her support was unusually strong as some of the company were exact types for the parts they were entrusted with. Paul Harvey as Jack, her nephew, and Marshall Birmingham as Burnett, were excellent. East Lynne will follow. Harry Leland staged the play exceedingly well. EMPRESS: A well-balanced show, with Julian Rose as the headliner, was presented to the patrons of the Empress. Rose was heralded as a noted exponent of Hebraic wit, and carried out the announcement with complete satisfaction. Many unique and some new feats were performed by the Two Romans and the Mad Doll. Billy Green, Harry McHenry and Homer Dean sang popular airs in a pleasing manner.

SAN DIEGO, June 9.—SPRECKELS Theatre: Protea is the title of the five-reel film that is this week's offering. EMPRESS Theatre (R. Beers Loos, mgr.): What Happened to Mary, which opened at this theatre last night, is an interesting little play which touches on many different angles of modern life. Helen Carew was Mary. Her work was convincing and her appearance charming. William Chapman as Capt. Jogifer, friend and guardian of Mary, was, as usual, good. Walter Spencer, Raymond G. Greenland and Bertha Morris, late additions to the Empress company, made their first appearance last night. Mr. Spencer was good. Stella Watts, as the mother of Mary, gave a creditable performance. Jack Fraser, as a drunken rounder of gay New York life, did well in his part, and Warren Ellsworth, as the irascible, but warm hearted woman hater, won the approval of the audience. Miss Mayo as Liza Pert was funny and furnished most of the comedy in the play. EXPOSITION Stock Company: The Traveling Salesman at this theatre proved to be one of the best comedy vehicles which this company has produced in some time. Honors of the bill were fairly divided. Clarence Bennett as the colored porter, bellhop and man-of-all-work, was given the cleverest part of them all. Geo. Dill as the salesman, Catherine Evans as Mrs. Bobbitt and Edna Marshall as Beth, the telegraph girl, were good. Roy Van Fossen as Watts, the brother salesman and peacemaker, was very fine, and minor parts by H. D. Watson, Will Roberts and Glenella Porter, were handled capably, which he demonstrated some clever Wm. Jossey as Royce had a part in which he demonstrated some clever

acting. Moving pictures have revived in San Diego. That is to say, it has never been dead, but there has been organized another company. They are located at the outskirts of the city and have a studio in Kensington Park. The United States Film Corporation is controlled by A. R. Peton, who is the general manager, and K. A. Nelson production manager. They have already started on a big war drama. The personnel of the company includes Leon Kent, director; Larry Peyton, leads; Miss De Lenton, leads; George Watson, juveniles; Nellie Burbridge and Harold Kromas, character man and lady, and twenty-two others. SAVOY Theatre: Pantages — *Masky's Hoboes* are very good. Lottie Mayers' *Diving Girls*, Rickett-Hoover and Markey, singing and dancing; Cornalla and Wilbur, and Helen Schiller's *Stringed Quintet* give an exceptionally well-balanced performance at the Savoy this week.

BENNY.

SAN JOSE, June 10.—VICTORY: The Redmond Co. are offering Paul Armstrong's famous drama, *Alias Jimmy Valentine*, to excellent business. Roscoe Karns scores in the title role, and Hugh Metcalfe as Avery is doing some of the best work of his career. Other clever characterizations are given by Rose Merrill, Loriman Percival and Maurice Penfield. The scenic effects are up to the usual Redmond standard. Next week, Mrs. Wiggs of the Cabbage Patch. JOSE: Fair business prevails at this house, with Bert Levey vaudeville. The bill is headed by Howard's troupe of trained bears and dogs. Freda West presents a spectacular scenic novelty. A clever singing and dancing act is given by Godfrey and Washburn, in which the lady displays a wonderful baritone voice. Herbert Medley in illustrated songs and the pictures complete the bill. GARDEN, 10: Rural Periera and his famous stringed sextette delighted fair houses.

The Pantages

Ethel Davis' jolly company of ten "baby dolls" will head the new show at the Pantages next week with a half hour of fun called *The Fountain of Folly*. Martha Russell, a former moving-picture actress, will be featured in a novelty sketch, entitled *The First Law of Nature*. There will be seven new acts on the bill, and it is promised that a most enjoyable entertainment will be offered.

New Stock House for Tacoma

Plans are nearly completed and the necessary money on hand, with the exception of about \$3000, for the erection of a \$60,000 theatre building on the corner of 9th and D streets, Tacoma, to be used for stock company purposes, according to official confirmation by William Virges, secretary-treasurer of the Pacific Brewing & Malting Co., who is to erect the building. While no definite date has been given out for the commencement of building operations, it is understood orders have been given to the architects to hasten plans. The theatre itself will be a strictly high-class, modern, fireproof structure of twelve exits. Under the financial plans for the building's erection, \$20,000 is to be raised by C. L. Richards and Benjamin J. Weeks. In return for the



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sum, Mr. Virges donates the use of his land and erects the building, to cost \$60,000, and gives also to Messrs. Richard and Weeks and their stockholders a 15-year lease. Rental payment on the lease is fixed on a graduated scale of \$4000 annually for the first five years, \$5000 annually for the second five years, and \$6000 annually for the last five years. His rental, Mr. Virges explained, is fixed on a percentage return on the value of the property involved, estimated in all at \$140,000. The new theatre is to be so built, with such a large and ample stage, as to be able to accommodate road shows of large companies. Architects Lundberg & Mahon of Tacoma have the plans in hand.

Royalties of French Authors Increased by Pictures

PARIS, June 5.—The French Society of Authors and Composers, which was authorized by the courts to collect royalties from moving pictures based on plays, has during the year received \$470,000 from this source. The society is trying hard to place the picture houses within its control, and hold a monopoly for all French theatres, but the maneuver is being opposed by the producers. Among the new rules is one fixing the minimum royalty of \$11,500 and the production of a three-act play before an author is admitted as a full-fledged member. Any writer having a piece played on a French stage is admitted as probationer, and he is thereafter bound to the society, but not recognized as a member.

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Spotlights

Vice will play a return engagement at Pantages in a couple of weeks and will then close.

Marie Lloyd could make a "hymn sound scandalous," says the *Dramatic Mirror*.

Never Say Die, one of the really funny farce comedies of the year, will be an early attraction at the Cort. It is N. C. Goodwin's latest starring vehicle, and is said to make for the best type of humorous entertainment. The leading part has been seemingly tailor-made to fit the peculiar capabilities of the star, and Eastern critics have declared him to be as funny as ever.

Los Angeles Will See Many New Productions at the Burbank, and This Week the Two Irish, O'Roark and O'Farrell, are the Hits at the Hippodrome

LOS ANGELES, June 10.—John Blackwood of Auditorium-Belasco-Little Theatre fame, is opening The Jardin de Danse on this very evening. This will be quite the newest and quite the most up-to-date dance hall in the town, with a wonderful floor (being the old armory); an orchestra under the direction of Mr. Foote, who long directed the music at the Belasco and Morosco; inviting little refreshment tables, and all the fascinations of a "Castle House," even to a "Danse Midi," whatever that is—probably something to do with the tired business man, and it occurs at noon time. * * * The Burbank will soon launch forth as a producing house when Richard Barry's Brenda of the Woods will be produced. Mr. Barry, by the way, is up in the mountains, up above the world so high, concocting other plays to be tried out by the same company. Then will follow The Lady We All Love, by Frank Mandell; Faith, the long-deferred play by Otheman Stevens, and a new play by Jack Lait, who will summer here and probably give us more. This is all going to happen, to say nothing of a Viennese operetta. * * * Little Gertrude Short, who has appeared many times at the Burbank and Belasco, and who for a long time has been doing very good work with the Universal Film Company, had the misfortune to break her leg, and will probably be laid up for six or eight weeks. * * * The Gaiety Company can well voice the question each day, "Who is our manager today?" Up to date the official is Mr. Rork. Joe Kane has succeeded Chas. Mason and Frances White has withdrawn—reasons unknown. Inez Audrey steps into the tiny shoes of Frances White and makes a good record. * * * Marie Dressler, still pursued by ill luck, was quite badly injured while rehearsing for a moving picture. In stepping aside to avoid an automobile, she fell from the Venice pier, dropping thirty feet into the water and striking some wooden piling and falling across a rope. Miss Dressler, in consequence of this, will have to cancel some of her contracts. * * * Ray Beveridge was one time a member of the old Auditorium Stock Co., and a niece of Philo Beveridge of Hollywood. She has recently secured a decree of divorce from Irving Seliger. Miss Beveridge has been known as the "American Venus," having posed for her sister, Kuhne Beveridge, the sculptor. Shortly after marrying Seliger, Miss Beveridge decided she did not want a husband, and tried to have the marriage annulled, and this failed. * * * Jesslyn Van Trump, well known locally, is very ill and may lose her eyesight. * * * Byron Beasley is at home in his bungalow on Rampart Street, where he expects to rest until fall and then return to New York. * * * David Hartford is now stage director for the Jesse Robbins Photo Plays Company. Mr. Robbins is the possessor of a wonderful electric lamp which enables a company to work in any kind of light.

BURBANK: Officer 666 merrily

reels off another week of good fun for Burbank patrons. The exceptionally clever and witty farce is handled with due respect for the lines and situations by the Burbank Company, at its best. Officer 666 is rip-roaring farce, although the costume Selma Paley wears in the third act suggests burlesque. Dick Vivian, Forrest Stanley, Walter Catlett, James Applebee, William Colvin, Selma Paley, Beatrice Nichols and Florence Oberle all behave in their happiest manner.

CENTURY: Reece Gardner and Babe Lewis join their support to the Century Company, while Jules Mendel, Al Franks and Vera Ransdale add materially to the strength of the company. This week's offering is full of comedy situations, brilliant dancing numbers and specialties that are particularly interesting.

EMPRESS: The hallelujahs and drum beats of the Salvation Army are again in evidence in a strong melodrama staged at this house, entitled Salvation Sue. The story is laid in Klondike, with the attendant gambling hells, barkeepers, card sharks and "wild-night-out-side" effects. David Walters, George Denton, Mark Parrott and Blanch Morrison make all thrills emphatic. A whistler, although unnamed on the bill, will be long remembered for his marvelous imitations of the different bird calls. William Morrisy and Dolly Hackett breeze through some songs, dances and delightfully clever imitations, including, of course, George M. Cohan and Eva Tanguay. The Picchan Troupe—seven in number—offer sensation in good measure, each turn being a little more daring and a little more thrilling than the previous one. Frank and Pauline Barry flit from cornet to saxophone and then to banjo with interesting nonchalance. Moving pictures complete the bill.

HIPPODROME: The sketches offered by the Hippodrome each week are of unusual interest. This week Broderick O'Farrell and Jane O'Roark win commendation for their work in the dramatic playlet, The Law, which is full of pathos and heart interest, to which they do full justice. Then, too, there is the sketch, dealing with more questions of law and justice, called The Convict and the Warden, with Herbert Sears as the convict. Hamilton, as a Chinese impersonator, hits the fancy, a fact that is plainly evident. De Franks offers a dancing novelty that, aside from being new, is decidedly clever. The Bothwell Brown act, with Marjory Shaw, is a holdover, but none the less strong in attraction, and the musical bit of nonsense called A Woman in Red is rich in pretty girls, catchy music and attractive gowns. Dancing Collins wins his title with nimble feet. Moving pictures round out a decidedly interesting bill.

MAJESTIC: Peg o' My Heart is in the second week of her popularity, with Peggy O'Neil to fix the place of the winsome, lovable, tender "Peg" in the hearts of all who see her.

MASON: Neptune's Daughter is

something new in the picture play, written by Capt. Peacock of Los Angeles fame. Annette Kellermann, as the mermaid in this fanciful story, adds more glory to her swimming and diving reputation. Miss Kellermann shows herself to be a dainty and appealing little actress as the tale unfolds itself upon the screen, the result being a startling, fascinating and beautiful photoplay.

MOROSCO: A Knight for a Day goes merrily on its way, with Daphne Pollard and Alf. Goulding to struggle with the material at hand, which at best is not the best in its line. La Valeria with her Spanish dance, Fred Santly, Frances White and Bessie Franklin to keep the the fun going.

ORPHEUM: This week's bill holds but one number from last week, which is the one long-hoped-for change, bringing the Orpheum up to the place of the Eastern houses. On Odiva's former visit, she took all the credit for the drawing quality of her act, but upon this, her second trip, she brings a lot of trained seals to disport in the huge tank with her ladyship. This little Samonian maid is graceful and expert as a swimmer, and the seals are a large part of the attraction. Irvin Cobb's famous story of Sergeant Bagby is cleverly told by a rather good company, in which Geo. Neville, Neil Burton and Ezra Bloomfield emphasizes the humor and the sentiment. The dramatic version is well worth while. Aileen Stanley sings ragtime, although her stage presence and costumes convey the impression of something more lofty. The Berrens, with piano and violin, have a surprise in store for the one who marvels at the violin playing of the woman. She removes her wig and the reason for the marvelous bowing becomes evident in the cropped head of a man. The Kelli Duo—they have to spell Kelly with an "i" to harmonize with the accordeons which both play with a skill that arouses enthusiasm. Hazel Boyne and Harry Paul dance, sing and patter their way through a skit called Courtship. The Ariel Lloyds are peers among athletes, furnishing some brand-new thrills. Leo Limberly and Halsey Moore repeat their singing turn, Clubland.

PANTAGES: Field and Lewis head the bill with their delightful bit of nonsense called The Misery of a Hansom Cab. Al Field's wit and the efforts to put over the song, She Sells Sea Shells, is nothing short of a riot. Luigi Picaro, Italian military acrobats are long on name but a bit short on sensation. The Halkins provide plenty of fun with their comedy mechanical shadowgraphs, and the act is new. The Gerhardt Sisters have good voices and they are pleasing personally, while they also dance with more than ordinary skill. Torcat and Flor d'Aliza—sounds like a flower show, but proves to be hens and roosters. These habitants of the barnyard are far more intelligent than we have heretofore given them credit for, and perform their many tricks with all the finish of the human. The exhibition of fighting cocks as a finish is the climax of the fun. Tracey, Goertz and Tracey entertain with song, dance and piano playing. Pantagescope comedy pictures keep the laugh going and close the bill.

REPUBLIC: The Temptation, a rousing sketch, dealing with an un-

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comfortable question, brings this theatre into notice, proving to be of great interest. Yenxa and Adele deserve hearty admiration for their spectacular act. Arthur Du Mais has an original line of patter that pleases. The Westons offer novelty in the form of the lady with a ladder of knives. Chief Silver Tongue sings Indian songs in good voice and makes an instant hit. Lester and Lester sing and dance in style that pleases. The Hearst-Selig pictures close the bill.

OAKLAND, June 14.—At the MACDONOUGH the film pictures have given way to Marjorie Rambeau and Willard Mack in Mack's sensational play, So Much for So Much. A fine play, well rendered to good attendance. In the company are Kernan Cripps, David Butler, Chas. Compton, Anna Mack Berlein, etc. The Right Princess, with Albert Morrison and Beth Taylor in the leading roles, is pleasing fair-sized audiences at YE LIBERTY. The production is given a commendable presentation, and excellent support is rendered by Ivan Miller, Frank Darien, Walter Whipple, Marta Golden and Rita Porter. Lavender and Old Lace is in preparation. Bessie Wynn is a real big star and is a strong headliner for a fine bill which Manager Ebey is offering his ORPHEUM patrons. Robt. T. Haines & Co., Oterita, Bob Matthews, Al Shayne & Co., the Kramers, Wright and Dietrich, Henriette De Serris, Models, and Lillian Shaw. Motion pictures of the militant English suffragette, Mrs. Emmeline Pankhurst, in addition to the regular program, is drawing good crowds to PANTAGES. The bill consists of The Soul Kiss, Skipper Kennedy and Reeves, Scott and Wallace, The Wartenberg Bros., Musette. At the COLUMBIA Dillon and King are offering the latest acquisitions. Geo. Spaulding and Ruby Lang show up well. Friday evening will mark the opening of the musical comedy season at IDORA. Ferris Hartman will have entire direction, and has chosen for the initial production the tuneful opera, Madame Sherry. The cast will comprise such well-known talent as Myrtle Dingwell, Jeannie Mai, Josie Hart, Alice McComb, Glenn Chamberlain, Harry Pollard and Paisley Noon.

James E. Duncan, an actor, changed his former plea of not guilty to that of guilty to a charge of bigamy, preferred by his first wife in Judge Ogden's court this week. He asked to be released on probation, and his case was referred to Probation Officer L. B. Compton, who will report on June 30. Nellie Josephine Duncan, who was married to Duncan in San Jose two years ago, had her spouse arrested three months ago upon learning that he had married Eva Azer, a chorus girl at the theatre in which Duncan was playing. LOUIS SCHEELINE.

Correspondence

NEW YORK, June 7.—To a big section of this populace summer this year dated from last Monday. Once upon a time the season when everyone who can gets out of town was established by the thermometer, but now it is settled by The Follies at the New Amsterdam Theatre. So if you've seen The Follies in the new edition that Florenz Ziegfeld, Jr., brings out each year, it's summer, no matter how much the thermometer may dispute it. The eighth in the succession of these typical Broadway shows, designed for the philanthropic purpose of keeping left-behind husbands from becoming lonesome, glorified feminine beauty to the same extent that all its seven predecessors have done. There were men in the cast, and some very clever ones. There was music by Raymond Hubbell that tinkled pleasantly in the ears. There were lines and lyrics by George V. Hobart that you could laugh at with a clean conscience. But, after all, it was girl—girl in all her moods and tenses, girl with dancing eyes and hair of every rainbow hue, girl in costumes generous and scanty—principally the latter—that made the success of this year's Follies. As this is a year of feverish absorption in the dance, The Follies was largely a dancing show. No song was too good or too bad—there were surprisingly few of the latter—not to be followed by a tango or a trot or a maxixe. Everybody danced, and the more they danced the more delighted was the audience. The good behavior of the New Amsterdam's new show is also worth noting. In other years the sprites whom Mr. Ziegfeld picks from the beauty market of the world used to skate on thin ice. But this time it's different. If you don't balk at the artistic undress, of it all—and, seeing that it's summer, you won't—you will find little or none of the studied suggestiveness that has marred some of the shows. There are two parts to the performance, and each part is divided into eight scenes. The Follies do nothing by halves. So every time there was a new song, a specialty, there was a new scene to go with it, and many of them were ambitious and beautiful enough for an entire musical show. It was the costumes, not the scenery, however, that made Hades, which began the show, most effective. Arthur Deagon, who was presently due to perform much clever work, sang My Little Pet Chicken. Everything went with a rush and a laugh. If you like acrobatic dancing, you must have enjoyed The Tango Lesson which Leon Errol danced with the chorus. Or perhaps you preferred The Tangomaniacs, which he performed a little later with Stella Chatelaire. Both stood out as features of the night. If, however, you have a fancy for genuine drollery, the sable Bert Williams must have been the big hit of the show. He appeared among the snow piles shovelled high in front of the Public Library, and told of his tribulations as a member of the Mimony Club. On the 1313th floor of a skeleton skyscraper, high above the lighted city, he describes the woes of a ground-and-lofty steel worker, and convulsed his hearers. A little later he convulsed them even more with one of his in-

imitable monologues. Gertrude Vanderbilt sang Springtime in an orchard, the trees of which were heavy with human peaches. Miss Meyers trilled Pinnella in a really poetic Dutch Garden. Presently she again captured the audience with Nothing to Wear, a parody of Raymond Hitchcock's song at another theatre. Because of its severe color scheme of black and white, with costumes to match, the Mansion a la Mode scene was the most effective of all. And here Vera Michelena, who had been much in evidence with the chorus, sang The Futurist Girl, one of the best songs of the night. Then Herbert Clifton sang amusingly and Eltingely, and little Anna Pennington proved that she is one of the most fascinating little dancers on Broadway. One mentions these few specialties at random. There were plenty more, and collectively they made The Follies one of the very best shows of its kind—one that easily will run all summer. * * * Cabiria, the moving picture play which Gabriele D'Annunzio, the Italian dramatic poet, wrote for the films, was given its initial public exhibition last week at the Knickerbocker. A few people saw a private display of the pictures at the Hotel Astor a month ago, but to the audience that filled the theatre the pictures were novel and deeply impressive. This impressiveness was increased by an orchestra and a choral accompaniment of forty voices. The Cabiria pictures about mark the dividing line between motion photography as a science and as an art. In their imaginative quality and dramatic effectiveness, no less than in their pictorial beauty, they are the most ambitious that have been displayed in New York. They are represented in colors and their duration, divided into three parts, is about the length of an ordinary dramatic performance. The largeness and beauty of their conception is perhaps their most striking quality. D'Annunzio has taken as his theme the struggle of Rome against its powerful rivals in the third century B. C., and Cabiria is an epic picture of that period. Some of its remarkable pictorial effects are the destruction of a Sicilian village by Mount Etna, the siege of Carthage and the march of Hannibal's army over the Alps. The thread of a romantic, semi-historical story runs through the exhibition. Cabiria is a Sicilian child who is saved by her nurse on the day that the eruption of the volcano destroys her village. They are afterward taken prisoners and are about to be sacrificed to the pagan god Moloch, by being thrown into the burning pit, when they are rescued by a young Roman, Fulvio, and his servant, Maciste, a giant African. Their adventures continue until the end of the tale. Cabiria will have a protracted stay, with matinees daily, at the Knickerbocker, which has never before been used for moving pictures. * * * Margaret Anglin has concluded an arrangement with the University of California, and will present at the Greek Theatre, during the Panama-Pacific Exposition one or more revivals of the Greek classics on a scale hitherto unattempted in this country or abroad. Prof. William Dallam Armes of the department of literature and chairman of the musical and dramatic committee of the University, has been in New York for several

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days in consultation with Miss Anglin. Negotiations are now under way with a famous European composer to make a musical setting for the Medea of Euripides, which will be the first play of the series to be produced. The score will be interpreted by one of the great orchestras and a classic dancer of international repute will arrange the dances and perform the solo numbers. The scope of the work is so vast that it will take more than a year to prepare it, and it is hoped that the production will surpass in magnitude, dignity and theatrical importance any stage presentation ever made in America. Professor Armes has sailed for Greece, where he will make some researches for Miss Anglin, and she herself will visit the scenes of the original drama next spring for the purpose of acquiring data and atmosphere. Before sailing, Professor Armes said: "Although we have received requests from a number of prominent stars, we have wished to confer the honor upon Miss Anglin of being the sole producer of the classic Greek drama during the period of the Panama-Pacific Exposition in appreciation of her already great achievements in the presentation of Antigone and Electra. After witnessing the Electra at the Greek Theatre at Berkeley in September last, among the 10,000 spectators—the largest audience ever assembled in the vast auditorium—a visiting Scandinavian connected with the Royal Theatre of Stockholm cabled to the authorities to issue an invitation to Miss Anglin to repeat her performance there. The enthusiasm on that night was unparalleled in the history of the Greek Theatre." It is Miss Anglin's intention to present the Medea immediately after the California performances in Germany, Russia, Scandinavia, France and Italy. Asked how she felt concerning so large an undertaking, Miss Anglin said: "The honor has, of course, made me very happy, and I hope that with fifteen months in which to prepare and the inspiration and help I will get from the great score that is to be composed for the Medea, that I may prove worthy of it. They have also asked me to repeat the Electra, and if I feel able to do so I will, but I will have a special musical setting written for that also." * * * The Legend of the Ring is the title of the new two-act burlesque which was presented last week at the Columbia. It was written by Frank Finney, who is also the star of the Trocadero Burlesquers, the organization that will appear with him. The first act shows the lawn of a fashionable home at Newport, and the second act shows a wharf on the River Ganges for its first scene, and the second scene is the market place of a popular city in India. Among the principals in the company, besides Mr.

Finney, are Sam J. Adams, Florence Mills, Minnie Burke, Lillian English, John P. Griffith, George Brennan, Rita Lorraine, Helen Russell and Leslie Harcourt. * * * The management of the Winter Garden produced the annual summer production, The Passing Show of 1914, for the first time last Saturday night. The Winter Garden was closed last week, to allow for rehearsals, day and night, with the entire organization of principals and chorus. The Passing Show of 1914 is a review of the kind which was first seen at the Winter Garden and since has been copied by the European producers both in London and in Paris. Nearly every popular scene and effect used in former Winter Garden reviews was copied and used six months afterward by the managers in England and in France. In this year's production the moving-picture industry was satirized and burlesqued in a spectacular manner, and travesties on the following New York successes introduced during the performance: A Thousand Years Ago, Omar the Tentmaker, Panthea, The Yellow Ticket, Too Many Cooks, Kitty MacKay, The Things That Count, Help Wanted and The Girl on the Film. A novelty was The Sloping Path, a feature of the new revue at the Alhambra in London which Lee Shubert bought for this year's production. In The Sloping Path, from below the stage reaching up to the flies, are a number of sloping platforms, up which march the fancifully-dressed chorus, until the entire proscenium is filled with a dancing and maneuvering crowd. The book and lyrics have been written by Harold Atteridge, who so far has seven Winter Garden shows to his credit. The music has been supplied by Harry Carroll, the composer of The Trail of the Lonesome Pine and On the Mississippi. This is Mr. Carroll's first chance to write the music for an entire production. Jack Mason has arranged the dancing and ensemble numbers of this summer jollity. Melville Ellis has supplied costumes and gowns, and the scenery has been painted by five different artists. There were 18 scenes in the revue, and a larger number of principals than have ever been employed in a Winter Garden are seen in this year's production. This is the list of the women: Josie Collins, Frances Demarest, Adelaide, Ethel Amorita Kelly, Muriel Window, Bessie Crawford, June Eldridge, Leona Wilkins, Elsie Pilcer, Marilyn Miller and Girlie. The list of men includes Bernard Granville, Geo. Monroe, T. Roy Barnes, Harry Fisher, Johnny Hughes, Robert Emmett Keane, Freeman and Dunham and Bankoff. * * * Margaret Anglin continues to present Lady Windermere's Fan at the Liberty Theatre. At the Booth Olga Petrova is appearing in

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Correspondence

Panthea, and Today is at the Forty-eighth Street Theatre. The other dramatic performances are Seven Keys to Baldpate at the Gaiety Theatre, The Truth at the Little Theatre, The Things That Count at the Playhouse, Too Many Cooks at the Thirty-ninth Street, The Dummy at the Hudson, A Scrap of Paper at the Empire, High Jinks at the Casino, Kitty MacKay at the Comedy, Peg o' My Heart at the Cort, A Pair of Sixes at the Long-acre, Potash and Perlmutter at the Cohan, The Beauty Shop at the Astor and The Yellow Ticket at the Eltinge.

GAVIN D. HIGH.

CARSON CITY, Nev.—Grand Theatre (W. S. Ballard, mgr.): The various classes of the public schools gave a most delightful entertainment June 8, interpreting the folk dances of foreign countries in a graceful and lively manner. The children have been under the tutelage of Marguerite Raycraft, herself a lithe and graceful exponent of the saltatorial art, and have displayed remarkable adaptability and skill. Mrs. Zeb Kendall's bird-like voice thrilled the audience in a couple of selections, and the octette, The World's All Wrong Again, was admirably rendered by Miss Gladys Wood, principal, assisted by Miss Raycraft, Miss Souchereau and Mrs. George Smith, with Max Stenz as the male lead, attended by Messrs. Arthur Raycraft, George Smith and C. A. Taylor. Maxy is a born actor and his talents are wasted in his position of purely commercial interests. Mrs. L. B. Thomas as pianist, and Mr. E. C. Peterson as trap drummer, furnished most excellent music for the dances. The affair was followed by a social dance for everybody, and the music by Mrs. W. Furlong, pianist, and her sister, Mrs. Charles Brulin, was full of vim and ginger and fully enjoyed by the dancers. A. H. M.

PHOENIX, Ariz., June 7.—The present bill at the Columbia has proven a big winner, and firmly establishes this beautiful theatre as the top-notch in this locality. St. Laurent, upside-down juggler; Veiga and Dorothy, classical singers; De Von Sisters, singing comedians; and Albert

and Razella, animated midgets, were all accorded much-merited applause, every act being given with snap and professional ability. Next week another strong bill, including Bowen and Bowen, Saville Trio, Dustin and Corole and Scottie Butterworth.

CHAS. E. HEATH.

SALT LAKE CITY, June 9.—The SALT LAKE Theatre drew goodly crowds with Richard Bennett and co-workers' wonderful play, Damaged Goods, considered by Mr. Bennett the best production he has ever worked in. The play is a strong one. Saturday afternoon a special performance was given to ladies only and the house was jammed. Guy Bates Post in Omar the Tentmaker is doing nicely the fore part of this week, with Nat Goodwin in Never Say Die finishing out the week. Peg o' My Heart will hold the boards next week. The EM-PRESS bill is drawing good business, the headliner being The Mermaid and the Man, a musical comedietta with plenty of good-looking girls. Others: The Punch, a sketch by Marietta Craig & Co., Pope and Uno, Bob Hall, singing comedian, and Louis M. Granat, whistler. PANTAGES week started out with capacity houses, though the weather was inclement, which business has held out pretty well throughout the seven days ending today. The headliner is Mlle. Adgie's Jungle Lions, with Bolke's Creole, an illusion feature, a close second. Others: Togan and Geneva, Danny Simmons and Comer and Sloane. Sam Loeb at the PRINCESS has perhaps the funniest offering he has put on at that house in Beans, Beans, Beans, if the laughter of the audience can be considered appreciation of his work. Celeste Crooks wears another stunning gown and Jack Leslie is working in full dress, making quite a natty appearance. The chorus has several costume changes that look well. Commencing this week the pictures, an added attraction, will be changed daily. The UTAH and GARRICK, as well as the ORPHEUM, are now dark, and will probably so remain until the early fall. Sells-Floto and Buffalo Bill shows will show here on Thursday. Big business will undoubtedly be played to as this is a good circus town. R. STELTER.

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ALBANY, Ore., week June 1st.—Opera House (H. R. Schultz, mgr.): Dark. A Wife Wanted, a three-act farce musical comedy that was booked for this house to be shown May 28, failed to make an appearance. There was a very good advance sale and Manager Schultz tried to locate the show, but was unsuccessful. It is thought that the company was stranded somewhere in the south, but nothing definite could be learned. The company was booked in several of the smaller towns of the State, but failed to show up. The New Globe Theatre (A. E. Lafler, mgr.; L. B. Bartholomew, asst. mgr.): A deal has just been completed whereby the Bligh Amusement Company sold their entire interests in the Bligh Theatre here to A. E. Lafler, of Salem. Mr. Lafler is also owner of the Globe Theatre, Salem. The policy of the New Globe will be somewhat changed, as licensed pictures instead of Mutual will be shown, also refined vaudeville will be shown here. The Ajax Trio in acrobatic stunts Friday and Saturday pleased the large crowds. Good act. Two new Simplex machines will be installed soon and other improvements will be made. Hub Theatre (Searls, mgr.): Universal and Warner feature pictures. Rolfe Theatre (Geo. Rolfe, mgr.): Licensed pictures and Wilford Darby, piano wizard, as an added attraction. Coming, Sunday and Monday, Antony and Cleopatra, in eight reels. The Antlers Theatre Company of Roseburg have filed a petition in bankruptcy in Portland. The liabilities are placed at \$4500 and assets at something more than \$7000. O. D. Bloom, of Portland, was president and manager of the company.

PORTLAND, June 8.—HEILIG Theatre (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.): The Passing Show of 1913 was on the boards of this house the entire past week, and the engagement was extended to cover Sunday matinee and night of the 7th. Business was not up to the standard, although fair. The management have given the play a fine production and the cast is composed of par-excellent vaudevillians. The chorus was big and good to look at. For this week, Hoc's motion pictures. BAKER Theatre (George L. Baker, mgr.; Milton Seaman, bus. mgr.): This is the closing week for the stock season. The Fighting Hope is the goodbye bill. It requires a small cast, but Manager Baker has picked one that is admirable from the members of the company. Blanche Bates played the piece here some time ago, and the present presentation compares favorably with the predecessor. Alice Fleming portrays the Bates role, and follows close on the heels of that well-known actress in her portrayal of the leading woman's part. Edward Woodruff is playing the leading man's role, and



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gives a fine artistic presentation of it. The other members of the company appearing include Raymond Wells, Grace Lord and Walter Gilbert. Next week the motion picture, Samson. LYRIC Theatre (Keating & Flood, mgrs.): After a successful week in Mrs. Wiggs, offered in tabloid, the Newman-Foltz players will produce Facing the Music in tabloid, commencing this evening. ORPHEUM Theatre (Frank Coffinberry, mgr.): Another bill with a double headliner is on this week, starting yesterday. It includes Dainty Marie and Laddie Clift in the premier line, and the others offered include Australian Woodchoppers, Lanton Lucier & Co., Reuter Brothers, McMahon, Diamond and Clemence, and the Ricci Trio. EM-PRESS Theatre (H. E. Pierong, mgr.): Tom Nawn & Co. are the headliners, and the other acts are Onaip, Rathskeller Trio, Mary Gray and Two Georges. PANTAGES Theatre (John Johnson, mgr.): The feature act is Truth, a drama. The balance of the bill includes Five Gargonis, Yates Sisters and Finley, Clayton and Lennie, and Cycling Brunettes. The OAKS is to the front with a good all-around outdoors show.

A. W. W.

U. of C. Glee Club in London

LONDON, June 9.—Thirty-five students of the University of California, part of that institution's Glee Club, have arrived in London, and will give several concerts in the next fortnight. Students of that university made a similar trip, covering 20,000 miles, three years ago, returning to California with a substantial cash balance after paying all expenses. The expedition this year is under the management of C. R. Morse, an undergraduate, who has obtained more than thirty bookings for the organization in England and on the Continent.

ONE of the greatest characterizations ever seen on the local stage is that given by Louis Bennison in the role of the Doctor in Damaged Goods at the Columbia Theatre.

THE SAN FRANCISCO Dramatic Review

Music and Drama
CHAS. M. FARRELL, Editor

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Helen Hill

Is it a safe thing to say that talent never descends to the younger generations in a theatrical family, or is it not? Without arguing, THE DRAMATIC REVIEW will state that Helen Hill, granddaughter of the famous old actor, Barton Hill, has much of the same talent that made the name of Hill so well known twenty years ago. Miss Hill had no idea of the stage until a year or so ago, having taken up a career of teaching after graduating at the State University, but the idea was in the blood and was not to be denied, and since her first appearance two years ago she has quickly come to the front as a find. At the Alcazar, on the road in Her Soul and Her Body, and in vaudeville, she has shown great talent, great versatility and a charming presence. Her services are an asset to any company.

John Cort in Town

John Cort arrived here Monday from his New York headquarters, after a year's absence from San Francisco. He is making his annual tour of inspection over the Cort circuit, and remained here but a few days before departing for the north. As is his custom, he will spend the summer on his ranch near Seattle, returning to New York in August to prepare for the season's activities. Cort brought assurances of the tremendous interest that is being taken in the Panama-Pacific Exposition by the big Eastern producers. "All of the notable theatrical attractions are being booked for San Francisco in 1915," said Cort. "Many of them will be brought here direct and others will be booked with the San Francisco engagement as the pivotal point. Stars, like Forbes-Robertson, are eager to come to San Francisco, and the contracts already made between the various producers and myself for the Cort Theatre here are of such a nature that this city's banner theatrical season is assured." The West has enjoyed one of its best seasons, Cort declared. The financial results in this manager's theatres in San Francisco, Los Angeles, Portland, Seattle, Denver and Salt Lake, have been eminently satisfactory, and have proved such a revelation in New York that the promise of high-class entertainment in the future is certain. Among the important attractions that Cort has booked for his local playhouse are: The Whip, A Pair of Sixes, Forbes-Robertson in Shakespearean and other plays, The Whirl of the World, Today, The Marriage Game, Too Many Cooks, Under Cover, Harry Lauder, High Jinks, Guy Bates Post, Omar the Tentmaker, The Things That Count, The Win-



Wm. Raynor

"Bill" is the New York representative of Geo. Kleine, the picture magnate, and his masterly handling of the big film features bearing the Kleine imprint has been one of the triumphs of the past two years.

ter Garden Show, When Dreams Come True, Nat C. Goodwin in Never Say Die, The Passing Show of 1914, The Midnight Girl, Olga Petrova in Panthea, Grace George in The Truth, Help Wanted, Sari, Kitty Mackay, the National Grand Opera Co., the Gilbert and Sullivan All-Star Festival Co. in revivals, and return engagements of Peg o' My Heart and Everywoman. The Cort Theatre, New York, established a record for continued prosperity with one play since its opening that probably will never be approached. Peg o' My Heart was the opening attraction at that playhouse on Friday night, Dec. 20, 1912, and ran for 604 consecutive performances, closing the remarkable run last Saturday. The same show will open Cort's new Gotham theatre, the Standard, at Broadway and 90th streets, in September, and will then move to the Cort Theatre, Boston, for a run.

No Jail for Non-Payment of Salaries

Judge Ogden in Oakland last Monday held as unconstitutional the act of 1911 which makes it a misdemeanor not to pay promptly wages due to a workingman. The ruling was made when A. W. Biggers, a contractor from Merced, arrested under that act, was released on a writ of habeas corpus. Attorney Albert Roche, representing John P. McLaughlin, State labor commissioner, appeared against Biggers. Judge Ogden declared the act was an attempt to revive the old debtor laws of England against which Charles Dickens wrote so effectively in the character of Micawber. Biggers was arrested in Oakland on a warrant from Merced. This measure has been a pet idea of McLaughlin, who has scored many managers who have honestly failed. THE DRAMATIC REVIEW has always held the only recourse actors could have is a civil suit or an attachment if there was anything to attach.

Incorporate Toyland for \$900,000

The Toyland Company, organized to continue Frederic Thompson's Panama-Pacific concession, filed articles of incorporation this week. Of the \$900,000 capital stock, \$50 is subscribed by the directors—J. H. Bragg, F. W. Swanton, E. W. A. Waterhouse, W. D. Dalton and W. R. Bacon.

Nana Bryant Gets Divorce

Nana Bryant, one of the best of our leading women, who achieved great prominence from her brilliant work in The Traffic this season, arrived in town last Monday, and on Wednesday appeared in Judge Van Nostrand's court and was successful in her application for a divorce from Ted MacLean. The charge was failure to provide. MacLean is now in the East playing vaudeville dates.

New Island Theatre

Plans are under way for the erection of an up-to-date theatre at Wailuku, Maui, Hawaiian Islands. A company has been formed with a paid-up capital of \$10,000, and a suitable lot has been secured on Market Street. The new theatre will be up to date in every respect, and will possess a stage capable of showing first-class productions.

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Columbia Theatre

After a year or more, during which has been presented throughout the length and breadth of the country—since March 14, 1913, to be exact, when the first experimental matinee was held in New York—Damaged Goods, E. Brieux's sociological drama, as come to the Columbia Theatre. The play puts before the public for consideration one of the three great social conflicts, that of the *Individual against Society for Freedom*, and pictures with cold, relentless realism the avoc that follows inevitably in the train of the individual who forgets that the only secure basis for personal freedom rests in the recognition of authority outside and beyond himself, and that his responsibility toward himself must always begin with the larger responsibility toward the social order and the race. The particular instance which M. Brieux selects to illustrate his general thesis is that of the individual, who, accepting as his heritage the right to indulge his physical instincts as his fathers have done before him, either willfully or ignorantly regardless of the consequences, heaps disaster even to the third and fourth generation, and in the story of George Dupont he embodies a searching study of venereal disease; its cause in the lax moral standard and the social evil, and its effect in the dire menace to the future of the race. Not a pleasant theme surely, nor one designed by the author to amuse and entertain in the usual sense. Rather, it is a preachment presenting, under the guise of drama, certain incontrovertible facts about life and living generally obscured by the conventional veil of silence and ignorance, but which come close to being fundamentals whose freer discussion will ultimately make for betterment. And its essential lesson is that we must guard and guard again the children *before* as well as *after* they are born. We may question the structure of the play, which is one act prologue, setting the wheels in motion; one act acute, moving drama, the revelation of the theme, and one act corroborative detail, objective evidence if any be needed, that drives home the truth of the revelation, and is therefore no play at all according to accepted standards. We may question the sincerity of a play that by opportunely appearing at the psychological moment, so wittily termed *Sir O'clock*, lays itself open to the imputation of pandering to the idle curiosity of a morbid, sensation-loving public; more, whose commercial success will let loose a flood of salacious and unscientific plays patterned after it, true to type but not to intent, which will retard if not permanently endanger the success of the cause. We may call into question the quality of Brieux's workmanship, the exaggeration which is almost inevitable in the particular example, but which as inevitably leans toward theatrical device and melodrama, and the method which is frank to brutality, and stuns and stupefies instead of stimulating unprepared audiences. On the continent the decadent social system may demand drastic reformatory measures; here it is not yet too late for gentler means to be effectively employed. Say, for example, from the stage, Percy MacKaye's poetic if melodramatic exposition of these same unfortunate conditions in *Tomorrow*, which has created a wave of deep in-

terest on the several occasions it has been read before San Francisco audiences; in the hands of a capable producer it might be made immediately beneficial, reaching that portion of the public that shrinks from the staggering but no more frank blows of the French playwright. *Damaged Goods* is corrective, not as yet constructive; the masses are not lead altogether by horror and consternation. But all these objections are non-essential beside the great lesson of the play; there is no getting away from the children and our infinite responsibility toward them; nor from the necessity for public opinion to sanction any eugenic measures which will help to realize those responsibilities. As Sheldon puts it, *We are the servants of the coming generation*, and if out of the production of *Damaged Goods* there grows up in our national consciousness a sense of the sacred duty we owe ourselves, and why, we cannot question its timeliness nor the potency of its mission. The play, as might be expected, is easier to see than to read; there is relief from the tenseness of the case as stated in the touches of comedy—which are perhaps too strongly emphasized—and the waves of human tenderness that come out in the performance. Also in the acting; *Damaged Goods* is admirably acted, with dignity and earnest sincerity and a sense of proportion. Louis Bennison, who comes back to us in the role of the Doctor, the healer of mankind whose watchword is *To understand all is to pardon all*, does perhaps the finest work in the play, certainly the finest work of his career. His performance is marked by infinite sympathy and deep underlying tenderness; he is gentle and firm and patient, even with the conspiracy of silence which is more the misfortune than the fault of the people he would help. Mr. Bennison more than realizes his early promise, and with his success in this great role, achieves reserve and technical control, directness of attack and style of execution that bespeak his growth. Another remarkable characterization is that of Elsa Berold, who plays the woman—it is the most pitiful, the most hopeless, the most cruel portrait that I have seen upon the stage. Technique has disappeared, leaving only the simple poignant symbol of suffering. Adrienne Morrison gives a fine study of the girl of the streets, light and helpless and utterly tragic; and George Moran comes in for a moment with a pathetic plea for the boy shipwrecked at the outset of his career. All these dramatic bits in the last and most absorbing act—the summing up of the question. In the second act, which holds the play proper, Olive Templeton is Henriette, the happy young wife, stricken down with the overwhelming horror of her sudden awakening; Maud Milton, the aristocratic Mme. Dupont who would sacrifice the world on the altar of her family, and Florence Short is the peasant nurse, whose physical strength is needed to build up the waning, depleted upper classes. All are faultless and present a perfect ensemble. Bennett himself is George Dupont, the weak emotional victim of his environment and its false social ethics. It is one of the best characterizations that Mr. Bennett has yet given us, the playfulness with Henriette, the tenderness over the baby cap and dress, and the transition from the happy security to the grim, awful realization

of the results of his willful blindness and self deception, are wonderfully fine. Like Otis Skinner, Mr. Bennett is falling into the habit of over elaboration of detail which mars both the strength and the spontaneity of his conception; he is too good an actor to lose the ideal of simplicity and modesty.

Cort Theatre

William Hodge will resume his wanderings over *The Road to Happiness* after tonight's performance. The two weeks have afforded very pleasing entertainment to our theatregoers. Dick Tully's newest and most spectacular play, *Omar the Tentmaker*, will be the new offering tomorrow.

Alcazar Theatre

The summer season opened most auspiciously on Monday evening with Bessie Barriscale and Thurston Hall in *All-of-a-Sudden Peggy*, a frothy little comedy first made known to us by Henrietta Crosman. Like most of her successes, it is full of clever lines and surprising situations which are intended to bring out the possibilities of one or perhaps two characters. There are two in this—the impulsive Peggy, with her freakish changes of mood and her talent for getting into tight places, and the breezy young Jimmy Keppel, the flower of generations of fine old English gentlemen—and in them the two co-stars find an excellent opportunity to shine. Perhaps Bessie Barriscale's opportunity is a trifle bigger, but Thurston Hall's quiet, good style helps to keep it within bounds and to make it the finished piece of work it turns out to be. The part of Peggy suits Miss Barriscale down to the ground, and with every temptation to make it boisterous, she softens it until it is just exuberant young and charming. She has improved in her method even since her last visit. While retaining her attractive spontaneity, she has gained in authority. Her light and shade is well handled and she speaks clearly and distinctly, although she has not yet mastered the modulation of her voice. Speaking of voices, I wonder if Thurston Hall realizes what a fine one he is blest with? He uses delightful English and is able to express every shade of emotion. In Jimmy Keppel, he displays the modest, simple directness and quiet good breeding that made his former work so interesting, and to it he adds a greater effectiveness gained through his enlarged experience. As the scientific Lord Crackenthorpe, Howard Hickman has his opportunity and is not slow to seize it. After these months of wallowing in villains' parts, he throws himself into comedy with an ease that shows where his talent really lies. Edmond Lowe has a small part in Jack Menzies, but he manages to leave a distinct impression, though so much cannot be said of Burt Wesner with his larger part of Major Phipps. Like Louise Brownell and her Irish, he is overwhelmed with the weight of his English accent. The rest of the cast rounds out the picture. S. A. Burton and Cliff Stewart are the two butlers, Pearl Cook and Dorcas Matthews make very pretty honorable ladies, and Adele Belgarde looks stunning in some very up-to-date gowns.

Gaiety Theatre

The last week of *The Isle of Bong* will terminate tomorrow night, and will be succeeded by *A Knight for a Day*, which has been pleasing Los Angeles theatregoers. The Bong Bong players will open in Los Angeles Monday night.

Charley Gunn Coming Home for a Short Rest

Charley Gunn, the brilliant young leading man who has made the East sit up and take notice, will be in San Francisco next week, and will make a few weeks' stay here. He has worked so hard that he felt the need of a lay-off. Mrs. Gunn will accompany him. Mr. Gunn comes from Cleveland, where he has been for several weeks, after transferring from the Orpheum stock in Cincinnati.

Personal Mention

ZOE BATES and ARMINE LAMB have decided to remain with the Helton Inter-Mountain Wagon Shows.

GEORGE JOHNSON joined the Clamen Company in Chico last Wednesday, and opens tomorrow in *A Woman's Way*.

MRS. TOM NORTH, accompanied by her mother, got back from Chicago last Wednesday, and "father" is smiling once more.

MRS. RICHARD BENNETT, who has up to the present season been known as Mabel Morrison, has changed her name to Adrienne Morrison.

CATHERINE COUNTISS has taken the place of Eva Lang with the Woodworth Stock of Denver. Miss Lang is seriously ill in a hospital.

LEWIS STONE is detained in Boston and was unable to take his place as leading man of Elitch's Gardens Stock when it opened its season in Denver, June 6. Bruce McRea took Mr. Stone's part temporarily and opened in *The Spendthrift*, a play which made Thais Magrane, who is the first leading woman. Later on Jane Grey will take the position.

CHARLES CHERRY, who is to be one of the big special company to play a limited season at the Columbia Theatre, will make one of the biggest jumps on record to join his company, he having arranged to come here direct from London, England, where he has been playing. Cherry was one of the most popular players some years back with Henry Miller at the old Columbia Theatre.

JACK LAIT, who edits a bright theatrical newspaper in Chicago, and writes short plays, long plays and travesties on them all, is to spend the summer at Los Angeles, where there will be two new plays from his pen produced by Oliver Morosco. His most successful play has been *Help Wanted*, but Mr. Morosco, rated one of the best judges of dramatic plays in America, thinks he has one which will "repeat" the success achieved by *Help Wanted*.

Dates Ahead

CLAMAN CO.—Oroville, week of June 15.

DR. LORENZ (W. F. Leahy).—Gilroy, June 14; Hollister, 15-17; Tres Pinos, 18; Salinas, 19; San Luis Obispo, 21-23; Santa Maria, 25; Paso Robles, 26.

Columbia Theatre

Richard Bennett in Brienx's Damaged Goods is to offer the interesting play for a second and final week commencing this Sunday night, June 14. There will be matinees on Wednesday and Saturday, the final performances being announced for Saturday night the 20th. Damaged Goods has received no end of criticism from those who have mistaken its message, but the good said in favor of the play has been sufficient to make it one of the big sensations of a decade. A noted critic, in reviewing the piece, said: "If any human being, sitting in the audience, does not leave the theatre with an awakened conscience to those horrors and a determination, if he has daughters, that no such fate shall ever overtake them, a solemn impulse to chastity and honor, then he is not fit to be called a man."

Gort Theatre

Guy Bates Post will inaugurate his much-heralded engagement in San Francisco beginning Sunday evening, June 14, in Omar the Tentmaker, a spectacular Persian romance by Richard Walton Tully, based upon the life, times and Rubaiyat of Omar Khayyam, the Persian poet and mystic of the eleventh century. This attraction was the dramatic sensation of the past theatrical season in New York, and comes to the Pacific Coast with the original superb cast of 100, and all the elaborate scenic environment that has made the presentation so distinctive. In the title role, Mr. Post has, by his marvelously subtle and commanding performance, firmly entrenched himself as the most eminent dramatic artist upon the English-speaking stage. Omar the Tentmaker is the third triumphant success from the pen of Richard Walton Tully within a space of six years. Of the three plays, Omar the Tentmaker is far and away the most elaborately staged and pictorially beautiful.

Gaiety Theatre

This Sunday night will witness the final performance of The Isle of Bong Bong at the Gaiety Theatre. There will be the usual matinees Saturday and Sunday, and on Monday night will come the revised and rewritten version of one of the best of all musical comedy successes, A Knight for a Day, with a cast of principals some of whom are already firmly established in the good opinion of local theatre-goers, and some of whom have yet to make their fame equal in San Francisco to that which they enjoy in the East—Daphne Pollard, the merriest sprite of a comedienne; Alf. Goulding, La Valera, one of the greatest of Spanish dancers; Melvin Stokes, a local success as well as an Eastern hit; Irene Audrey, a prima donna with a beautiful voice and engaging stage presence; Fred Santley, popular since the Gaiety's opening attraction; Bessie Franklin, likewise a Gaiety favorite, and Joe Kane, a comedian of unction and effective methods. A Knight for a Day comes to the Gaiety from the Morosco Theatre, Los Angeles, and continues the policy of the Gaiety's new regime to present lively, yet wholesome, merry and clean entertainment in light musical vein. It

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also extends the Gaiety's system of offering in San Francisco and Los Angeles simultaneously the current and new hits available, and exchanging theatres frequently. The Morosco success comes to the Gaiety and the Gaiety hit goes to the Morosco, whither, in line with this policy, The Isle of Bong Bong will be sent with its gay inhabitants—Frances Cameron, Walter Lawrence, Will H. Sloan, Arthur Clough, Maude Beatty, Margaret Edwards, Louise Orth, Willard Louis, Rita Abbott and the rest of the clever people that have been scoring individual and collective hits at the Gaiety for three merry weeks.

The Orpheum

Valeska Suratt, in the tango allegory, Black Crepe and Diamonds, will enter on the last week of her triumphal engagement next Sunday matinee. Miss Suratt will introduce several novelties, among them being her version of the Brazilian maxixe, and the waltz song, In Yours Arms, Darling. She will also wear numerous new costumes, which are the latest gasp in fashion. A great new bill will also be presented, which will have as a special feature Kajiyama, a Japanese artist, who writes upside down, backward, with both hands and every other conceivable way. Percy Bronson and Winnie Baldwin, who have been winning golden opinions in the East, will present their Pickings from Song and Dance Land, which is fifteen minutes of the most entertaining brand of singing, dancing and light comedy. Homer Miles and his company will appear in an elaborate scenic production of the one-act play, On the Edge of Things, in which Mr. Miles plays the role of Pancky Clancy, the janitor of a New York apartment building. Willette Whitaker will interpret with wonderful realism the individual characteristic emotions of the negro race in folk song. Miss Whitaker possesses a fine contralto voice and is a harpist of great skill. She is assisted by F. Wilbur Hill, a violinist and vocalist. Next week will conclude the engagements of James H. Cullen, Stelling and Ravell and Irene Timmons and her company.

A Somewhat Busy Man, Ernest Shipman

Mr. Shipman, whose energies have in the immediate past been devoted to the general office management of the business of the Pan American Film Co., will hereafter be active, on the outside, in the affairs of the many film companies in which he is personally interested, including, of course, those of his pet child, as it were, the Pan American Film Co. Following is a list of companies of which Mr. Shipman is the active representative: The Pan American Film Co., The Capital Film Co., The Colorado Motion Picture Co., The Rocky Mountain Picture Co., Arthur J. Aylesworth Pictures, Ltd.,

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The Great West M. P. Co., The Occidental M. P. Co. In addition to these large interests, Mr. Shipman is associated with Stanley H. Twist in the management of the Inter-Ocean Sales Co. In assuming these added responsibilities, Mr. Shipman's vigorous temperament will prove a valuable asset, and he carries with him the best wishes of all who know him.

Chas. A. Pryor Has No Connection With the R. A. Duhem Motion Picture Company

We desire to correct a statement made in our paper of the issue of June 6th, in which was stated that Charles A. Pryor was the president of the R. A. Duhem Motion Picture Co. of this city. Mr. Pryor has no connection whatever with Mr. Duhem or his company outside of the fact that some of the copies of Mr. Pryor's Mexican war pictures were made in the developing plant of the Duhem Company.

"The motion picture has done for the dramatic actress of the present age," remarks Mary Rehan, a clever actress who has joined the ranks of the moving-picture artists, "more than all the historians of the past. It has perpetuated their person and their art for all time. In this it has placed the modern artist in an enviable position. The boon has been granted to Bernhardt that was forbidden Rachel and Siddons, that of having the future generations see, if they cannot hear, the wonderful art which has made the great French tragedienne the most impressive figure in the dramatic world today."

Walt Pughe Writes From the Valley

Madera, Cal., June 8, 1914.

Just a line to tell you that I joined the O. B. Basco Company at Bakersfield three weeks ago as manager, and everything looks good. Company headed north fast. Business down in the Valley is just fair and the Valley is in very bad shape. The company is headed by Mr. Basco and includes Frank D. Conger, Brady Houston, Jack Thompson, Madge Schuler, Etta Rue, May Thompson and chorus of eight. Billie Leino, who was with me in the Orpheum Stock Co., joined The Missouri Girl a week ago to finish the season, taking the place of Jos. Rich, who is in the hospital. Expect to be in 'Frisco in a week or so. Sincerely,
G. W. PUGHE.

Spotlights

With people and institutions it is the same—one cannot accurately judge of their merits until the acquaintance is intimate. Often because of lack of knowledge we all are prone to misjudge and to form opinions which must be altered later. This

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comment is pertinent to the Mary Ser voss Players at the Prospect Theatre where they last week began a season of stock productions. Those who have never seen this company, which is far above the average metropolitan stock organization, are missing some genuinely good acting of several plays which were successes during recent seasons. In the present week the Ser voss players are presenting The Rainbow, the vehicle in which Henry Miller triumphed. It is a finely acted play, without any of the flaws that are ordinary in the average stock company, which is saying that the Prospect organization is not ordinary, if you please. In many parts of The Rainbow, as given last evening before a crowded house, there could be discerned little inferiority to the acting that marked the play when Henry Miller had it. Charles Gunn as Neil Sumner acted with sincerity, understanding and sympathy, that made the character seem a living personage rather than the creation of a playwright's imagination. He not only impressed with his sincerity and understanding, but he acted as though he had been the Neil Sumner of actuality. His entire work is a finished piece of acting.—Cleveland Leader.

The advance sale of seats for the special all-star season at the Columbia Theatre will open next Thursday June 18. Already there are in the office of the Columbia over two hundred orders for seats for the opening bill of the season, The Importance of Being Earnest.

Superior Judge Coffey last Monday granted to Charles J. Burt and his wife the guardianship of five-year-old Virginia Chick, their granddaughter. Her mother is Sadie Burt, formerly a chorus girl working here. She obtained a divorce and, both parents being on the road, the child has been making a home with her grandparents.

The Midnight Girl, the popular musical success in New York, closed its season a week since, and the members have departed for a few weeks before it begins its long transcontinental tour, which will terminate at the Panama Exposition in San Francisco.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

J. P. McGowan, the well-known director and leading man at the Kalem Company, is one of the most virile actors on the screen, and as he is absolutely fearless, he expects those around him to take some risks too; the result is that nearly all of his company are well conditioned and athletic, and handsome Helen Holmes is as plucky as any of them. When asked how she liked having to jump from a moving train to an automobile, she said, "That is mild to some of the things I have to do." * * * Wm. D. Taylor was interviewed in a weekly trade journal, and we note that he is an Irishman, went to Clifton College, ranched and acted with Fanny Davenport, for three delightful years. Captain Alvarez, in which he took the title part, is playing on Broadway now, and the press and the public are saying some very nice things about him. * * * Charles Bennett of the Keystone Company recently took a company of actors, under his direction, up to Mount Baldy amongst the snows. At one time they threw a dummy into a chasm, which was seen by three visitors, who rushed to the aid of the unfortunate man. Their chagrin at finding a dummy was amusing to Bennett and his companions, for the visitors found a tag on the dummy, "When found, return to the Keystone Company. Thanks." * * * Louise Glaum has a new dress. Nothing remarkable about that, but it has some buttons on it. Harry Edwards, her director, started to count them the other day and got giddy. Harry never was good at arithmetic, anyhow. Louise is great on quaint dresses and makes up as a novel little gypsy in Universal Ike and the Vampire, now being put on. * * * Bess Meredyth has been having trouble with her tonsils, and was away for a few days. They have got to be operated on. This did not prevent her from being the life and soul of a party given by Wilfred Lucas to his company. Bess is one of the most genuinely humorous women in the business. It is simply no use knocking her down, for she only bobs up again with a quip and a smile. * * * In Pawn Ticket 913, Adele Lane, of Selig's, wore some valuable jewels, borrowed from the jewelers. A clerk from the jewelry store stayed during the run of the scenes in which they were used. Under the direction of Ed. Martin, and opposite Wm. Stovell, Miss Lane is giving a highly emotional performance in *The Missing Page*. * * * A day of dire misfortune for William Garwood. It was a Western, directed by Sidney Ayres at the American, and Billy had not been in the saddle for a long time and was stiff and sore. The cinch had broken and William had fallen underneath the horse and been kicked, and in roping a horse the rope burnt his hand badly. To cap it, as he told the tale, a chair leg came down on his pet corn, so—the writer left him! * * * *The Love Victorious* by Bess Meredyth, and produced by Wilfred Lucas, has had its initial run, and this film should certainly increase the popularity of Cleo Madison, who gave a good per-

formance. * * * Edna Maison took advantage of some capital acting opportunities in *Kate Waters, S. S.*, a two-reeler directed by Charles Giblin at the Universal. As Kate of the Secret Service, Edna first disguises herself as a maid and later as a singer. The play gives Edna a good chance for the use of facial expression, at which she excels. * * * Francis Ford threatens to take a short holiday on the completion of the *Lucille Love* series, and he will need it, too. He does not know whether he will take a motor tour, sail to Catalina or vegetate on the Cahuenga hills, where he owns many acres and a delightful bungalow. One thing is sure, anyone who produces or acts through one of these strenuous series deserves a lay-off. * * * Myrtle Stedman and the other members of the Bosworth Inc. Company are putting on a comedy under Chief Bosworth with exterior scenes whilst the brand new studio is being hurried to completion. The studio is to be very complete and will be in a district all by its little self. Miss Stedman delights in an occasional comedy and, hush! she is having some beautiful new pictures "took." * * * Edwin August has been very busy, and in the last few weeks has produced three important three-reel features—*The Great Secret*, *The Dawning*, and *Rice and Old Shoes*. These pictures will probably be released under State rights. Neva Delores and Hal August constitute his chief support. * * * Pauline Bush has been and gone and done it. She has gained over twenty pounds on her long and jolly holiday, and now she's got to set to work to lose ten pounds in order that she can wear some of those pretty frocks she has stocked up on. Miss Bush is returning to work feeling and looking a new girl, and with lots of corked-up energy to uncork for the benefit of the photogoing public. * * * Charles Ray, the clever young lead with the *Kay Bee* and *Bronco* forces, was the toastmaster at the last Photoplayers' Club dinner, and a large attendance testified to his popularity. Ray has been playing leads ever since he has been in pictures, and is an athletic, clean and clever young actor. He makes a bully dinner speech, too. * * * Grace Cunard was out of the *Lucille Love* pictures for ten days, during which time she had an operation performed on her, and laid a mighty sick girl, in the *Sisters' Hospital* in Los Angeles. She has pluckily returned to work in order not to retard the series, but it will be some time before she is herself again. This is the best form of pluck, even if it is foolish. * * * Milton H. Fahrney, the well-known director, the first the Nestor Company ever had, and Alexandra Phillips Fahrney, left Los Angeles for New Jersey on Friday, the former to direct six-reel features and the latter to write special photoplays. They suffered a pang or two at leaving their very beautiful home in Hollywood, but they promise to be back again in a few months' time. * * * Harold Lockwood has received numerous letters regarding his fine work in *Hearts Adrift* and *Tess of the Storm Coun-*

try, opposite Mary Pickford, one of which tells him he has a host of admirers in the Motion Picture Correspondence Club, who follow his work carefully. Of course Harold has to send a photograph of his handsome self. He is at present appearing in the Famous Players' County Chairman with Arbuckle.

The California Motion Picture Corporation have finished their first feature, *Mignon*, and are preparing their next big feature, *Salome Jane*, which is now under course of construction. The scenario of *Salome Jane* is being written and furnished by Director Wm. Nye (E. Krueschke), and he intends making *Salome Jane* a four-reel feature, with all the scenes laid strictly in California. He has been working hard and conscientiously on this scenario for the past five or six weeks, and we feel sure that as soon as he can start operations, will produce a photoplay that will get the money. The company is getting ready to leave for Santa Cruz some time this week. In the cast will be Beatriz Michelena, House Peters, Wm. Nye, Ernest Joy, Clara Beyers, Andrew Robson, Robert Warwick, H. E. Wilmering, Earl Enlay, Harold Meade and Ed Realph, including quite a number of extra people. Belle Bennett, formerly of the California M. P. corps, sailed for Los Angeles on the Harvard last Monday to join the Majestic Players.

\$1,000 Wasted on Movies Say Forty Girls

Believing that a number of men are preying on young girls and youths who have aspirations to shine on the stage and before the camera in moving-picture plays, City Prosecutor McKeeby has started a searching investigation of so-called dramatic and moving-picture schools. Forty girls called on the prosecutor last week and told of being imposed on by a man operating as the A-K-O studio at the Semi-Tropic Park, Edendale. These young women alleged that they had answered an advertisement and had been promised fabulous profits and stardom in a co-operative moving-picture company. They said they had agreed to pay various sums, ranging from \$25 to \$50, for which they were to be instructed as moving-picture actresses, and also to share in all profits. The total amount paid in by the forty complainants is more than \$1000, they assert. The young women said the man placed sums of money about a table and promised that they would all share equally in certain profits to be distributed May 4. But such distribution never took place. They also informed the City Prosecutor that they had left good positions and devoted their time to rehearsing four moving-picture plays, and that these plays were produced before the camera.

Among the Movies

Charlie Edler has finished his picture for the Golden State Film Co., and is going to project the same Wednesday evening in San Rafael before a board of directors of the California Motion Picture Corporation and some of the citizens who invested in the company and gave Edler a chance to finish his picture. The California Motion Picture Corporation are nego-

tiating for the purchase of the picture and have made Edler a very good offer, providing the picture meets with their approval, in which case they will buy the picture outright.

One of the pretentious photodramatic attractions soon to be presented to devotees of this form of entertainment, by George Kleine, will be *Carmen*, with Marguerite Sylva, the grand opera diva, in the title role. It was made by him at Seville, Spain, in order to give local color.

Panama and the Canal From an Aeroplane

M. B. Dudley and G. F. Cosby to Offer a Real Thriller in the Film Line

M. B. Dudley, the well-known New York moving-picture man, associated with G. F. Cosby, will shortly offer to the public what is said to be one of the most sensational feature films yet produced, a six-reel picture of the Panama Canal and vicinity, taken from the aeroplane of Robert Fowler, the daring aviator. Ray Duhem, the plucky little camera man, accompanied Fowler on the flight and secured some of the most perfect views of the canal and its workings ever taken. The flight is described as one thrill after another, and during the progress several extremely narrow escapes from destruction were encountered. At one point the plane dropped a sheer seven hundred feet when the gasoline run out, but the two intrepid airmen never lost their nerve but kept busy the entire time, Duhem grinding away at his camera, while Fowler was desperately endeavoring to keep the aeroplane from dashing to the earth. In addition to the aeroplane flight these remarkable pictures will show the building of the canal from the time Uncle Sam took hold, twelve years ago, until the passing through the completed locks of the first ship. These latter pictures were made by the well known motion-picture photographer, Edward H. Kemp, and are said to be the most complete set of films ever taken of the canal. Mr. Kemp spent several weeks each year for the past twelve years taking these pictures, which have received the highest official endorsement from Washington. A particularly attractive feature of the pictures taken from the aeroplane is the fact that these are the first and only pictures ever taken of Panama and the canal from the air. After the flight President Wilson issued an official order forbidding any future photographing to be made of the canal from the air, except during times of war. The picture will be disposed of on the State rights plan, and an exceptionally elaborate line of pictorial printing is now being made by the Schmidt Lithographing Co. of San Francisco. Mr. Dudley is one of the best known theatrical and moving picture men of the East, and was prominently identified with theatricals on the Pacific Coast several years before the fire. Mr. Cosby, who is associated with Mr. Dudley, is the leading theatrical attorney of San Francisco. The new company will be known as the Panama Aero Film Company, with offices at 562-564 Pacific Building, San Francisco.

Vaudeville

The Orpheum

The Orpheum bill this week consists of a number of clever acts. Eddie Foy and the seven little Foyes hold over from last week. Foy himself is, as of old, always entertaining. The bright little youngsters have inherited the father's talent, which, along with their own and pleasing personality, have captured the Orpheumites. Stelling and Revell, gymnastic comedians, do some wonderfully clever "funiosities" and atrocities. Harry Lester gave impersonations of Eddie Leonard, Bert Williams, and a scene of Nobodys from Everywoman. Irene Timmons & Company in an interesting sketch, called New Stuff, and Walter De Leon and "Muggins" Davis, in songs and dances, are seen to advantage. Miss Davis is an exceptionally clever, graceful dancer, and the act pleased. Valeska Suratt & Co. in Black Crepe and Diamonds, with her many gorgeous gowns, created a sensation among the fair sex. The fantasy is by George Baldwin and is crammed with music, dancing and light effects. James Cullen in songs, and last, but not least, the Belleclair Bros., athletes, in a clever mounted act, which won hearty applause, concluded the program.

The Pantages

In a manner quite his own and far removed from coarseness and common every-day stories, Frank Bush entertained his audiences at the Pantages. It was a real treat to hear his stories, as they were new and clean. He also characterized each story. He was the real headliner of the bill. The Four Military Maids performed the latest and up-to-date songs and march compositions in brass; Brown and Jackson have a clever twenty-minute talking act and were well received. Crapo & Co., in pantomime drama and dancing, are above the ordinary. Al Hallett & Co. revive The Loan Shark, Hallett being a great success. The Fifteen Jolly Tars in musical tabloid closed the bill and a new motion-picture comedy.

The Republic

The week was made notable by the return of the favorites, Abram, Johns and Drum, in one of their splendid little plays. Miss Johns, who has been a very sick young woman for four weeks past, met with a splendid ovation and was the recipient of a large number of floral offerings. Another feature of the bill was the first performance of Virtue, a strong playlet that was billed to open Pantages, but which did not pass the censor of the Pantages circuit. Virtue proved to be a very strong, thrilling little play and held the audience spellbound. Compared with many plays that have gone before and will follow, it is not objectionable, and the Republic has had the satisfaction of seeing packed houses applaud it and honestly approve it. Myrtle Vane, as the woman of the underworld, the inmate of a fashionable resort, has never done better work, and her strong scenes met with hearty applause. In strong contrast, both in character of role and in the style of portrayal demanded, Helen

Hill, who played the deserted wife, achieved an equal success. Miss Hill, whose work shows talent and intellectuality, as well as forcefulness, is attracting much attention these days. Lillian Mason, as the Madame of the resort, brought an experienced actress' art to bear on the part with pleasing effect. The parts of the husband and that of the cadet, or procurer, were small, and could be developed to advantage. The small acts for the first half were supplied by a singing soubrette, a Scotch impersonator and a boys' trio. The second half acts were The De Poppillows, in ball-room dancing; F. Otto, ventriloquist, and Marino, Francesca and Ames, a musical trio.

The Empress

Julian Rose is the headliner this week. Rose is an exponent of Hebraic wit. His reminiscence, Levinsky at the Wedding, keeps the audience roaring with laughter from the start. Many unique and some new feats of strength are presented by the two Romans of the Paul Azard trio, while the Mad Doll, well formed and on the jump all the time, injects a little comedy. Four of a Kind furnishes merriement. Billy Green, Harry McHenry and Homer Dean give the popular ragtime touch to the bill in a fashion pleasing to all. For the first time in many moons a skating act is staged with the performers in the personages of Bert and Hazel Skatelle. Ed. Morrell's sketch of prison life is a strong presentation. Jane Wilson does strong work. A laughable first-run comedy and a cornet solo by R. L. Genter completes the bill.

The Wigwam

Jack Magee, sole producer here once more, is turning out two laugh-provokers twice a week. Jack is doing the big end of the comedy himself, and is assisted by Wm. Spera, Heine Auerbach, Wm. Hayter, Lillian Seegar and Clarence Lydston. The latter half of the week Lorenz, the hypnotist, is playing a third return engagement, and going as big as ever. Jack Abrams and Wm. Rock left for New York Friday morning, to return Aug. 7, where Rock and Fulton will go on tour in The Candy Shop, under the management of Abrams. The opening point will be Sacramento.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of June 14, 1914.

EMPRESS, San Francisco: Three Newmans, Kammerer and Howland, Clem Bevins & Co., Oakland, McBride and Milo, Robinson's Elephants. EMPRESS, Los Angeles: The Skatells, Green, McHenry and Deane, Four of a Kind, Julian Rose, Paul Azard & Co. EMPRESS, Salt Lake: Ryan Bros., Williams and Segal, Mein Liebschen, Al Herman, Parisian Harmony Girls. EMPRESS, Sacramento: Great Johnson, Bijou Russell, Porter J. White & Co., Demarest and Doll, Ellis, Nowlan & Co. ORPHEUM, Ogden, June 18, 19, 20: Berry and Berry, Whittier's Barefoot Boy, David Walters & Co., Morrissey and Hackett, The Picchianis. EMPRESS, Denver: Dorsch and Russell, Harry Rose, In Old New York, The Usher Trio, Cecile, Eldred and Carr, Cooke

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 CHRIS. O. BROWN New York Representative
 Sullivan & Considine Bldg. 1465 Broadway

and Rothert. EMPRESS, Kansas City: Will Morris, Dick Bernard & Co., Orville Stamm, Thornton and Corlew, Four Quaint Q's.

The Princess

For the first half of the week the Princess Theatre offered six acts, as follows: Aerial Benos, Handlay and Murray, Hilda Lane, Majestic Trio, Jim Seveir, and Fox and Leonard. For the last half: Numbo Japs, Paal and Azella, Burke and Burke and Musical Johnstone.

The Empress Variety Co.

The Empress Variety Company, an organization recently put together by Bryce Howatson and Fred S. La Plano, opens its tour next Sunday, June 14, in Colusa, thence they travel to Willows and continue north into the northern part of the State. Among the personnel of the company we note the names of Daisy Swaybell, Helen Rees and Messrs. Howatson and La Plano, all of whom are people well known on the Coast. The company are producing tabloids in addition to a variety entertainment, and will play two- and three-night stands on their way north. Mr. Howatson is planning to organize in the near future attractions Nos. 2 and 3, to follow the No. 1 company in about three weeks' time.

Willie Hammerstein is Dead

NEW YORK, June 11.—William Hammerstein, son of Oscar Hammerstein, the impresario, and for years manager of Hammerstein's Victoria theatre in this city, died here last night of Bright's disease. Mr. Hammerstein devised the first theatrical roof garden on Broadway. He was 40 years old.

Some Aids to Success

Peggy O'Neil, the young leading lady of Oliver Morosco's Peg o' My Heart company, is a serious minded young lady away from the theatre. In her spare time she has compounded some really worth while aids to success. "It is a mistake," she says, "for a person to say, 'I don't care what others say of me,' and 'What I do is nobody's business but my own.' That is, it is a mistake if one has any intention of achieving success in the field of work he or she has chosen, for, while our own efforts are responsible in a measure, we depend in no small degree upon the favor and co-operation of others. We must gain a reputation for trustworthiness before we will be trusted. We must earn a reputation for veracity before

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we will be believed. We must build a reputation for dependability before we will be depended on. We must have a reputation for square dealing before we will be sought by the people that insist upon being dealt with squarely. We must establish, through reputation, our possession of those qualities which find favor in the eyes of those people upon whose favorable relations with us our success depends. Don't think for a minute," she says, in conclusion, "that by recognizing the value and seeking the good opinions of others you are sacrificing in any way your independence. Rather you are reaching forward to a greater independence—the independence of the person who, having established a good reputation, is master and not servant of his opportunities."

Letter List

The following letters are being held at The Dramatic Review office subject to orders:

Aston, F. G.	Knight, Ruby
Bradfield, A. Mayo (2)	Lasaux, Harry De (2)
Berry, Miles	Lealey
Castano, Manuel D.	Mitchell, R. A.
Corday, Ethel	Mille, Film Co.
Carney, Cliff	MacNider, Stanford
Culligan, T. J.	Newman, Walter (4)
Desmond, Wm.	Oliver, Constant
Dillon, Josephine	Priest, Frank
Donald, Victor	Snell, Ralph
Dwire, Earl	Stewart, Eleanor
Earle, Dr. Ed (2)	Stoll, Thelma
Foster, Howard	Scholz, B.
Finch, Leon	Seeley, Frank W.
Gates, H. L. (2)	Sterling, Richard
Gildart, Clarence H.	Tompkins, Roscoe (1)
Gouldin, W. L.	Underwood, Lawrence
Hoyt, Will C.	Vane, Denton
Holland, Val.	Wayne, Justine
Halsall, A. G.	Wolf, Frank
Houghton, Ella	Webster, Fred
Hanford, Chas.	Weldon, Lucy
Joy, Al. C.	Williams, C.
Kirby, Jean	

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Loriman Percival

Stage Director

Ed Redmond Stock, San Jose

Maurice Penfold

Juvenile

Ed Redmond Stock, San Jose

**No Balm for Her Crooked
 Legs**

NEW YORK, June 11.—Amelia Summerville, whose symmetrical lines have been of more or less use to her in her theatrical career for the last few years, lost a \$5000 action for damages for lost symmetry today when City Justice Schmuck dismissed her suit against the company which owns the Riverdale Theatre. Miss Summerville sued because the washbasin became dislodged and fell on her in her dressing room in the theatre, causing injuries which "have affected the conformity of her limbs, making one larger than the other, and thereby affecting their symmetry, which symmetry was a great asset to her in her profession." The theatre company contended that Miss Summerville was injured through her own negligence.

Marie Connelly

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Care Dramatic Review

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At Liberty

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Marta Golden

Back Again—Ye Liberty, Oakland

G. Lester Paul

Characters

At Liberty

Care of DRAMATIC REVIEW

Hugh Metcalfe

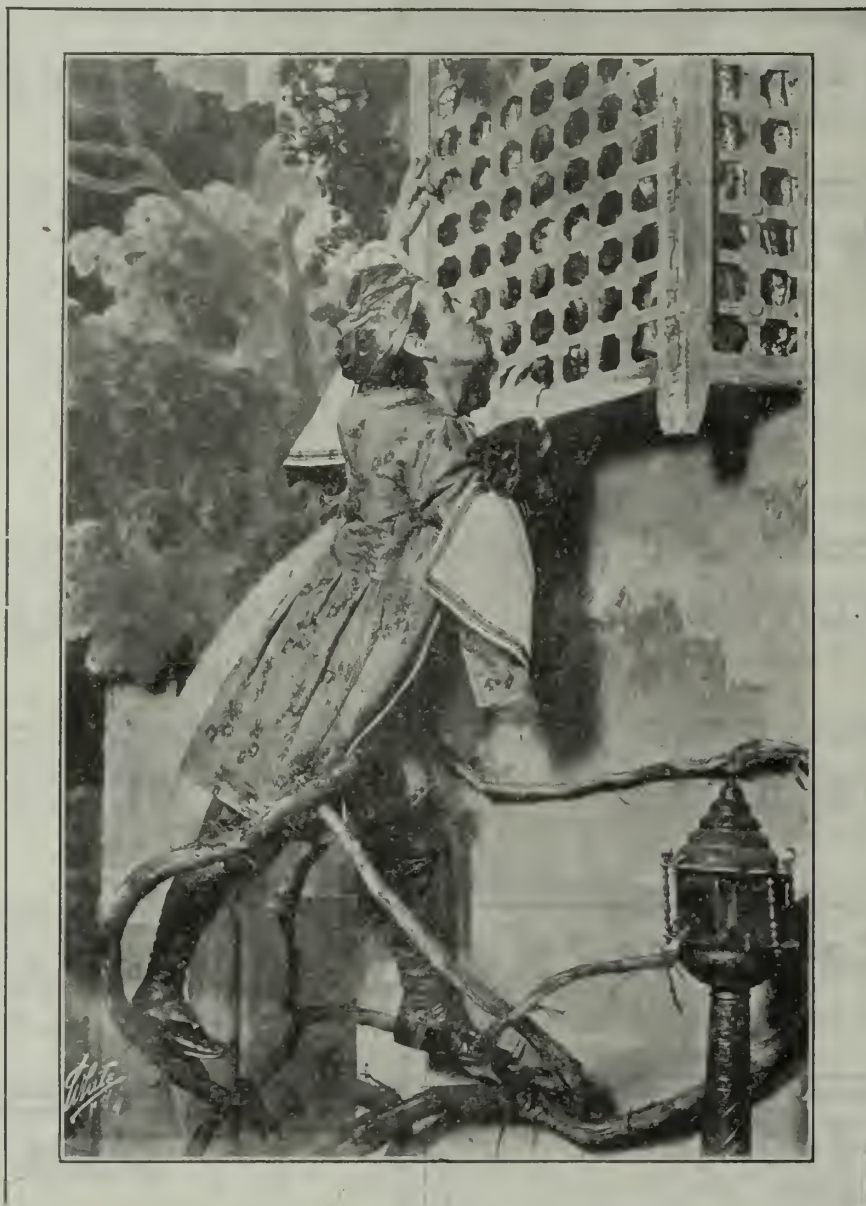
Leading Man

Ed Redmond Stock, San Jose

Correspondence

TACOMA, June 6.—The Drug Terror in films has been shown at the TACOMA Theatre for a week. June 5-6 local talent held the boards. The entertainment consisted of musical comedy and vaudeville by the Tacoma High School alumni, under the direction of the well known stock actor, Michael Hooley. The musical farce, The Freshman, and tabloid musical comedy, The Summer Girls, were both the work of two gifted young men, former graduates of Tacoma High. Book and lyrics by Clinton W. Jones and music by Jesse B. Loomis. The cast of principals was in capable hands, and the chorus a large one and well trained. These, together with the accompanying vaudeville, brought out a lot of real talent of whom our city is justly proud. The works of the two young authors have much of real merit, and at least one will shortly be sent out on Western time. The new APOLLO Theatre, devoted to motion pictures, will be thrown open shortly, while the new house on upper "C" Street is nearing completion. Both are splendid new buildings and thoroughly up to date. The Amusement Company, which has been operating the old PRINCESS Theatre as a picture house, closed last week because of poor business. EMPRESS Theatre: The big hit of the week at the Empress was Mary Gray, in entertaining songs and handsome gowns. A close second was Tom Nawn with his old comedy, Pat and the Genii. Prominent in his support was Evangeline Dixey. Onaip was back with his mystifying piano stunt. The Two Georges offered a comedy knockabout turn and the Rathskeller Trio a fair musical act. Monday nights are still devoted to Country Store nights, and are always popular. Starting June 7, Fred Hallen and Mollie Fuller, sketch; Dick Lynch in dialect stories; Moscrop Sisters in dances; Three Falconers, acrobats; Everett Shinn & Co. in travesty on melodrama. PANTAGES Theatre: Forcibly acted, a playlet, Truth, of a variety not often seen in vaudeville, was one of the strongest acts offered here in some time. Harry Cornell and Ethel Corley, assisted by a company of fifteen players, gave a vivid portrayal of the characters of the underworld. Clayton and Lennie were back in some good English comedy. Bob Finlay, assisted by the Misses Yates, had an unusually good musical act, which displayed the last word in sartorial elegance. The Five Gargonis and the Cycling Brunettes make up an altogether entertaining bill. Next week: Return of Bob Albright; Kumry, Buch and Robinson; Minni Amato, in sensational dance production; Romano and Carme, in Italian sketch; Devitt and Devitt, comedy acrobats, and the famous minstrel, George Wilson. A. H.

VANCOUVER, B. C., June 8.—EMPRESS: Nance O'Neil and the Empress players are presenting, for Miss O'Neil's fourth week, Dumas' ever-popular Camille. In the title role, Miss O'Neil has ample opportunity to display her emotional ability. In the role of Armand Duval, Del Laurence shows to good advantage. Alfred Hickman makes much of Gaston, and U. K. Henderson is all that could be desired as Count de Varville. Excellent support is rendered by the balance of the company,



A scene in Richard Walton Tully's spectacular romance, Omar, the Tentmaker, which begins its engagement at the Cort Theatre on Sunday night, June 14

and the scenic settings were entirely in keeping. ORPHEUM: The bill is headed by Wm. A. Brady's act, Beauty is Only Skin Deep, which has been taken from the play, The Lady from Oklahoma. Dave Kramer and George Morton, a couple of blackface comedians, have a singing, talking and dancing act that it out of the ordinary. Charles Yule, Ferd Munier, Charlotte Treadway appear in a clever sketch, by Herbert Bashford, The Stranger. Kellow, the mentaphone artist, proved to be a clever musical imitator. The Two Ambler Bros. are athletes of remarkable skill and offer a number of new tricks. Another athletic act is presented by Will and Kemp. GLOBE: Edward Abeles in Brewster's Millions in pictures.

HONOLULU, May 28.—The Players presented Arizona since I last wrote and a pleasing performance was the result, with Hiner, Blyden, Bonner, Florence Oakley, Marie Baker and Jay Hanna in the leading parts. To follow next week, The Easiest Way and Raffles. Business continues fair, but the big attendance of the first week is over. The Universal Film people are probably in your city by this time. They became great favorites here.

SEATTLE, June 9.—MOORE Theatre: The attraction this week at this theatre is The Passing Show of 1913. The bill is in the hands of capable characters, and they are playing to crowded houses. METROPOLITAN

Theatre: Dark. ORPHEUM Theatre: Wrong From the Start, a little playlet in the comedy line, is the headliner this week. Doris Wilson and company, in a novelty act of singing, make a big hit. The balance of the bill is handled well and good for a number of laughs. SEATTLE Theatre: The Avenue Players in All-of-a-Sudden Peggy are making a good showing this week, and each character is good in itself. EMPRESS Theatre: Chas. Bachman & Co. headline the bill this week. They have a musical act of unusual merit and are most pleasing. Grant Gardner and five other big Sullivan & Considine acts complete an interesting bill. PANTAGES Theatre: Harry Girard & Co. in Luck of a Totem are the headliners this week. This is a story of Alaska, and is pleasing. The balance of the program is in capable hands. GRAND OPERA HOUSE: There are three vaudeville acts which are good and four reels of first-run moving pictures complete the bill. CLEMMER, DREAM, COLONIAL, MELBOURNE, ALASKA and MISSION theatres are showing first-run motion pictures to large audiences.

SEATTLE, June 12.—The season of stock at the Seattle Theatre will be discontinued with the performance of June 13, and starting Sunday afternoon, the 14th, the company, to be known as the Metropolitan Players, will open at the Metropolitan. Florence Malone, who will play leads at

the Alcazar Theatre, San Francisco will be the leading woman. Her engagement is for thirteen weeks. Other new members are Leslie ("Happy") Wallingford, Will T. Lloyd, from the Baker Stock at Portland, Ore.; Florence Spencer and Marie Van Tassel of the former company. Dwight A. Meads will remain as leading man, and James Guy Usher, Max Steinle, Auda Dne and Nina Guilbert will be retained. The Butterfly on the Wheel is the bill for the opening at the Metropolitan, to be followed by When Knighthood was in Flower. Fred R. Palmer will retain the management of the company, R. R. Kelsall, treasurer, and Phil Bennett, assistant treasurer. George J. McKenzie announces that a moving-picture policy will be inaugurated at the Seattle.

Mr. and Mrs. Ollie J. Eckhardt, who have been stopping in the city for several days, departed this week for Cairo, Ill., where they go to spend the summer with Mrs. Eckhardt's relatives. Mr. Eckhardt closed his road season across the line about three weeks ago.

G. D. HOOD.

Cort Will Tender Newman a Benefit

As a reward for long and efficient services, John Cort, during his recent visit to San Francisco, arranged for a testimonial to be tendered to Charles Newman, the genial and obliging treasurer of the Cort Theatre. This testimonial will occur on Monday evening, June 22, when Mr. Cort has arranged with the management of the Omar the Tentmaker company that the theatre's share of the receipts for the performance on that evening shall be turned over to Mr. Newman. The recipient of this splendid gift has been in Mr. Cort's employ for a period of six years, having served in the box-office of the Moore Theatre in Seattle, also controlled by Mr. Cort, prior to being transferred to the Cort Theatre, where Mr. Newman has presided over the destinies of the box-office since the opening of the theatre. The advance sale for Guy Bates Post, who opens in Richard Walton Tully's Persian spectacle, Omar the Tentmaker, at the Cort Sunday evening, is exceedingly large, and the indications are that the engagement will prove to be one of the banner fortnights of the Cort's season. Mr. Newman confidently anticipates that his numerous friends along the San Francisco Rialto will rally loyally to his support, and is already debating whether to spend his summer vacation on a trip to the Orient or to Alaska, pier. The photography was superior.

Friars Have New Offices

At the annual election of The Friars, held at the New York home, The Mnoastery, the following new officers were elected: Abbott, Geo. M. Cohan; Dean, William Collier; corresponding secretary, John J. Gleason; recording secretary, Rennold Wolf; treasurer, Richard J. Hartzel; governors for two years, Sam H. Harris, George S. Dougherty, "Mike" Simons, Ralph Trier and John W. Rumsey.

Max Sinclair and Edson Elliott are meeting with success with their dramatic stock in Salem.

ALL THE THEATRICAL NEWS

The San Francisco
DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Ten Cents a Copy—\$4.00 a Year

San Francisco, Saturday, June 20, 1914

No. 22—Vol. XXX—New Series



Charlotte Tittell

DRAMATIC MOVING PICTURES VAUDEVILLE



Guy Bates Post and Jane Salisbury in Richard Walton Tully's great spectacular romance, *Omar the Tentmaker*, which opened its engagement at the Cort Theatre on Sunday night, June 14.

New Coming Together of New York Managers to Make Stand Against the Unions

With Klaw & Erlanger, the Shuberts, William A. Brady and other theatrical personages all interested, the newly formed United Managers' Protective Association of the Amusement Interests of the United States and Canada held its first general meeting at the Hotel Astor last afternoon of June 6th, behind closed doors. President Marc Klaw was in the

chair and the meeting lasted from 2 o'clock until 6. Several hundred theatrical and moving-picture managers were present, and it was reported that steps were taken to make a fight upon the demands of the various theatrical unions. No action was taken in regard to the Actors' Equity Association, and it was stated that the managers' association and the actors' society would work in harmony. President Klaw said that the regulation of the amount of initiation and dues for the individual and for the concerns representing many interests took up most of the time yesterday. He announced the appointment of an executive committee by the board of

governors that will have the practical direction of the affairs of the Association. The committee is composed of A. L. Erlanger, William A. Brady, Walter Vincent, B. F. Albee and Al Hayman. Mr. Klaw, after the meeting, was asked if the new organization of actors which is making certain demands relative to their contracts was discussed. He said "No," and added that the managers had no grievance with the actors, and most of the demands of the players, he said, were embraced in the contracts made with his firm and with the other larger managers. There would probably be a division of sentiment among the actors themselves, Mr. Klaw said, as to

whether they would demand whole salaries for the Christmas holidays and Holy Week and thereby run the risk of having the companies laid off entirely for those weeks. He said, while some would prefer to have the entire salaries or not work, others would probably prefer to work for half salaries. Another contention of the actors is that the period of rehearsal be limited to four weeks for dramatic productions and five weeks for musical comedies and other spectacular work, and that the managers be obligated to give the performers at least two weeks' engagement with full salaries. No compensation is asked during rehearsal. Mr. Klaw said that this was not discussed, because the actors have made no formal demands of the managers. Mr. Klaw said, however, that the musicians are distributing some kind of a circular expressing a grievance with the managers, but he said the circular had not yet reached the Association, and he could not anticipate what they would ask for. It was learned from another member of the Association, however, that the musicians, electricians and stage carpenters are expected to demand that the men in those trades who have been laid off because of the reduction in the number of road companies be employed as extra men at full wages, and that the Managers' Association was prepared to deal with that situation. There are persistent rumors among the people in the theatrical business that the managers will encounter trouble with the mechanical unions at the opening of the season next fall. While the actors are preparing for any emergency that may arise if they do not agree with the managers upon a uniform contract, it is not believed by either the managers or the officers of the newly formed Actors' Equity Association that there will be any difficulty in adjusting any disagreement that may arise between them. Secretary Kyle of the Actors' Equity Association said he was glad to know that the managers had organized their Association. He said no demands had been made of the managers' organization, and he did not believe it would be necessary to make any demands, because he had always found the managers willing to make any reasonable concession at the actors' request.

Why Come Again?

LONDON, June 11.—Marie Lloyd's troubles with the American immigration authorities have not altered her fondness for the American public. She is telling interviewers that the Americans are "really good sorts," uses American slang with only an occasional slip-up, and promises to make another tour of America with her own vaudeville company after her Australian trip, beginning next year. "New York is fine," she says. "San Francisco and Chicago are real great, too. Other towns are a bit off. They're all right in their way, but what we English call provincial. Americans I like. They are always really good sorts, but American officials—oh, dear!"

HARRY L. BOYNTON, a well-known Coast house manager, has been in town the past week, arranging some concert dates for his wife, Elcia Mandinger, who is an uncommonly fine singer.

Live News of Live Wires in Vaudeville

Al Hallett and his company will play the Pantages time, starting at Oakland about June 28 with The Loan Shark. They were an emphatic hit at Pantages last week.

The Mission has only one theatre—the Wigwam—that is playing vaudeville and musical comedy. All the rest are producing pictures. The Mission will stand for a couple of more vaudeville houses; the people are out there.

George Spaulding, now with Dillon and King in Oakland, paid the Coast Defenders office a visit this week. He reports everything sublime in the Athens of the Pacific, and all Oakland is satisfied with George and his work. So is San Francisco.

Herb Bell, Julie Hamilton and Jake Clifford opened at Roseburg, Ore., on Wednesday last. They are going over the Kellie time with a three comedy act.

Letha Beck, the fascinating singing and dancing soubrette, is able once more to resume her professional work.

Eddie Gilbert, Frank Earle and Charley Oro left last Saturday night to work in the Big Casino Dance Hall, at Tonopah, Nev.

Lou Davis is with the Ethel Davis Company, playing in The Fountain of Folley at Pantages this week. Next week, Pantages, Oakland, with Los Angeles to follow.

Chas. T. Byrne, the eminent dispenser of German comedy with the Ethel Davis Co., is not only a good German comedian, but is also a large real estate owner. He has just refused a good price for some property in Oklahoma that the city authorities wish to acquire for a municipal building.

Effie Whittaker, a good singing and dancing soubrette, has arrived. Jack McClellan will look after her interests in placing her in one of our local houses.

George Lord, son of John Lord and Carmelita Meek, now playing the Lyceum Theatre in musical comedy, is coming to the front as a clever comedian. Watch him!

Harry Hallen will soon organize his own musical comedy company, consisting of 12 versatile performers, and you can rest assured that Harry will deliver the goods. The girls will all be Al contest girls of singers and dancers.

Ed Armstrong has placed a company in the Republic Theatre, where he is producing The Candy Ship. This is the tabloid that Ethel Davis just finished over Pantages time, and is some act.

George Slocum is with the Ed Armstrong company at the Republic, doing the German comedy part formerly played by Charles T. Byrne in The Candy Ship.

Bessie Hill, the vocalistic soubrette, is still with Ethel Davis' Baby Dolls, playing Pantages time.

Jeanette Ormsby returned from Texas a short time ago, seriously ill. She is constantly under the care of a physician at her home in this city.

Mrs. Jack Gordon came down from her farm in Stanislaus County to pay a visit to her two daughters, Hilda and Ethel, and to see Ethel with the Pony Moore Company in Fifteen Jolly Tars at Pantages, Oakland. Mrs. Gordon is the best judge of cats in

America. She raises the Angora species; the stock came from England.

Lord and Meek, the musical comedy artists, now at the Lyceum, will soon take a company on the road, heading for the north, where they will play in Washington, Oregon, and the British possessions, where they are favorably known and well liked. Their shows are clean and well liked. They have on this week In Gay Paree, with a cast of twelve.

Joe Lyons, the hard-shoe dancer, is playing an engagement at George Harrison's Santa Clara theatre.

Owen Dale, one of the best-known actors of the past decade, is suffering with sciatic rheumatism of the right hip. He is using a cane for the first time in his career.

Mid Thornhill, manager of the Elite in Stockton, was in our city the first of the week. He informed THE DRAMATIC REVIEW that a Chinese wash-house at the rear of the Elite burned down and that Ah Wing, the proprietor would replace it with a concrete building to cater to the American trade for noodles, chop suey, etc. An American orchestra and American entertainers would be installed, and the interests of Ah Wing would be looked after by Denacio O'Brien, well and favorably known in Stockton, as manager.

Jack Hempel, formerly Gunboat Smith's sparring partner when playing the Pantages time, will remain in this city, looking forward to a match with any of the heavyweights, while Gunboat has gone to England to fight Carpentier, the Frenchman. Hempel is a sturdy fellow, clean liver and a gentleman. He will give a good account of himself if given a chance by one of the promoters.

Roxie O'Rourke, a native of this city, who has played all the big time with his son in their singing and dancing act, has regained the sight of both eyes, from which he was bothered for a long time. The O'Rourkes will shortly resume their Eastern dates.

Bert Roxie is still with the Medicine Company he joined February 1. They are at Bay Point this week; next week, Brentwood. Bert says it beats the split time, even if the stipend is small.

Jimmy Rowe is in Los Angeles awaiting the call of the movies. Ed Moncrief and Charley Morrell are also movie actors.

Belle Williams, the best blackface woman in America, will stage a show for the ladies of the Eastern Star in the near future. Full particulars will be published in THE DRAMATIC REVIEW.

Hamilton of Pantages, and De Armour of the Princess Theatre, are inseparable whenever playing the same city. They eat together, sleep together, enjoy life together, but don't work together, only in good friendship; so altogether they are good fellows. That is the way all the professional brothers should be.

Ethel Davis may be seen with a Broadway, New York, production this coming season. No better selection could be made, for Ethel has all the essential qualities to fill Broadway with delight, as she is doing at Pantages Theatre, Market Street, San



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in PEG O' MY HEART

By J. Hartley Manners; Cort Theatre, New York; now in its second year.

PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neill.

PEG O' MY HEART D—Northern; Marion Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

OTHER ATTRACTIONS
KITTY GORDON in
Pretty Mrs. Smith, with
Grant and Greenwood.
Cort Theatre Boston, indefinite.

Jack Lait's smashing success, Help Wanted, Maxine Elliott Theatre, New York, indefinite.

Help Wanted—Cort Theatre, Chicago, indefinite.

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Francisco. What will be San Francisco's loss will be New York's gain, and the Dolls will weep.

Marcus Loew, who will take possession of the Sullivan-Considine circuit August 1, acquired three new theatres in one week a short time ago. He secured a 50-year lease on the Fulton in Brooklyn, and leased the Broadway in Brooklyn, giving him seven theatres there, and bought the West End Theatre, New York, from Joe Weber, of Weber and Fields. A short time before he secured the Globe in Boston. Loew didn't stop after getting the Sullivan-Considine circuit, but keeps right on buying theatres.

Through arrangements with the Miles and the Jones, Linnick and Schaeffer circuits, Loew becomes the controlling power in the greatest combination of theatres in the world. He is powerful through his ability to offer performers long periods of steady work, which will directly benefit his patrons, for they can see better acts for less money than they have ever seen before.

Marcus Loew, a marvel himself, is fortunate in having three wonderful men associated with him in Loew's Theatrical Enterprises. They are David Bernstein, manager and general treasurer, and a wizard on motion pictures and figures; Nicholas M. Schenck, executive manager, an accomplished showman, and a millionaire in his own right, who looks after all of Loew's theatres; and Joseph M. Schenck, now the most powerful, and

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rated by the theatrical men as the most brilliant, booking agent in the world. It has been partly the wizardry of these three, combined with Mr. Loew's personal genius, which has made him the power in theatricals he is today.

Emmett Keane, a brilliant brother of James Keane of the United Keaneograph Film Company, died a few days ago. Mr. Keane had been in poor health for some years.

Dates Ahead

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

BOSCO MUSICAL COMEDY CO.—Modesto, June 18-21; Colusa, 22-23.

BRYCE HOWATSON CO. (Empress Variety Co., mgrs.)—Corning, June 20-22; Dunsmuir, 23-25; Kennett, 26-27; McCloud, 28; Weed, 29-30; Callahan, July 1; Etna Mills, 2-4; Greenview, 5-7; Fort Jones, 8-11.

DR. LORENZ (W. F. Leahy).—San Luis Obispo, June 21-23; Santa Maria, 25; Paso Robles, 26.

Correspondence

SALT LAKE CITY, June 16.—Nat C. Goodwin has a splendid vehicle in Never Say Die, and were it not for the strong counter attractions pitted against him, capacity would undoubtedly have been played to at the SALT LAKE Theatre the latter half of last week; however, with the Sells-Floto Circus to compete with on Thursday night and Emma Lucy Gates, Utah's international songbird, in recital at the Tabernacle Friday, only one day was left for the show-going public to think of the theatre. The comedy is by William H. Post, and Mr. Goodwin is appearing under his own management and is supported by Margaret Moreland, pretty, well-formed and graceful; in fact, right at home in the leading feminine role. Some of the latest creations in the line of gowns are introduced by this charming lady. The balance of the presenting cast was made up of Charlotte Lambert, Isador Marcel, Stanley Harrison, Walter Cluxton, Dennis Cleugh, Lute Vrohman, Master Gerald Bidgood, Gladys Wilson, Dan Moyles, etc., and make the most of their parts. The play is in three acts and two scenes, the first Mrs. Stevenson's drawing-room in London and the other Woodbury's rooms, St. James. The story surrounds a rich American, Dionysius Woodbury (Nat Goodwin), in London under the care of two specialists, who comfortingly tell him he has but several more weeks to live. With this in view, to financially assist his friend to properly care for his sweetheart he is about to marry, and help replenish the girl's exchequer, which has been depleted through the failure of the bank holding the family funds, he makes a proposition to marry the girl, who is to leave immediately upon a trip to Russia. Before her return Woodbury expects to die and leave his entire fortune, some five million dollars, to her. However, the quacks fail to make good in their promise of his immediate death, and he finds himself at the end of a year still alive and unable to make good on his compact. The fun is fast, and with such a clever man as Mr. Goodwin in the leading role, dispensing the droll comedy in his own inimitable fashion, a good evening's entertainment is guaranteed. The girl returns from Russia and is thoroughly pleased with her hurriedly-married husband. The whole of this week, Peg o' My Heart, with a \$26,000 business in Los Angeles reported back of them, is holding forth. The first performance was almost a complete sell-out, which will probably be the order of things for the balance of the week. Peggy O'Neil, who was first advertised to appear locally, is not in the cast, but Florence Martin is receiving generous notices for her apt and careful portrayal of the name part. This is the last attraction of the season. Tonight's performances will close the present show at PANTAGES, the new bill starting tomorrow, Wednesday, headed by Lottie Mayer and her diving girls. Barnold's dog and monkey comedians headline the present bill, with Tom Kelly, the singing Irishman, billed as the added attraction. Others: The Jolly Jollier (the Barrows-Lancaster

Company), Jerome and Carson, and Woods and Lawson. Last night Manager F. R. Newman donated the Pantages Theatre for the early evening for the championship typewriting contests. The EMPRESS bill is a specially strong one, without a weak spot. The headline act is the Six Parisian Harmony Girls, clever instrumentalists and vocalists, who appear in stunning clothes. Spiegel's Daughter's Beau, another Maxwell act, comes in for second honors, with Al Herman in blackface a close second. Williams and Segal, dancing duo, and the Ryan Bros., aerial gymnasts, finish out the bill. Sam Loeb and his company have another appreciative offering at the PRINCESS, with new chorus numbers and funny situations. Ketchner and Thornton have joined the cast, both wearing fine clothes and getting their business over in good shape. Sells-Floto and Buffalo Bill (himself) Circus showed here last Thursday, playing to turn-away business. The 25 cent admission for the big show is fast winning its way with local people. Emmy Lucy Gates, one of Utah's own, who has been singing in grand opera in Berlin, is home on her vacation, and in recital at the Tabernacle Friday night drew a goodly crowd. The AMERICAN Theatre (picture house) orchestra of twenty odd pieces was loaned by Manager Sims for the occasion. Gentry Bros. dog and pony circus will be here Thursday.

R. STELTER.

HONOLULU, June 6.—The Players have just finished Raffles, in which were Guy Hiner, Huron Blyden, Geo. Berrell, Inez Ragan, Florence Oakley, Leah Hatch, Marie Baker, Olga Gray and Jack Belgrave. Perry Girtton took on the grease paint and disclosed rare histrionic abilities. The next plays will be The Butterfly on the Wheel and Jimmy Valentine.

VANCOUVER, June 16.—AVENUE: The season opens on August third with Canadian Feature Film Company's Sixty Years a Queen. In September begins the run of legitimate shows, starting with The Trail of the Lonesome Pine, followed by Kiffie Mackaye, The Whip, George Arlis in Disraeli, Gilbert & Sullivan Opera Company, Nat Goodwin, Newly Married, Milestones, Sir Herbert Beerholm Tree, The Land of Promise, a Canadian play; The Poor Little Rich Girl, The Bird of Paradise, Christie McDonald in Sweethearts, Cyril Maude in an English show, David Warfield, Things that Count, When Dreams Come True, Wm. H. Crane and Douglas Fairbanks in The New Henrietta, Forbes Robertson in repertoire, Martin Harvey, Fanny Ward, High Jinx, Richard Carle and Haddie Williams, Too Many Cooks, The Yellow Ticket, Today, The National Grand Opera Company, a Canadian company; The Quinlan Opera Company, The Garden of Allah, Ziegfeld's Follies of 1912, John Drew, Seven Keys to Baldpate, Help Wanted, Billie Burke, The Midnight Girl, Maud Adams, Mizzi Hajos in Sari, Potash and Perlmutter. COLUMBIA, June 14: The first half of the week are appearing vocal and instrumental selections. Paleau, ventriloquist; Williams and Williams, comedy singing, talking and dancing act; Du Mouline, double-voiced singer. A complete change of bill for the midweek: George and Marle Brown, singing and



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talking act; the Dubstaus comedy sketch, The Broker Husband, the Dancing Vernons, eccentric dancing, and Chas. Hasty, the Hoosier boy. PANTAGES, June 14: The Alaskan Musical Comedy, with Harry Girard and Agnes Cain Brown; Harry Jolson, blackface comedian, in new songs and jokes; Orpheus Comedy Four, quartette; Basy troupe of Russian dancers, and Woodward's posing dogs.

SEATTLE, June 17.—Hearty approval of large audiences was given George J. MacKenzie's new stock company, the Metropolitan Players, on the opening of the summer stock season at the METROPOLITAN, 14th, in A Butterfly on the Wheel. Florence Malone is an actress of much personal charm, and scored a distinct hit. Excellent in support are Byron Aldern and Will Lloyd. Other new members of the company and Dwight A. Meade and James Guy Usher are effective in important roles. The current ORPHEUM bill is made up as follows: Wm. A. Brady's playlet, Beauty is Only Skin Deep, headlines; Yvette, the whirlwind violinist; Rellow, in The Mentaphone Artist; Charles Yule in a Herbert Bashford sketch, The Stranger; Dave Kramer and George Morton, in a colored team act, and Will and Kemp in an acrobatic act. PANTAGES has two feature acts in Barnes and Barron, who score heavily in Hebrew comedy work, and the Galerlin Four, who give selections from the popular operas, using violins, cornets, saxophones and accordions. The three children add a charm to the performance. Napoleon, an educated monkey, and Little Hip, an under-

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sized elephant, furnish much amusement by their clever antics. Galloway and Roberts offer blackface comedy and song and dance, and the Four Alphas put on a good hoop-rolling act. At the EMPRESS are the Eleven Kincaid Kilties, in favorite songs and dances of Scotland; the Three Harbys, ice skaters; Savoy and Brennan; Maude Ronair and Joe Ward, singing and talking; the Todd Nards, clever acrobats and hand-to-hand balancers. John Cort arrived in Seattle from San Francisco on Saturday last, and will remain several weeks. He speaks optimistically of general theatrical conditions in the East and West.

G. D. HOOD.

Winters is building a new theatre that will soon be ready for attractions.

News From Los Angeles Contains the Item That Joe Galbraith is Coming Back to the Stage

LOS ANGELES, June 17.—This is commencement week at the Egan School, which takes place at the Little Theatre, children's classes presenting Shakespearean scenes. Tuesday night, international dances and group work. Wednesday, a faculty program for private pupils of Mrs. Dobinson, Messrs. Allen, Brown, Steadman and Egan. Life studies, under the direction of Alfred Allen, pictured by Marshall Steadman by the moving-picture class, and Friday, Mr. Egan offers three classics by Maeterlinck, Strindberg and Synge, while Wan o' the Woods will be the attraction for Saturday. * * * Harrison Hunter has returned from Chicago and will be numbered among the Burbank Players once again. * * * W. T. Wyatt's system is long used to shocks caused by the pass-requesting public, but on Saturday night he received a jar that will last, when, in company with Harmon Ryus, the well-known auto man, their machine collided with another; but, of course, it was the other man who received the marks. * * * Halsey Mohr of Kimbal and Mohr, who have recently played the Orpheum, wrote a song called The Tango in the Sky, which William Rock thought good enough to buy for his Candy Shop. * * * Peggy O'Neil took in the Gaity company's performance of A Knight for a Day, just to remind herself that a few years ago she was a small chorus maid with a road company playing this same. Miss O'Neil has departed for Chicago to open June 22 in Peg o' My Heart; that is if God, the weather and Laurette Taylor permit. It seems that there lies some hitch in this starring of Pegs, and Miss Taylor has ideas that do not coincide with those of Mr. Morosco. Mr. Eyton says Miss Taylor's objections have raised "a tempest in a teapot," but time will tell whether the lid stays on or not. In the meantime, Florence Martin will take Miss O'Neil's place in the present company. * * * Nat Goodwin is back at the Beach, busy denying as usual. This time he says he is not selling his house to Alice Lloyd, that he is still a young man and that Marjorie Moreland Goodwin is a case of the last's the best of all the game. * * * Joe Galbraith, erstwhile matinee idol of the Burbank and Auditorium stock companies, is contemplating divorce. Mrs. Galbraith, who was Miss Helen Sherman, claims that after papers were signed agreeing to separation, she turned over \$50,000 to quiet divorce proceedings, and that now Mr. Galbraith has broken his agreement. Galbraith, who has been in the real estate business, contemplates returning to the stage in the immediate future. * * * When James Montgomery brings suit against the Little Theatre for \$400, he names thirty-three prominent men of this city—they being the organizers. Trouble over the royalties of Come Home Smith are the reasons for same. * * * Dolly Hackett, who appeared with Morrissey at the Empress, will return to Los Angeles after her contract closes, to appear in several pictures for the Kalem Company. * * * Manager Blackwood has arranged for a series of Monday night

dances at the Jardin de Danse in honor of the photoplayers of the city, each to be named for some well-known movie actor or actress. The first is to Mabel Normand Night, and will no doubt be a glorious success.

BURBANK: Winchell Smith's amusing comedy, The Fortune Hunter, is being given by the Burbank Players, with happy results. This is an ideal stock play and one that this company, with its many character players, is able to handle with joyous success. There is Sam Graham, the simple-souled druggist, a role handled with the delicate touch of an artist who realizes that anything else would overplay the role, and thus James Applebee succeeds in making the old druggist seem human, in spite of the idealizing of the author. Forrest Stanley plays Nathaniel Duncan, the adventurer of buoyant spirit, in search of a soft spot and an easy resting place, and renders a skilful portrayal of this joyous adventurer. Thos. MacLarnie, with his grace of diction, contributes another perfect study in that of the banker, Mr. Lockwood. Donald Bowles, with his clever gift of caricature, draws a mirthful picture of the town fool. Selma Paley is the daughter of the druggist, honest in her effort and good to look upon. Beatrice Nichols as the banker's daughter is her usual charming and effervescent self. Other roles that are emphasized because of careful playing are in the hands of Richard Vivian, H. S. Duffield, Walter Catlett, William Colvin, George Rand and Winifred Bryson. The Fortune Hunter is always appealing, and all its tender comedy is happily understood by the Burbank Players and thus is made capital entertainment.

CENTURY: The Belle of Japan has a chorus that shines forth splendidly as to beauty and shapeliness. Jules Mendel and Al Franks lead the riot of fun, while Reece Gardner and Babe Lewis lead in the song and dance numbers. Vera Ransdale makes a big hit with two charming song numbers, and The Belle of Japan is a merry affair throughout.

EMPRESS: Bert and Hazel Skatelle as as wonderful upon skates as the name they have chosen. Ease and grace mark every roller-skating move. Green, McHenry and Dean sing songs and dance and bring joy. Four of a Kind, given by Joe Maxwell's players, is a clever bit of satire and leaves a trail of thought after the laugh. Julian Rose appears as Levinsky at the Wedding, a portrayal of the Hebrew character that rings true because of the sincerity of the effort. The Two Romans and the Mad Doll are gymnasts of unusual ideas and execution.

HIPPODROME: Jane O'Roark and Broderick O'Farrell have a new comedy this week, entitled All for a Hundred. The situation is funny in the first place and the comedy methods used by this clever pair make it a merry affair. The Merry Masqueraders, another Bothwell Brown show, with pretty girls, unique costumes and gay dancing numbers, featuring Marjorie Shaw, is an interesting number. Lee and Noble in The Newsboy and

His Girl, are capital singers, with a list of songs that please. The Savalas are daring high-wire performers, with all the attached thrills and shivers. Len Perry, a blackface comedian, is a whole show in himself. The Bells of San Gabriel is replete with touches of early California days, and some very skilful Spanish dancing is a most attractive feature.

MAJESTIC: The Road to Happiness leads to the Majestic Theatre, where you will find Wiliam Hodge with his rare smile, droll humor, soft voice and winsome personality. A truly-rural drama is The Road to Happiness, laid in New York State, and the story ambles along quietly with a clean, wholesome plot, touched with the joys and jealousies of the small village, with an occasional melodramatic outburst. If Mr. Hodge is preaching contentment in this homely play, by way of a happy delivery of witty epigrams, then he is succeeding in his mission, for it leaves a feeling of marvelous and honest satisfaction. Mr. Hodge and his capable company are showing the way to many during this week who seek good entertainment.

MASON: Neptune's Daughter, the film featuring Annette Kellermann, is still the attraction at this theatre, being one of the most beautiful pictures that has ever been shown in this city. This picture also reveals the fact that little Miss Kellermann is a very gifted maid aside from her swimming and diving.

MOROSCO: Lightest of light, freest of care-free and brightest of all bunches of nonsense is the Isle of Bong Bong. This Isle might be almost anywhere, just so long as Frances Cameron, Walter Lawrence and Will Sloan are stranded thereon—sufficient. The plot is not missed, being of no consideration whatsoever. Frances Cameron, several times a widow and, o! so merry, is a gay Filipina of wonderful voice and an acting ability with which we have long been familiar. Walter Lawrence has many specialties and several songs, hitting the right spot each time. There are specialties too numerous to mention. Margaret Edwards, in a graceful dance; Arthur Clough, with well-trained voice; Maud Beatty of large drawing quality; dainty Myrtle Dingwall, Ritta Abbot, together with a wonderful blonde, Louise Orth, and Jack Pollard—these all add full measure to the enjoyment and to a dazzling list of special bits of fun. The Isle of Bong Bong is a merry tuneful and brilliant success.

ORPHEUM: Henrietta de Serris and her fifteen posing men and maidens present a series of beautiful reproductions of statuary, handled with exquisite touch in arrangement and lighting. Bessie Wynn is just as dainty and low voiced as in the good old days of musical comedy when she made such a fascinating boy. She sings several modern ballads with a saucy air and some interesting clothes. Lillian Shaw also sings, her talent lending itself to dialect songs in which her veracity and natural charm are emphasized. Horace Wright and Rene Dietrich, with splendid voices, sing several songs of worth with the ease and grace of artists. Robert T. Haines & Co. appear in a mighty good Raffles story called The Man in the Dark. Of course, it is sheer madness to ac-

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cept the plot, but it is so cleverly played and the ending is so surprising that it creates a favorable impression. Matthews, Shayne & Co. return with their Chinatown sketch, called Dreamland, in which they are met with a loud welcome. New touches have been added as well as new players, and their turn is one of the best low comedy acts seen in a long time. The holdovers are Odiva and the Berrens, and are among the best of the bill's offerings.

PANTAGES: The Soul Kiss with George H. Ford, the original Mephisto. It is all a hodge-podge of nonsense, with kisses many, several graceful dance numbers and pretty chorus girls who seem not to mind the osculatory attentions of his Satanic majesty. A little lady named Musette, light and graceful, is a violinist, who just can't make her feet behave and is known as the "dancing violinist." Skipper, Kennedy and Reeves are three tuneful songsters, one in blackface, who entertain with a line of comedy that seems to be thoroughly appreciated. The Millinery Salesman, with Joseph Remington, Ollie Marshall and Beatrice Thorne, is well played, with speed and telling effect. The Wartenburg Bros. are jugglers, but unique in the fact that all their juggling is done with their feet, tossing objects around with all the ease of a master magician with nimble fingers. Scott and Wallace, a man and a maid, sing and patter in attractive style. Pantages are now running the Pathe Weekly news pictures, best of their kind.

REPUBLIC: The Dog Catcher is Al Watson's offering for the week, and proves to be one long, continuous laugh. Aline Wallace is an assistant who knows the value of good comedy work. Sadie McDonald, with an excellent company, creates a good measure of fun with a comedy skit called Cafe de Luxe. Ellen Eckhardt is a whistler of rare ability, and her songs also point to the fact that although but starting on a vaudeville career, her future is promising. Dore and Wolford have a piano and singing act that is attractive and pleasing. The Marvelous Drayton is an equilibrium with some new and some old turns, but all finished and entertaining.

N. B. WARNER.

JEAN KIRBY, whose brilliant work the past season won general recognition and culminated in a brilliant performance of The Vampire in A Fool There Was with the Bartey and Mitchell stock in Seattle, is just recovering from a serious nervous breakdown, and she may soon leave for a six months' stay in Samoa. It would be too bad to have her permanently relinquish the promising position she has already attained in the profession.

Correspondence

NEW YORK, June 14.—Josephine Victor, who has not been seen in New York since she played the heroine of David Belasco's *The Temperamental Journey*, last week took the place of Florence Reed at the Eltinge Theatre. The *Yellow Ticket* enjoys such continued success there that the actors are allowed the privilege of a vacation. Josephine Victor is an actress of striking emotional power, and proved herself equal to the dramatic demands of Marya Varenka. She pinioned her pursuer with a hatpin with the necessary virtuosity and played her love scenes with the gentle pathos she controls. John Barrymore, who played the role of Julian Rolfe, a newspaper reporter, in *The Yellow Ticket*, a part he created in the original production on January 20, did not return to the cast last week as it was announced that he would when the curtain was rung down a week ago on account of his illness. Mr. Barrymore will sail next week for Nice. * * * The Academy of Music's stock company was seen last Monday in Eugene Brieux's *Damaged Goods*, which has never before been acted so far down town. The plunge of the popular players into such an unfamiliar field was witnessed with equanimity by a large audience, which has not hitherto kept step so promptly with the latest tendencies in the drama. Whether or not this play will take its place in the regular list of the stock companies will be interesting to observe. Under the regis of old Dr. Bennett, who first plucked this delicate flower of the European drama, it was in the cheaper priced theatres that *Damaged Goods* was least prosperous. But it is new and for that reason it may be used to supply novelty to a public more accustomed to the lure of East Lynne and *The Two Orphans* in the past. Theodore Fricbus and Priscilla Knowles, as well as the rest of the company, had no difficulty in fitting themselves into their newer artistic tasks. * * * Wilton Lackaye appeared at the Palace last week in a dramatic playlet by Hall McAlister, called *Quits*. Some of the other acts on the excellent program were Harry Cooper, who recently appeared in *The Pleasure Seekers*, and Hugh Cameron, who also played in the musical comedy; Ray Cox and Joseph Woodward, Edwards Davis, the former Oakland minister, assisted by Julie Power in *One and One Make Three*; Ralph Riggs and Katherine Witchie, Roshanara, the Oriental dancer; Smith, Cook and Brandon, Adler and Arlino and the Woods and Woods Trio. * * * The Catholic Actors' Guild of America, which effected a temporary organization six weeks ago, met last week at the Hotel Astor and formed a permanent guild. A constitution was adopted and the following officers were elected for the ensuing year: Emmett Corrigan, president; Jerry J. Cohan, vice-president; James E. Sullivan, second vice-president; Fritz Williams, treasurer, and Wm. E. Cotter, secretary. William Kelly and William Courtleigh were elected to the executive committee to act with the officers. Frank McIntyre was made chairman of the membership committee with power to appoint four additional members, and he promptly appointed Eva Condon as one of them.

Frank McGinn was elected chairman of the entertainment committee with power to appoint two others. The Guild is somewhat after the order of the Actors' Church Alliance, the Episcopal organization. Its objects, as outlined yesterday by the Rev. John Talbot Smith, who has been appointed chaplain of the Guild by Cardinal Farley, are chiefly to bring the Catholic actors and the Catholic laity together socially and to devise and encourage means for bettering the general condition; for example, to resist any attempt to open the theatres on Sundays, to secure a chaplain for theatrical folk in New York City and to see to the spiritual improvement of the profession. The next meeting will be held in September and it is hoped to have a reception for the members and their friends and associates, regardless of religion, some time in October. * * * President Wilson pressed a button in the White House in Washington at 2 o'clock last Monday afternoon and the flash at the Grand Central Palace signaled a welcome to the big crowd which attended the formal opening of the second annual exposition of the International Motion Picture Exhibitors and the Independent Exhibitors of America. The most impressive feature of the opening, coincident with the flash, was contributed by Alma Gluck, prima donna of the Metropolitan Opera House, who sang "America," starting a patriotic tingle that impelled everybody to join in joyously. Daniel Frohman in the opening address said that in obtaining President Wilson's aid, the exposition corralled the greatest player in the greatest American drama. In his official welcome on behalf of the city Marcus M. Marks, president of Manhattan borough, said he hoped that the motion-picture men will persevere in their efforts to raise the tone of pictures until they shall attain the highest possible place in the estimation of the people. Visitors at the exposition noticed many familiar faces in the crowds, and felt at home as they frequently ran across movie actors at whose pictures they have beamed in their favorite movie houses. Every device pertaining to the motion-picture industry is on exhibition, and there is much to interest. Nearly every important moving-picture house in the United States has a booth. Players under contract with various film companies entered the tango and other dancing contests. Prizes were awarded Saturday night. The music for the opening ceremonies was furnished by the New York Catholic Protective Band. * * * The Candler Theatre, which is devoted during these summer months to moving picture plays, was the scene of two efforts in that line last week. George Kleine presented novelties from Italy—managers even "present" photo plays now—and there was the accompaniment of a large orchestra under the direction of Modest Mtschuler. The first of the plays to be seen by the audience was Henry Bataille's *La Femmes Nue*, translated on the program *The Naked Truth*, although it was the naked model that the French playwright took as the heroine of his play. Bertha Bady found the part suited to her talents, even if it were not written for her, and the play had some vogue in Paris. Last night it was the Italian actress, Lydia Borelli, miming the model who led the painter to fame

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and later became his wife, only to be abandoned for the woman of fashion with whom he fell in love. Then she found happiness as the wife of the painter who had loved her always. The story was very interestingly told by the pictures. It is not probable that there was any more in it than the different scenes on the screen revealed. The dramatic progress of the action was well revealed. In this respect the drama was much more interesting than many of them. Then there was a professional aspect to the divulgence of the scenes which is not always present in these performances. It is not to be denied that some of the films occasionally trembled and flickered disconcertingly. But that was not true of all of them. In the grouping of the men and women on the screen the pictures were better arranged than they usually are when it is necessary to create the impression of a crowd on the films of native manufacture, in spite of the confidence of our own producers in their infallibility. The effect of numbers was achieved last night, not by numbers but by the expert grouping which creates the effect of many persons. This is, of course, a gain in clearness, as all stage managers know. Numbers never create the same effect as a skillfully grouped few. Then there was a perspective not often seen in interior scenes in this country. Simultaneous action was going on, for instance, in the foreground of the stage and in a distant ballroom, all of it equally visible and comprehensible to the eye. The story was quite logically carried through its different stages and its full dramatic import kept always in view. The interior scenes, it might be added, were distinguished to a degree rarely witnessed here. One is led to suspect by the perfection of this and other details that the moving pictures must be meant for a different public abroad. The *Naked Truth* is a very successful essay in this field. Mario Costa's setting of the story of *Pierrot the Prodigal*, which has been performed in London and, unless memory fails, at the New Theatre with Rita Sachetto, concluded the performance. Here Mr. Altschuler and his musicians played the music composed for the ballet. The particular version of the *Pierrot* story, which was arranged for Signor Costa's ballet, never seemed as dramatic as that which Michel Carre did for his *L'Enfant Prodigue*. But it served as a contrast to the caloric intensity of M. Bataille's Parisian romance.

GAVIN D. HIGH.

PORTLAND, June 15.—Portlanders have now reached those hot days when attractions are few and far between, and although there are some road shows still on the way to the HELIX, nothing is announced for some time ahead. For this week, The

House of Bondage moving pictures are on. A special exhibition is being given this afternoon to the local censors and some invited outsiders. Next week, Annette Kellermann in *Nephtune's Daughter*. At the BAKER Manager Baker has closed his stock season. Moving pictures, entitled *Samson*, are on this week. Manager Baker is now forming his company for next season, and announces that the present theatre will house them. The engagement of the Newman-Foltz Company at the LYRIC came to a close last Saturday night, and the house is dark. ORPHEUM Theatre (Frank Coffinberry, mgr.): Popular prices are announced for the summer season at this house. This week's bill is headed by the comedy drama, *Wronged from the Start*. The balance on the bill are Henry Lewis, Doris Wilson & Co., Gardiner Trio, Paul Gordon, Flying Henrys and Crowell. EMPRESS Theatre (H. W. Pierong, mgr.): More *Sinned Against Than Usual* is the feature act for this week. The others offered include Hallen and Fuller, Moscrop Sisters, Dick Lynch, Three Falcons and Ralph Gruman. PANTAGES Theatre (John Johnson, mgr.): Mlle. Minni Amato, the dancer, is the headliner, and the balance of the bill includes Bob Albright, Geo. Wilson, Kumry, Bush and Robinson, Romano and Carme, and Devitt and Devitt. The OAKS has Frank Rich's musical comedy company for their feature offering. Others appearing are the Royal Hawaiians and Montana Bill.

A. W. W.
 LARAMIE, Wyo., June 2.—Opera House (H. E. Root, mgr.): Nat Goodwin in *Never Say Die* packed house tonight. Play well received and lots of applause.
 JOHN WATT.

Do Americans Like Grand Opera?

Otto Kahn, one of the leading opera financiers of New York, thinks the Century Opera Company did not make its expected success last season because English was used exclusively. He says too much English keeps the foreign element away from the opera. Doubtless there is reason in what Mr. Kahn says, New York City alone being considered. There are, for example, half a million Italians in New York, enough to form a supporting population by themselves for Italian opera. And there are more Germans and possibly as many French. But these peoples are provided with opera by the Metropolitan company, which gives nothing in English.

DAVID WARFIELD arrived here Monday on his annual vacation. He is accompanied by Mrs. Warfield and the latter's sister, Miss Stella Brandt, and has taken quarters at the Fairmont.

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Correspondence

OAKLAND, June 16.—Willard Mack and Marjorie Rambeau are continuing their engagement at the MACDONOUGH, their offering for the current week being Mack's powerful society play, *Their Market Value*. The attendance has not been good. Next week, William Hodge in *The Road to Happiness*. *Lavender and Old Lace*, a four-act play made from Myrtle Reed's charming love story, is playing to the customary business at YE LIBERTY. The play is given a fine presentation by a clever cast, which contains an old-time Liberty favorite, Irene Outtrim, who appears to good advantage as Mary Ainslie. The other prominent roles are in the capable hands of Albert Morrison, Henry Shumer, Walter Whipple, Beth Taylor and Marta Golden. *The Blindness of Virtue* is in preparation. "Foy for Joy!" is the slogan at the ORPHEUM, where that professional funmaker, Eddie Foy, and the seven little Foyes are the top-notchers of a fine, entertaining bill. The lion's share of applause, however, is tendered Walter de Leon and "Muggins" Davies, who are great favorites in Oakland, and have a singing and dancing act that pleases immensely. The balance of the program contains: *Romeo the Great*, Harry B. Lester, Annie Kent, Oterita, and as a special feature, Oakland School Boys' Exposition Band of seventy-five musicians. Landers Stevens and Georgie Cooper are at PANTAGES. Their sketch, *Lead, Kindly Light*, is well received. The balance of the program is as follows: Frank Bush, *The Jolly Tars*, J. Edwin Crapo & Co., Brown and Jackson, *Four Military Girls* and *Keystone Comedy*. In *Wrong is Dillon and King's* latest offspring at the COLUMBIA. The comedy opera season opened at IDORA Park Monday evening, under the most favorable auspices. The weather was just right and Manager York used the finest kind of good judgment in his opening selection, *Madame Sherry*. The company, headed by Ferris Hartman and Myrtle Dingwell, were up to all expectations, and their support left nothing to be desired. The scenic effects

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out in a contest for beauty. EMPRESS Theatre (R. Beers Loos, mgr.): The *Lion and the Mouse* is this week's offering, and besides being a very good performance, it demonstrated the real acting capabilities of Wm. Chapman, who took the part of John Ryder, the ruthless and unscrupulous money king. In the part of Shirley Rossmore, or the "Mouse," Helen Carew brought into play her emotional powers, and succeeds in outwitting the brains of finance by the witchery of love. A number of new faces have been added to the Empress Players, among them Harry Webb Jorkins, Palmer Morrison, Senator Roberts and Edith Walker, as Eudoria. The honors of the performance naturally go to Miss Carew and Wm. Chapman, who bear the burden of the big scenes. GAIETY Theatre: Catherine Evans in Mrs. Wiggs of the Cabbage Patch is on the boards for a week's offering, and Edna Marshall vied with Miss Evans in last night's performance in trying to see who was funniest. Miss Evans and Mrs. Wiggs and Miss Marshall as Miss Hazy, who, together with Hiram Stubbins (Wm. Jossey), fills the entire play with comedy of the farce variety. Clarence Bennett as Jones, the matrimonial agent, was at his best in this part; George Dill as Mistah Bob and Miss Mason as Miss Lucy were very good as usual. Glennella Porter as Lovey Mary, a sympathetic little role, and Terese Van Grove, the child actress, was very clever. Will Roberts, H. D. Watson, Dorothy Driscoll, Ella Hansen, Austa Pierce and Geo. Mattison, the latter as Mr. Wiggs, complete the cast and do very good work. SPRECKELS Theatre: Nat C. Goodwin in *Never Say Die* to be here for three nights commencing June 18. BENNY.

TACOMA, June 13.—TACOMA Theatre, dark. Coming, June 17-18, *The Passing Show*; 21, Howe Travel Pictures. EMPRESS Theatre: A four-act melodramatic travesty by Everett Shinn & Co., entitled *More Sinned Against Than Usual*, was cleverly played and full of laughs. Another laugh-getter was the clever sketch by Fred Hallen and Mollie Fuller, full of comical complications. A number of songs and dances were given by the Moscrop Sisters, who likewise displayed some stunning costumes. Comedy acrobatics by the Three Falconers, with dialect stories and songs. Starting June 14: Frank Morell, singing act; Marie Stoddard, songs and stories; comedy sketch, *Next Door*, by Schenck; D'Arville and Dutton, Lorelli's Comedy Circus and playlet, *The Police Inspector's Surprise*. PANTAGES Theatre: Bob Albright, a big favorite here, was back with his taking songs, Thursday night the Moose Lodge attended in a

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body as a compliment to the popular singer. Minni Amato and A. Coccia, in an attractive dancing act, were back with a remarkably good act. The well-known minstrel and big favorite, Geo. Wilson, was heard to advantage in a taking monologue and comical parodies. Comedy in large doses was administered by McDevitt and McDevitt in their acrobatic stunts, and Kumry, Bush and Robinson in their *Fun in a Music Store*, which act "went big." For the week of June 15, Bothwell Browne's musical play, *The Merry Masqueraders*. Return of Daisy Harcourt, the music hall favorite. Devlin and May Erwood in a comedy sketch, *That Girl*; Max Fischer, violinist; Sagebrush Bill, Australian whip manipulator; Davis, monologist. A. H.

Actor's Friend Weds Fourth Husband

LONDON, June 12.—Mrs. Jackson Gouraud has taken a fourth husband. She was married yesterday at the Strand Registry Office to Alexandre Miskinoff, the Russian to whom she has been reported engaged many times during the past year, and who has been known widely as a Prince. The witnesses were Yvonne Gouraud, foster daughter of the bride, and Amanda Gherson. Both the bride and the bridegroom gave their residence as the Picadilly Hotel. His age was stated as 28, hers as 40. She described herself as Aimee Crocker Gouraud, widow, and daughter of Edwin Bryant Crocker. The bridegroom said he was the son of "a Government official of the tax department." He is registered at the hotel as "Prince Miskinoff." He didn't so describe himself, however, in the marriage register, but simply as "of independent means."

WASHINGTON, June 12.—Capt. Vessalief, naval attache of the Russian Embassy, said tonight that the name of Miskinoff in Russian is as common as the name of Smith in the United States, but that there are neither Prince Alexandres nor Miskinoffs.

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Charlotte Tittell

Among the all-star cast to open at the Columbia next week is Charlotte Tittell, known as one of the Coast's most gracious and talented actresses. She has played with many fine companies and appeared here last with Olga Nethersole.

Play Agents Who Are Producers Getting in Wrong

Young authors often wonder why they cannot get their plays produced, or even given serious consideration. A growing tendency on the part of play agents to become producers has materially lessened the chances of the struggling dramatists, and is likely to result in a different method of procedure in the future. The Selwyns and Miss Marbury, operating under the name of The American Play Company, are the principal play brokers who are thus carrying water on both shoulders, and it appears that they are going to be more active in producing next season than ever before. It is understood that the Marbury office is interested in The Dummy at the Hudson Theatre, and Roi Cooper Megrue, of Miss Marbury's force, claims to be the author of Under Cover, which is to be seen in New York next season under management of the Selwyns. It is no secret that the Selwyns are heavily interested in Within the Law, that they produced The Girl and the Pennant last season and have taken theatres in Chicago and Boston in which to make productions. Not only struggling authors but also dramatists of established reputation are becoming averse to placing their manuscripts in the hands of agents who not only are producers, but who number dramatists and adapters among their employees and members of the firm. Writers of plays are beginning to realize that the fruits of their labor will be more likely to meet with a merited reception if sent direct to producing managers, and not entrusted to play brokers of any kind, whether producers or not. All the leading firms of managers have carefully equipped play-reading departments where all manuscripts submitted are thoroughly examined, and the author is mistaken if he supposes his manuscript will receive any more prompt or careful treatment if sent to a manager by a broker, than if delivered by himself in person, or sent direct through the mail. In the latter instance, if his play is accepted, he saves the agent's commission, and all the red tape and annoyance which follows upon dealing through a middleman or woman. The day of looking only to established dramatists for manuscripts is past. Many of the greatest successes of the last two years



Hazel Dawn, who is to star next season in *The Debutante* under the management of John C. Fisher

were written by men and women hitherto utterly unknown to the theatre. It is from new blood that managers now expect to get new and vital ideas. Therefore, no manuscript is put aside because the name of the author is unheard of.—*New York Review*.

Mrs. Henry B. Harris to Marry Chicagoan

NEW YORK, June 17.—Intimate friends of Mrs. Henry B. Harris, widow of the well-known theatrical manager who perished in the Titanic disaster in April, 1912, have learned recently of her engagement to Edward Meyers of Chicago. Mrs. Harris has met unusual success in handling many of the business interests of her late husband. It is said that when Mrs. Harris marries again she will have relinquished her theatrical holdings. Meyers is proprietor of the Stratford Hotel in Chicago.

Gaiety Closes

The Gaiety will close tonight. Col. Braden, who has been directing its destinies for several weeks, says no settled policy for the future has been decided upon. Pictures will be run for a few weeks.

Pantages

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days and Holidays): 10c, 25c 50c.
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Henry E. Dixey passes to the man-
agement of Charles Frohman next
season. Mr. Frohman will feature the
comedian in the principal part of the
French play, *La Belle Aventure*. This
piece was produced in Paris last win-
ter and enjoyed.

Columbia Theatre

Richard Bennett, in his much-discussed production of Brieux's play, *Damaged Goods*, is now in the final week here. The company offers a clever performance, to which has been added a curtain talk, or lecture, by Bennett, that really could be omitted as it arouses nothing but antagonism. The galaxy of stars to open at the Columbia Theatre next Monday night in *The Importance of Being Earnest* will arrive here on Thursday from New York, where rehearsals have been in progress for the last week or more. Rose Coghlan, Charles Richman, Carroll McComas, Charles Cherry, Charlotte Tittell, Frank Kingdon and a dozen others are now on their way across the continent, having left New York yesterday.

Cort Theatre

Omar the Tentmaker, now playing at the Cort Theatre, with Guy Bates Post in the name part, is a unique and interesting addition to our dramatic literature. With a certain superficial resemblance to *Kismet*, due to their common Oriental source, the play is a blood relation of Justin Huntley McCarthy's *If I Were King*, for the keynote is the development of character and the realization of the spiritual potentialities of a soul. Omar, like Villon, is not purely a creature of the imagination, but a man growing out of historical tradition, though our knowledge of him, outside his writings, which are as revolutionary today as yesterday, and as peculiarly fascinating, is but fragmentary. Richard Walton Tully, however, piecing together the few available facts, and reading between the lines of the famous philosophy, has cleverly reconstructed a figure of deep and convincing significance, set in a series of imagined facts, that grip with a realistic idealism. The result is a story that is plausible for all its wild romanticism; more, that glimpses the inner meaning of the *Rubaiyat*. And Omar examples the power of the imagination to transcend environment, until, in the end, he rises above his Dionysian isolation to meet his responsibility and prove his kinship with the gods. Tully is not yet a skilful dramatist, though this is by far the best work he has done. The play is wanting in artistic focus; interest is scattered and dramatic points are lost through lack of technique in the writing. But those are small defects that time and care will overcome, and in the meantime Omar the Tentmaker has the more valuable assets of poetic charm, novelty, ingenious plot and insight into character. Guy Bates Post, who comes as Omar, is new to me except by reputation, which has not overstated his gifts. Mr. Post is an artist of the intellectual type, reminiscent at times of Sothorn, with the same sensitive delicacy of touch and subtle discrimination, but even more singularly reticent. His voice is at times inexpressive, but the lack of heroics is grateful. The support is also good, but without any particular gift of inspiration. Jane Salisbury is charmingly responsive in the prologue as the girl of the garden, and does some excellent work later in the play proper. The little Shireen of Louise Grassler is also a pretty bit of acting, and John

Hunter Booth's Bedouin Mahruus is strong and magnetic. It is in ensemble that the cast is notable. The play is superbly mounted, with remarkable mechanical effects and a realistic street scene, showing at once Omar's home, the tavern and the haunt of the assassins. Then the garden, with its tangle of vines and its fountain, its rising moon and the melting, pulsating song of the nightingale, I have never seen anything on the stage one half so beautiful; it fairly aches with beauty. After such an epilogue one must leave the theatre supremely satisfied.

Alcazar Theatre

The new schedule of prices is having an admirable effect upon the attendance, and large audiences are now the order of the week. It was a happy idea to combine Thurston Hall and Bessie Barriscale, and a further clever move to offer *Stop Thief* this week. Hall is ideal in light comedy and he makes the sneak thief, Jack Doogan, a very entertaining and likeable fellow. Miss Barriscale as the maid is seen to particular advantage and the whole line-up is happily cast. Dora May Howe, petite and pretty, does nicely, and Adele Belgarde, Dorcas Matthews, Louise Brownell, Burt Wesner, Howard Hickman, Edmond Lowe, Frank Wyman, Kernan Cripps and young David Butler, the latter being clever in a small part, go to make up a strong cast. *Stop Thief* is an undoubted hit and Alcazar audiences have not had so many good laughs in a long time.

Gaiety Theatre

This week the Gaiety is offering another musical plum in *A Knight for a Day*, which abounds in tuneful, catchy music, graceful, animated dances, gay costumes and brilliant scenic effects. There is also an excellent cast with a carefully trained chorus of young people, who enter joyously into any requirement—whether it be by themselves or a song-and-dance accompaniment to one or other of the principals. Their motto is, "Let joy be unconfined," and the whole organization lives up to it. *A Knight for a Day* is not a new musical comedy, but it has been so skilfully renovated that it is thoroughly modern and up-to-date. It promises to develop an interesting plot, but wearies in well-doing early in the second act, and contents itself instead by compromising with a cabaret scene which, while it is excellent as cabaret scenes go, is much more commonplace than the real plot would be if developed to its logical conclusion. Its subject-matter is worthy of a place beside the plots of the standard comic operas, which is proved by the fact that even in its present form it has vitality enough to keep the audience interested from curtain to curtain. The vital company may partly be responsible for this. Besides being good actors, they boast some very fine voices, that of Irene Audrey being of a range and power not often found in musical comedy. She sings a waltz-song and two duets with Frederic Santley, and in all her voice sounds wonderfully clear and sweet, especially on the high notes. Two other unusually good voices are those of Frederic Santley, who is also a comedian

Melvin Stokes, whose good looks and fine stage presence are shown to advantage as the Corsican lover. His and a dancer of no mean ability, and rich baritone blends well with the lighter tones of La Valera, and his singing of Pagliacci is especially fine. As the Spanish dancer, La Valera (Mrs. Horton Phipps), one of the "discoveries" of a society Kirmess some years back, shows the poise gained in her professional experience since then. She is very pretty as the young Muriel, but it is in the cabaret scene, to which she contributes her Spanish dance, that she does her best work. Her costume is the real national dress, and she wears it with the true dash and wields her castanets as though she were to the manner born. Bessie Franklin as Madame Woodbury, and Robert Newcomb as Sir Anthony Oliver, make themselves into two attractive middle-aged people. Joe Kane borrows spice from his "Schultz meat sauce"; William Bevan, as the expressman, displays considerable comic power, and Edward and Gypsy Hayward perform a sprightly Corsican dance with grace and character. But the weight of responsibility falls upon effervescent Daphne Pollard and her efficient side-partner, Alf. Goulding, who, in his off moments manages the stage. Miss Pollard shows her power by taking the part made famous by Mabel Hite and carrying it to a very successful finish. Her entrance as the Norwegian slavey, Tillie, pushing a small wheelbarrow ahead of her, is the acme of hilarious caricature, but she sometimes has a tendency to let her animal spirits run away with her and carry her to the ragged edge of good taste, which is a pity, as her magnetism and sense of humor are worthy of a bigger future than low edy can offer. Her comedy for the most part is spontaneous and infectious and she and Alf. Goulding keep the audience in bursts of laughter, whether they work together or singly, and Mr. Goulding's singing of *O! Cecilia* is one of the hits of the performance.

Spotlights

Bronson Howard's celebrated play, *Aristocracy*, and considered a play of unusual brilliancy, is to be revived during the All-Star Players' season at the Columbia Theatre.

C. K. Van Auker, husband and manager of Stella Pringle, returned from the Mexican war, after the battle of Torreón, where he held a commission as captain of artillery under Villa. Mr. Van Auker operated the big guns at Gomez Palacio, and saw thousands killed and wounded. He resigned his commission, having seen all the war he wanted for a while, and rejoined his wife, who was visiting his mother at San Diego. After a month's rest there the Van Aukers are now at their summer home in Boise, Idaho, enjoying auto trips around. Miss Pringle is going to organize her company in Boise this fall and play a farewell tour over her old territory. It has been seven years since she has been on the road.

Joseph Brooks announces that he will star Mabel and Edith Taliaferro next season in a new comedy by Harry B. Smith, the manuscript of which he has just received from Mr. Smith, who is now in France.

Testimonial for Newman

Monday night's performance of Omar the Tentmaker at the Cort Theatre will take the form of a testimonial to Chas. Newman, the popular treasurer of that playhouse. John



Cort has arranged with the management of the Omar the Tentmaker Co. that the theatre's share of the receipts for that performance shall go to Mr. Newman. The gift is intended as a reward for long and faithful services on the Cort circuit. Newman served in several of Mr. Cort's northern theatres for something like six years, and he has been identified with the local Ellis Street house ever since it opened in September, 1911. Newman is president of the San Francisco Theatrical Treasurers' Club and is very popular with theatrical men and the amusement-loving public.

Kitty MacKay Coming

The first dramatic organization to leave New York, season of 1914-15, will be William Elliott's company in Kitty MacKay, just booked as an early visitor to this city. Local theatregoers will see a play and production both of which have made metropolitan dramatic history. Kitty MacKay is a comedy by a new author, Catherine Chisholm Cushing, and the presentation is made by a new producing manager, Wm. Elliott, heretofore known to audiences through the United States and Canada only as premier of American juveniles. Kitty MacKay was a New York presentation at New York's Comedy Theatre on Forty-first Street, and, defying the assault of time, change and hot weather, has outlived all other New York comedies save two, and every comedy of its own metropolitan age. No removal from the Comedy Theatre during the summer is contemplated. Kitty MacKay is distinctly the "new" type of play, in that it is a drama of buoyancy and uplift; is absolutely clean and presents a pure love story with a "suspended interest" of the most absorbing nature. The scenes of the piece are laid in a Scotch village, and in the heart of aristocratic London during the middle of the Victorian era. The heroine is a fascinating Highland Cinderella; her adventures, which are perfectly logical and believable, surpass those of Cinderella of the fable. The author has drawn her types not only true to life, but true to the period. Real men and women of the days of our fathers discourse and quarrel and laugh and make love before us. The company which is to present Kitty MacKay before local audiences will begin its rehearsals July 6, and a few weeks later will start toward this city.

During the special engagement of the All-Star Players, who will present a series of delightful comedies, the Columbia Theatre prices will be as follows: Evenings, entire orchestra, \$1.50; balcony, \$1 and 75c; second balcony, 50c and 25c; Wednesday and Saturday matinees, orchestra \$1; balcony, 75c and 50c; second balcony, 25c.

Columbia Theatre

In selecting Oscar Wilde's exquisite comedy, *The Importance of Being Earnest*, as the medium to introduce the All-Star Players at the Columbia Theatre Monday night, the choice is an especially happy one, in as much as it is a play that introduces so many excellent characterizations that it will afford the various members of this capital organization every opportunity to disclose her or his histrionic artistry. Oscar Wilde once said, "I have never written a play for any actor or actress, nor shall I ever do so, such work is for the artisan in literature, not for the artist," and yet had he been commissioned to write a play suitable to the personnel of the All-Star Players, it is just possible that he would have written *The Importance of Being Earnest*, as it contains so many big parts, each of which might be termed a star part. A cursory glance at the names attests to the absolute reliability of this assertion: There is Rose Coghlan, Charles Richman, Charles Cherry, Charlotte Tittell, Gladys Hanson, Carroll McComas, Frank Kingdon, Horace Mitchell, George S. Christie, John Raymond and others, making in all an organization that is worthy of the consideration of every lover of the better things in the drama.

Cort Theatre

At the Cort Theatre Sunday evening Guy Bates Post begins his second and final week in Richard Walton Tully's magnificent spectacle, *Omar the Tentmaker*, in which he has captivated a series of capacity audiences during the past week. The final performance is scheduled for Sunday evening, June 26, and there will be a popular-priced matinee next Wednesday. *Omar the Tentmaker* is woven around the engaging love-life of Omar Khayyam, the Persian poet of the eleventh century, whose immortal quatrains, as rendered into English verse by Edward Fitzgerald, constitute one of our most precious literary heritages. Many of the most popular quatrains have been introduced into the play by Mr. Tully as a natural part of the dialogue, and these passages are read with much beauty by Mr. Post. Nat C. Goodwin in *Never Say Die* follows.

Gaiety Theatre

Sunday night will witness the final performance at the Gaiety of *A Knight for a Day*, the musical winner that has been entertaining large audiences ever since the opening night last Monday. Beginning on Monday there will be a brief season at the Gaiety devoted to feature motion pictures, and the offering will be the remarkable set of films exploiting the dangerous and thrilling sport of hunting wild animals in Africa. These pictures are the result of the Pathe enterprise and were taken at enormous expense and at tremendous risk to the hunters, who, surrounded by their native guides and huntsmen, track the most ferocious beasts to their lairs and kill them in most intrepid manner. There is nothing gruesome or repellent in the pictures, but much that is educational, thrilling and always most entertaining. There will be the usual matinees of *A Knight for a Day* on Saturday and

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Sundays and the final performance Sunday night promises to be a gala event, wherein all of the principals will be seen to great advantage in the merry musical play.

The Orpheum

Dainty Marie, who is announced as "Not What She Seems To Be," will be the headline attraction next week at the Orpheum. There may be different opinions as to the perfect woman. There is, however, no question but that dainty Marie's figure approaches so closely to perfection that if she were pitted in a prize contest with Venus de Milo herself, the fair goddess would tremble for fear of losing her laurels. She sings and dances, and on a flying trapeze is the personification of grace. Laddie Cliff, England's boy comedian, will introduce new songs and eccentric dances. An act that abounds in thrill and excitement will be presented by Jackson and McLaren, the champion woodchoppers of Australia. The methods of lumbering in the Antipodes is first shown, and then the two strapping men engage in a tree-felling contest that creates great enthusiasm. McMahon, Diamond and Clemence will introduce in a conceit, called *The Scare Crow*, an original assortment of songs, dances and conversation. Next week will conclude the engagements of Percy Bronson and Winnie Baldwin, Homer Miles & Co., and Willette Whitaker. It will be also the last of Taueo Kajiyama, the ambidexterous Japanese writing marvel, in his most astounding demonstration of mental alertness and manual dexterity.

The Pantages

Harry Cleveland, a well-known legitimate comedy star, will top the new show which opens at the Pantages on Sunday. Cleveland is bringing to the Coast an abbreviated musical comedy, entitled *The Love Chase*, with a bunch of show girls and several clever singing and dancing comedians. Smithy and the Eel, a crook sketch, with a sensational denouement, featuring Harry Cornell, Ethel Corley and a cast of six, is the added feature. With the customary care in selecting other talent, a fine bill may safely be promised.

The History of George M. Cohan

Once upon a time, there was a family so happy, they were like "The Honeymooners," in reality they were "The Four Cohans," Jerry, the father; Helen E., the mother; Josephine, the daughter, and George M., known as "The Governor's Son." Filled with the "American Idea" of "Running for Office," he worked the "George Washington, Jr." American Flag stunt until it made him famous. Being about "Fifty Miles from Boston," he made up his mind to get within "Forty-five

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Minutes of Broadway." Once there everybody called him "Little Johnny Jones"; coming as "The Fortune Hunter," he quickly grew to be "The Little Millionaire," a veritable "Yankee Prince." He was always "The Talk of New York," and is now known among his friends and admirers as "Broadway Jones" and referred to always as "The Man Who Owns Broadway." He has made fiddles of money for himself, for his family, for his partner and for his friends.

Morosco Tells of New York Plans

Oliver Morosco will be one of the most active producing managers on Broadway the coming season. Mr. Morosco arrived in New York last week and announced his plans for next season. He said: "My first New York production will be *Auction Pinochle*, which will be seen early in August at a Broadway theatre with Jess Dandy and a notable cast. The play was originally produced in German by Adolph Philip, and the English version which I first produced in Los Angeles follows the original closely. It was a great success in the West. Later in August I will present *Kitty Gordon* here in *The Pretty Mrs. Smith*, which is a comedy with music, and provides Miss Gordon with what is generally admitted an ideal role for her. About the middle of September I shall produce a new comedy drama, the title of which I am holding in reserve because it tells too much about the play. This comedy drama is on one of the most up-to-date topics of the day and it was written by Elmer Harris and myself. Shortly after the Christmas holidays I shall present a new comedy with music in a leading Broadway theatre, entitled *Reckless Theresa*. The piece was originally produced in Vienna, where it was a sensation and ran for a year. The music largely consists of excerpts from the works of Johanna Strauss. I regard this piece as a really wonderful sensation of excellent comedy and beautiful music. I expect to make other productions in New York next year in addition to those mentioned, and will send seven companies out on the road in *Peg o' My Heart*."

English Royalty Sees the New York Tango

LONDON, June 11.—The King and Queen saw the tango as danced in New York for the first time tonight at a dinner given by the Grand Duke Michael preceding a ball for the Countess Nada Torby at the Grand Duke's residence, Kenwood, Hampstead. The dancers, Maurice and Florence Walton, are the first Americans to appear by royal command to dance. Maurice was once a Bowery denizen, and Florence was formerly a chorus girl. They danced after dinner in the drawing-room, before the ball started. Only thirty persons were present, including Countess Torby, the

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Duchess of Marlborough, the Countess Nada and Zia Torby, the Grand Duke Paul, the Countess of Granard, the Duke and Duchess of Teck, Premier Asquith and Ambassador Page. They danced for forty-five minutes continuously. They had omitted the tango for fear of the royal displeasure, but the Queen asked Countess Torby, "Can they dance the tango for us? I've never seen it." So the tango was danced. Florence Walton wore an unslit dress at the request of a court official.

Spotlights

Circus day, blistering weather and the big fire did not suffice to keep away the clientele which the Mary Servoss company has succeeded in gaining for itself in one short week's residence at the Prospect Theatre. The Rain-bow, Henry Miller's erstwhile vehicle, is the offering this week, and a splendidly finished and gripping performance of this pretty drama the company gives, too. Charles Gunn has the happy faculty of living his roles, not acting them—or appearing to do so, which amounts to the same thing. He is as natural and at home as Neil Sumner and gets just as well acquainted with his audience as the temperamental artist did last week. His emotional bits are splendidly realistic, and he and Miss Servoss, in their little father-and-daughter love scenes, bring out the handkerchief brigade in generous numbers.—*Cleveland Plain Dealer*.

The Howard Foster Company is rehearsing at Fort Jones preparatory to taking its regular trip through the Northern California country.

A. Mayo Bradfield, who is summering in Chickasha, Okla., writes that he was over to Oklahoma City last week, and while there saw the Ralph Rose Stock Co. in *The Man from Home* at the Park Theatre. The company gave a very fine performance and featured Margaret Skirvin, a native, who was leading woman for Julian Eltinge. Enid May Jackson will soon open in leads. Fred Clarke is producing.

A report comes from Eureka that the Chick-Stevens Company, after a week and a half, discontinued their stock season there.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Edna Maison is acting opposite Robert Leonard in a Parisian artists' picture this week, and it gives her the opportunity of showing how chic she looks in French garments and tremendous creations in the form of hats which are balanced over one ear; in fact, the hats comprise the most solid part of Edna's garments, but she makes a mightily attractive young artist. * * * Harold Lockwood of the Famous Players still writes cheerful letters from Noo Yawk. Says it has been raining there; tut tut. Also says that Allan Dwan has completed The County Chairman with Macklyn Arbuckle in which he (Lockwood) appeared, and that it is one great picture. Dwan will start producing Wild Flower, featuring Margaret Clark, and with Lockwood in the cast, in the near future. * * * Francis Ford put on a ballroom scene in Lucille Love this week which is one of the deepest "sets" ever tried. In this scene a regular cabaret performance by well-known people was given, and Grace Cunard, in very filmy dance raiment, impersonates a dancer in order to fascinate Lubuque (Ford). The scenes were directed in a masterly manner. Mr. Ford loves big things. * * * Wm. D. Taylor is producing The Judge's Wife at the Balboa studios, featuring pretty and clever little Neva Delorez. This is Taylor's first try at the producing end, although he has stage managed for the legitimate a-plenty. There is little doubt he will make good for he has a wealth of experience and much gray matter at his command. * * * Jack Blystone is now directing Bess Meredyth in her comedies at the Universal. Jack is a splendid fellow and has worked himself up steadily, and he has the full advantage of Bess Meredyth's help. She is at present acting in a sort of Sis Hopkins part, and she is at her funniest when impersonating country maidens. She says that Blystone is going to make a good director. * * * Charles Bennett, of the Keystone Company, was educated for the law and used to go play acting at nights, his parents little suspecting his duplicity. What is more, he made his start with Edwin Booth, in what capacity we will not question. He appeared with Booth later in good parts. * * * Alexandra Phillips Fahrney, actress and photoplaywright, was the first writer of scenarios to get her name flashed on the screen, quite a distinction, by the way. * * * Pauline Bush is back at work again and just in time to play opposite Murdock Macquarrie in The Life of Francois Villon, from the book of George Bronson Howard, put into scenario form by Dr. Stafford. The first instalment will be in three reels with ten two-reels to follow. Both Macquarrie and Pauline Bush have parts well suited to them. Charles Gilbin is directing. * * * One of the most amusing letters that Edwin August ever received was from Pretoria, Transvaal, Africa. In England and the colonies they call a young girl with her hair down and in her teens a "flapper." This letter was from a young man in Pretoria, and he wrote, in part, "As soon as the flappers here get to know you are taking

a part in pictures you can see them flocking around from all parts of the town like a swarm of bees." In his answer August sent his kind regards to all the flappers, and added, "God bless their flowing tresses." * * * In Cameo of Yellowstone, produced by Sidney Ayres at the American, Billy Garwood went with other members of the company beyond the San Marcos Pass in order to get the Yellowstone atmosphere. They made the journey twice, for the weather was very unsettled; but William Garwood had a good deal of his time taken up killing rattlesnakes, for there are lots of them in this locality—he thought the boys were joshing him when they told him it was so; now he knows it. * * * Myrtle Stedman has been revelling in a couple of comedy parts in photoplays put on by Charles Hayden of Bosworth, Inc. These comedies were put on as "fillers" during the preparations for the next big Jack London production. Most of Miss Stedman's private time is taken up with singing engagements, for she keeps up her practising all the time. * * * J. P. McGowan and Helen Holmes went, as guests of the railroads, to Ludlow, and then by automobile and train to Shoshone siding, Goldfield and Rhyolite, and Helen Holmes met a lot of old friends, for she lived on the desert at one time. She returned with two baby coyotes and a cross-bred coyote-collie, presented to her by Pannamint Tom, a well-known character in the Pannamint and Funeral ranges. The party used General Manager Ryan's private car, and Mr. McGowan is going to the Death Valley region to take a series of pictures. * * * In the same apartment house in which Adele Lane lives is a 17-year-old girl who is striving to become a writer and who is indebted to Miss Lane for many kindnesses and encouragement. The other evening Miss Lane found her crying because she wanted to attend a literary social affair and she did not feel she was dressed well enough for the event. In half an hour she was arrayed in one of Miss Lane's nicest frocks and was taken to the party in the Selig actresses' own car. * * * Louise Glaum looks so quaint in her baseball costume that it has been suggested that a baseball comedy be written around her, and the Universal City baseball team promise to act as never before if the idea is consummated. Louise can hit the ball—if the pitcher will aim so as to hit the bat—and she thinks like—a girl—and the safest place to be is where she is aiming at. * * * Charles Ray of the Kay Bee gave a very realistic performance in The Curse of Humanity, produced by Scott Sydney. He represented a young husband who goes steadily down hill, a weakling, who is eventually reclaimed. The twitching of the lips and fingers and the furtive look in the eyes were painfully real. Charlie Ray takes infinite pains over small details and elevates the small details to important ones.

The first work of the United Keaneograph Film Company was shown at the Empress last week. It was a panoramic view of the departure of

Sid Grauman on his way to New York, taken at the Ferry and at the pier; the photography was superior.

Some Reflections on Film Drama

By Owen B. Miller

With the whole of a vast out-of-doors for a stage, and the picturesque physical attributes of Dame Nature lending the most superb and efficient scenic investiture in the world, the photoplay producer has in reality something on his brother of the legitimate, who depends on painted aureoles of sunsets, canvas mountains, limpid layers of tarpaulin, etc., to project his piece to the more or less jaded audience. Even the thunderous voices of ye old-time actor man, of the vintage of the forties and fifties, who did strut and stride on ye mimic boards, sawing the atmosphere with apoplectic frenzy, was not more eloquent, nor graphic—more insistent with the punch—than the exponent of the film thriller of today. A dawn of amusement achievement, made even more vital in its far-reaching influence, its intimate educational effect, by its democracy, its accessibility, to the millions, and it is this with which we are most concerned, whether we live upon the heights of affluence, or down in the valleys of life's gray shadows. It is as though we had stepped out upon an eminence, so elevated that the world in review passes before us in a never-ending panorama; which brings seas and lakes, mountains and plains, arid lands no less than those which smile with fertility; cities which had their beginnings away back in the days when the world was young, no less than the bright new towns on this continent, sparkling with hope of the ever-new day—all these things are made increasingly manifest, whether we roam by rail or sea, or sit quietly and comfortably in well-appointed places of entertainment. And the emotions! those illuminants of the human soul, caught and embalmed, so that the most isolated village and the humblest inhabitant may see and know something of the world beyond his own habitat—reveling in the art of finished actors and actresses, many of whom at the present hour have leaped, full armed with the panoply of consummate art, into the affections of men and women, whose traditions hark back to the Booths, Irvings, Cushmans, Mansfields, Terrys, et al. Swiftly advancing into the future, one discovers that plays like The Spoilers, so ably filmed by the Selig Company, delineated by the admirable William Farnum, Kathlyn Williams, Thomas Santschi, Bessie Eyton (to mention the principals only), will be the standard of the ordinary film play in a generation, for with the co-operation of the ablest writers now being actively enlisted, we may be sure that the zenith of the photodrama will be attained in the not remote days before us. Cabira, Gabrielle D'Annunzio's newest contribution to the photoplayers' art, will be exhibited at the Illinois Theatre, Chicago, beginning next Thursday. It is presented by the Itala Film Company, costing, it is said, \$250,000 to produce. The play possesses all the well-known skill of the writer for tremendous realism and dramatic action.

Arnold Daly Smuggled Bessie Abbott Into Players' Club

NEW YORK, June 17.—Arnold Daly is no longer of the Players' Club. He resigned because he was called to account for having smuggled Bessie Abbott, the opera singer, into one of the club's smokers last winter, and because he refused to explain to the satisfaction of the directors why he had broken a precedent which has endured since Edwin Booth founded the club years ago. Daly was not ousted, although he is out. Furthermore, he did offer an explanation, but he appended lines which ran something like this: "If my explanation is not sufficient I have the honor to tender my resignation, to take effect forthwith." His resignation was accepted unanimously by the directors. Women are sometimes allowed in the historic Players' Club house in Gramercy Square. Every year the club has an anniversary celebration and all the members are invited to bring their friends of the other sex. But except on that occasion and on two occasions of special invitations no woman ever before has been inside the sacred portal. Bernhardt was the one woman who was invited. She came in the afternoon and all the members did her honor. And again Lady Forbes-Robertson was specially invited. The first Saturday night of each month is given over to a smoker by the club. No one but members may attend, except such men as are invited by the chairman. And each smoker night the club elects a different chairman. He has the privilege of inviting outsiders, but not the privilege of inviting women. Back in January Daly was elected chairman of the smoker, and that night, according to the directors, he brought as his guest a young person whom he introduced as Signor Bettino Abbotto, tenor, who had been discovered by an impresario, but not yet revealed. "Signor Abbotto" took part in the entertainment, and took a pleasing part. He sang to the high enjoyment of the members. He was clothed in becoming evening clothes, which were tight in spots, but it was not until well on into the evening that it was discovered the signor was not what he appeared to be. Next day there was gossip in the clubhouse that a woman had been smuggled into the smoker in men's clothes. It was said the woman was Bessie Abbott, the opera singer. The talk came to the ears of the directors, and it was decided to investigate. F. F. MacKay, one of the directors, said today: "These smokers are not for women. No woman ever attended one until Daly brought Miss Abbott to that one." MacKay said he thought that Daly had left for Europe within the last few days.

Jack Lait, the author, and Oliver Morosco, the producer, are casting the former's new play, The Birthright. Mr. Lait still holds the Chicago record with his Help Wanted. It is 100 nights ahead of the nearest competitor, and on June 20 will celebrate its half a year in that city. Indeed, save for two plays in New York, it holds the longest run of any play on the boards anywhere. In The Birthright critics declare that Mr. Lait has written a stronger play than did M. Brieux who wrote Maternity.

Vaudeville

The Orpheum

Valeska Suratt, in Black Crepe and Diamonds, is one of the holdovers, as are James H. Cullen, Stelling and Ravell, and Irene Timmons and her company. In the new bill is a special feature, Kajiyama, a Japanese artist, who writes upside down, backward, with both hands and in every other conceivable way. Percy Bronson and Winnie Baldwin, who have a large following here, present their Pickings from Song and Dance Land, which is fifteen minutes of the most entertaining brand of singing, dancing and light comedy. Homer Miles and his company appeal in an elaborate scenic production of the one-act play, On the Edge of Things, in which Mr. Miles plays the role of Pancky Clancy, the janitor of a New York apartment building. Willette Whitaker interprets with wonderful realism the individual characteristic emotions of the negro race in folk song. She possesses a fine contralto voice and is a harpist of skill. She is assisted by F. Wilbur Hill, a violinist and vocalist.

The Empress

John Robinson's tango elephants is the feature attraction this week. They go through a routine of tricks, consisting of pyramid building, marching, bell ringing and harmonica playing. Toninsky, the biggest pachyderm, plays a great piano, while the others rag and poise on big tubs. Clem Bevins & Co. presented a rural sketch, called Daddy, in which Bevins appears as the village constable. Coakland, McBride and Mile offer an old-time minstrel act. The Mozarts, Fred and Eva, scored a hit with their dancing on snowshoes. The three Newmans offer a unicycle and bike act. Kammerer and Howland give a singing, comedy and piano-playing number.

The Pantages

With its usual diversified and meritorious offering of two hours duration this theatre is pleasing large houses this week with a well-balanced bill. The chief number, entitled The Fountain of Youth, features Ethel Davis and her Baby Dolls. Their number runs 28 minutes, and gives an opportunity to Miss Davis to vocalize pleasingly. She is a very pretty and vivacious performer, and the two comedians, Billy North and Charles Byrne, delineate Teutonic and Celtic comedy. Bessie Hill is a stunning and pleasing soubrette. The Fountain of Youth is a guise or cloak to fittingly display the shapely contours of the chorus, garbed in Munsing fleshings. The other leading acts on the bill are Paul Pareira and his orchestra of five royal musicians, formerly of the court of Portugal. The violin execution of Mr. Pareira and the cello renditions of Mr. Goddard are far above the average of their respective instruments—time, 23 minutes. Martha Russell & Co. in The First Law of Nature, by Francis Powers, consume 15 minutes in a presentation of intense interest, depicting of an escaped convict, blackmail and a husband's loyalty. The Namba Japs give the usual acrobatic effort offered by

Nipponese, affording opportunity to seven youthful Japs to gyrate, do flip-flops, hand stands and demonstrate equilibristic ability of a fair order. The head walking (a la the Patty Bros.) up a flight of stairs by one of the members of the Nambas is especially clever—time, 18 minutes. Early and Laight, a team of non-anemics, show to fair advantage. The female member is a "souse simulator," very true to life. The male member redeems himself by cleverly vocalizing the bass song hit, Over the Billowy Sea—time, 15 minutes—enough. Dotson and Gordon, a team of colored song and dance men, endeavor to put over the inimitable and unctuous comedy of the Nubian entertainer. The elongated member of the team's dancing saves the number from being termed mediocre—time, 16 minutes. Animated photoplay augments the program.

The Princess

The headliners for the first half of the week were Williams and Warner, the musical merry-makers. The others are De Anno, juggler; Klindt Bros., European novelty equilibrists; Dale Wilson, singer of popular songs; Barnett and Bayne, character changes and yodelings, and Mizzie Admont, singers and musical mimics. The second half of the week there are the Bennett Sisters, athletic girls; Housh and La Velle, comedy, singing and talking; Lillian Sieger, cornetist, and Jerome and Radin, character singing and comedy changes.

The Republic

The usual good program is the thing this week at the Republic. The first half of the week there were the La Fara Sisters in songs, Abram and Johns & Co. in The Reckoning, Bridge and Browne in a good piano act, the De Shield's wire act, and Florence and Nolan in classic slang. The second half Abram-Johns & Co. present The Man from Frisco. Thomas is there in song and story, the Mannings in song and comic stuff are clever. Armstrong's Baby Dolls and the Hawaiians in a musical turn complete the performance.

The Wigwam

This beautiful Mission house swings along on its merry way with Jack Magee furnishing the comedy in a series of musical plays, changing twice each week. Magee has competent support in William Hayter, William Spera, Lillian Seegar, Clarence Lydston and Heine Auerbach. Two separate vaudeville acts are offered additionally during each half of the week.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of June 21, 1914.

EMPRESS, San Francisco: Two Georges, Mary Gray, Tom Nawn & Co., Rathskellar Trio, Onaip. EMPRESS, Los Angeles: Great Johnson, Bijou Russell, Porter J. White & Co., Demarest & Doll, Ellis, Nowlan & Co. EMPRESS, Salt Lake: Berry and Berry, Whittier's Barefoot Boy, David Walters & Co., Morrissey and Hackett, The Picchianis. EMPRESS, Sacramento: Three New-

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mans, Kammerer and Newland, Clem Bevins & Co., Coakland, McBride and Milo, Robinson's Elephants, ORPHEUM, Ogden, June 25, 26, 27: The Skatells, Green, McHenry and Deane, Four of a Kind, Julian Rose, Paul Azard Trio. EMPRESS, Denver: Pope and Uno, Louis Granat, The Punch, Bob Hall, The Mermaid and the Man, EMPRESS, Kansas City: Dorsch and Russell, In Old New York, Cecile, Eldred and Carr, Harry Rose, The Usher Trio.

Chris Brown Has New Idea

Chris O. Brown and James J. Corbett are going to invade Australia next September with a dramatic company, a collection of feature films and athletes, for the purpose of effecting the artistic and athletic conquest of the Antipodes. Mr. Corbett will appear in a number of plays in which he has gained fame in this country. Meanwhile Mr. Brown and Mr. Corbett have formed a corporation for the manufacture of feature films in America, and operations are now under way. Corbett will be filmed in all his well-known successes on the stage, including Gentleman Jim, in which he starred after he retired from the prize ring. Chris Brown is negotiating with a number of prominent heavyweight and middleweight boxers with a view of taking them to Australia.

Eastern Show Magnate Looks Over City

J. H. Lubin, general manager for the Marcus Loew Amusement Enterprises, which recently acquired a controlling interest in the Sullivan & Considine circuit, represented by the Empress Theatre in San Francisco, spent three days this week looking over the local amusement situation. Mr. Lubin left Wednesday for Los Angeles, where he will start the building of a new theatre on Broadway for the circuit shows. While here Mr. Lubin went thoroughly into the local situation and appeared to be well pleased with what he saw. He impressed everybody with the idea that he is a thorough showman and, personally, a fine type of man. "I received information that the Loew circuit had taken over the Miles circuit in the Middle West, embracing thirty theatres, and completing the transcontinental tour," said Mr. Lubin.

Vaudeville Notes

Billy Daley and Joe Pagen will take a musical comedy troupe for a couple of weeks in Chico, Oroville and Marysville, starting next week. In

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Western States Vaudeville Association

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Ella Herbert Weston, Gen. Mgr.

the company will be Harry Hallen, George Weiss, Florence Young and other well-known people.

George Slocum is doing nicely this week with Ed. Armstrong's musical show at the Republic. Slocum is a good, reliable "Dutch," and Armstrong is one of the very best producers the Coast has ever known.

Nicholas M. Schenck, executive manager for Marcus Loew, and his brother, Joseph M. Schenck, are owners of Palisades Park, on the Hudson, near New York, and are both millionaires. The former is the inventor of scores of amusement devices.

Katherine Osterman, supported by Robert McKim and Miss Hunt played Richmond the other day to smooth out the new sketch, Good Mrs. Best. Sketch proved to be witty and entertaining and company fine. Orpheum time next.

Word comes from Minneapolis, Minn., that Arthur G. Tonn, who is now conducting a vaudeville agency in the Flour City, was married May 16 to Monte Blair, professional.

VICTOR MOHL has been acting as manager of the Mack-Rambeau company in Oakland the past two weeks, representing Belasco & Davis.

The presentation of The Importance of Being Earnest is especially opportune at this time, in as much as there is a marked renewed interest in Oscar Wilde's plays, occasioned by the presentation of this play in London and the revival of Lady Windermere's Fan in New York City. The All-Star Players have selected The Importance of Being Earnest as the first of a series of comedies to be presented during their engagement at the Columbia Theatre, which begins Monday night.

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Louis B. Jacobs Defends the Chorus Girl

Lou Jacobs, owner of the musical comedy show at the Tabor Grand, Denver, has long been recognized as one of our best little letter writers. A great opportunity offered recently when the Denver papers got busy and roasted Richard Bennett and Damaged Goods to a turn. Bennett, in quoting some of Brieux's lines, reflected on a branch of the profession that was an integral part of the entertainment Mr. Jacobs is offering, and he got busy and sent a vigorous reply, a part of which is as follows: * * * "However, in behalf of the branch of the profession which I represent and for the good of professional people less fortunate in rising to a higher level of the profession we both revere, I am impelled to request you to either eliminate or change the line you read in the first act, where Brieux causes Dupont to remark that he should have liked to smoke a cigar, lit in some chorus girl's room. Why a chorus girl's room? Why not some stenographer, or some shop girl, or a woman from a thousand other professional callings? Why place the chorus girl in the same category along with street walkers and prostitutes? Is she not sufficiently maligned? Perhaps you do not know that in my chorus I have women supporting parents and sick brothers and sisters, others whose ambition led them to the chorus that they may use the experience as a stepping stone to something better. If they preferred lives of shame, they would not select the exacting demands which the chorus makes of them as a means to that end. The other is far more remunerative and less rigid. The chorus girl of today may

be the star of tomorrow, and while you pray for public opinion to be charitable to those who innocently contract a fearful disease, please do not direct that opinion against a branch of the profession which you so dignify and elevate. Trusting you will appreciate the motive which prompts this letter, and accede to my request, I am, very sincerely,
 LOUIS B. JACOBS.
 "Tabor Opera House, May 29."

The Keaneograph Company has laid its entire force off for four weeks, after which time the company will start in on a series of features and comedies. A new company, embracing several of the first company, will be signed for the new work. James Keane in his first effort, a five-reel film, has produced a wonderful picture, that has demonstrated he is a past-master at picture direction and scenario writing.

Charley Edler showed his feature film at the Star Theatre, San Rafael, last night, and it proved to be wonderfully interesting.

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Berlin Theatre May Have to Meet Oppressive Tax

BERLIN, June 6.—The proposed extension of the existing amusement tax now levied upon variety houses, moving-picture theatres, circuses and other amusements in Berlin, so as to apply to the dramatic stage has evoked strong protests from many sides. The tax has already forced one circus to close its doors after an existence of many years, and has driven a number of cinematograph houses out of business. The theatre managers declare the tax will be even more disastrous for legitimate drama. There is no reason to doubt the managers' assertion that the conduct of a theatre in Berlin is an extremely risky venture. Within the last four or five years at least sixteen theatres have gone into bankruptcy, and in the last two years only two new ones have been opened, a number out of all proportion to former figures. Even the most successful pay small dividends, as low as five per cent in the case of one of the leading houses of the greater city. A director of three of the best known and most profitable theatres of Berlin declares that, in case an amusement tax is placed upon his business, he and his comrades will immediately begin liquidation, since further existence will be profitless and most probably result in direct loss. The president of the Association of German Actors has filed with the city authorities a formal protest against the proposed tax. Not only will it make it impossible in most cases to maintain existing theatres, he declares, but it will also result in a lowering of actors' salaries and in making conditions in the business, already notably bad, still worse.

Going Back Some

Week of June 20, 1897, the following acts were playing the Tivoli Concert Hall, Stockton: Johnny Gaynell, Ed Carter, Charles Oro, Herb Bell, Frank Barton, Joe Sullivan, Mid Thornhill, Adolph Kalin, Harry Bernard. Joe Ruiz was proprietor; Jack Musto, manager; Charles Oro, stage manager; M. M. Meyer, leader of orchestra. The closing act after the specialties by the all-male members of the company was Johnny Riely's Reception. Gaynell, Carter, Sullivan and Musto are dead. Frank Barton retired from the stage eight years ago. He now has only one leg, the other was shot off by an accident. Joe Ruiz is a capitalist in Stockton. M. M. Meyer is the pianist at the Portola Louvre this city. All the rest are still in the profession and working.

Roscoe Karns

Leading Man
Ed Redmond Stock, San Jose

J. Anthony Smythe

Leading Juvenile
Ye Liberty Playhouse—Oakland

Albert Morrison

Leading Man
Ye Liberty Playhouse—Oakland

Beth Taylor

Leading Woman
Ye Liberty Stock—Oakland

Kathryn Lawrence

Characters
At Liberty Care of DRAMATIC REVIEW

Inez Ragan

Management Bailey and Mitchell

Leland S. Murphy

Juvenile

Jean Kirby

Second Business
At Liberty Care of DRAMATIC REVIEW

Edwin Willis

Eccentric Characters and Juveniles
Care of DRAMATIC REVIEW

Loriman Percival

Stage Director
Ed Redmond Stock, San Jose

Maurice Penfold

Juvenile
Ed Redmond Stock, San Jose

James P. Keane

Juveniles
At Liberty; care DRAMATIC REVIEW

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Sedley Brown

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John C. Livingstone

Care DRAMATIC REVIEW

HARRY LANCASTER and JESSIE MILLER

Light Comedy Leads
At Liberty; care DRAMATIC REVIEW

Harry Hallen

Comedian and All Around Actor
Jack Golden Company.

Lovell Alice Taylor

Leading Woman
Hotel Oakland Oakland, Cal.

Nana Bryant

Co-Star
Empress Theatre, Vancouver, B. C. Beginning July 5

GEORGE D. MacQuarrie and HELEN D. MacKellar

Leading Man Leading Woman
Bought and Paid for Management of Wm. A. Brady

Gertrude Chaffee

Characters
Care Dramatic Review

Pauline Hillenbrand

At Liberty Care of DRAMATIC REVIEW

Marta Golden

Back Again—Ye Liberty, Oakland

G. Lester Paul

Characters
At Liberty Care of DRAMATIC REVIEW

Hugh Metcalfe

Leading Man
Ed Redmond Stock, San Jose



Pryor is Exonerated

Dr. Charles B. Pryor, charged with grand larceny in connection with a moving-picture film, was exonerated by Judge Sullivan Thursday, who dismissed the case, saying that it belonged in the civil courts, and was not a criminal action. The complaint against Pryor had been sworn to by

John M. Cole, who charged that he had been swindled out of \$500 in the purchase of the exhibiting rights to a film owned by Pryor. It appeared that Pryor had shipped the films to Cole at St. Louis, but that they had never been received. "I've just inherited \$120,000. Why should I want to cheat a man out of \$500," said Pryor during his examination. The

Governor of Oregon refused to honor extradition papers for Pryor, and the latter, upon securing his release in Portland, returned immediately to this city, faced the charge and proved his innocence. The picture above shows Pryor, in active service as a doctor in the field during a battle between the rival Mexican factions. He is shown administering a hypodermic to one of the victims of battle.

Personal Mention

LOUISE BROWNELL and RALPH BELL close at the Alcazar next week.

JAMES K. HACKETT will play Othello at the Greek Theatre, Berkeley, September 9.

BRADY KLINE has resumed his former position of stage manager at Ye Liberty Stock in Oakland.

ELEANOR HABER leaves next week for Colorado Springs, where she will play leads for the Burns Stock Company.

DICK WILBUR has joined the Pony Moore musical comedy act playing the Pantages time, taking the part of the Jew.

ADIN B. WILSON is visiting his family and friends during the engagement of the William Hodge Company about the Bay.

BETH TAYLOR, young and beautiful and buoyant, is just what stock audiences love. Her Oakland success has been of a most convincing and pleasing character.

ALBERT MORRISON will leave next week for a six-weeks' vacation to his wife's home in Pittsburg. Mr. Morrison has established a great record in leads with Ye Liberty stock of Oakland.

OLLIE J. ECKHARDT did not go East as he intended, but listened to the blandishments of Manager George Mackenzie, the Seattle magnate, and has taken charge of the stage at the Metropolitan Stock. Mrs. Eckhardt continued her journey to Cairo, Ill.

MARSHALL ZENO joined the Ed. Redmond Company in Sacramento last Tuesday, to play characters. The company is to be congratulated on securing a very efficient and conscientious actor.

R. B. HAMILTON has been figuring the past week on taking a small company to Astoria to play tabloid musical comedy, but has had some difficulty in getting people, as the financial outlook is not very promising.

WORD comes from Denver that Mina Gleason made a brilliant success at the opening of Elitch's Garden Theatre in that city. The play was The Spendthrift and Mrs. Gleason had her familiar role of Aunt Gretchen.

MARTA GOLDEN has become one of the greatest favorites Manager Harry Bishop has ever had on his pay roll. Miss Golden's every appearance is the signal for enthusiastic applause and laughter from the usually staid and sober Oakland audience.

J. ANTHONY SMYTHE, the handsome and versatile juvenile man of Ye Liberty stock of Oakland, gets back next week from his vacation, spent in Los Angeles.

BERT ST. JOHN of Detroit, Mich., general manager for a string of theatres and theatrical productions owned by B. C. Whitney, and Mrs. St. John are visiting friends in this city. Later they will make an automobile tour of the State.

CHARLOTTE TITTELL and CARROLL MCCOMAS, of the All-Star Players, are both Native Daughters and are prominent members of the National Cali-

fornia Society of New York City. Miss Tittell was last here professionally with Olga Nethersole three years ago. Miss McComas was last here with Donald Brian in The Siren.

GLADYS HANSON, who was one of the principal members of The Governor's Lady production by David Belasco, is considered a particularly beautiful woman. She will be seen at the Columbia Theatre in a number of the principal roles during the All-Star Players' season. She appeared here as leading woman with E. M. Sothern in Richard Lovelace.

JAMES G. PEEDE is general manager for Tully and Buckland, Inc., and is in town ahead of his firm's big show, Omar the Tentmaker. The attraction inaugurated a two-weeks' engagement at the Cort Theatre last Sunday. Mr. Peede has booked the show so that it will not close at all, and will pick up its fall time on its way back from the Coast. The manager with the company is Harold Hevia.

ESTELLE LOOMIS, daughter of Francis E. Loomis, a lawyer of Scranton, Pa., and Gelett Burgess, the novelist and playwright and ex-California professor and architect, were married Thursday afternoon in the parlor of the Church of the Messiah of New York, by Rev. John Haynes Holmes. Owing to the recent death of the bride's mother there were present only the witnesses—Miss Constance Morgan and Burgess Johnson, the writer and publisher. Miss Loomis was formerly leading woman for the late Richard Mansfield, and at the time he

was taken ill they were rehearsing a new play. She was also leading woman for E. H. Sothern, and at one time was a member of Viola Allen's company. Since the death of Mansfield she has been engaged in magazine work, writing principally for the *Century*. Mr. and Mrs. Burgess sailed for Europe Friday morning, and expect to remain there during the coming year.

Correspondence

SACRAMENTO, June 18.—DIEPENBROCK: East Lynne was produced by the Redmond Players this week, and has been a great success. Isabel Fletcher's interpretation of the erring Lady Isabelle was most finished. She made much of the somewhat hackneyed old-fashioned character and had the trying emotional scenes well in hand. Marshall Birmingham as Sir Archibald Carlyle was very good. Paul Harvey played Sir Frances Levinson with his usual finesse. Meta Marsky was satisfactory as Barbara Hare. Marvin Hammond played Joyce most acceptably. The splendid role of Cornelia Carlyle was well done by Merle Stanton. Men parts were successfully played by Bert Chapman, Frederick Harrington, Harry J. Leland and Benedict Erway. It was a mighty good revival of an old favorite. EMPRESS, June 15: The attractions are all good this week. Circus Days, Porter J. White, supported by Adelaide Fairchild, in the Beggar; Bijou Russell, singing comedienne and sand dancer; De Marest and Dill, piano act, and Johnson, sensational aerialist.

Blake and Amber are Keeping Busy

Bookings during the past week through Blake & Amber Agency were: NANA BRYANT, Lawrence and Sandusky, Vancouver; opening July 5 for 8-weeks' engagement. GEO. HENRY, Ed Armstrong at Republic. ELSIE PIERPONT, Ed Armstrong at Republic. MARSHALL ZENO, Ed Redmond, Diepenbrock Theatre, Sacramento. ROSA LA REND, Tait's Cafe, Seattle. LORNA DOONE HATE, Odeon Cafe, with Walsh quartette. GEORGIA FAYE, character singing comedian, new on the Coast, has placed her business in the hands of Blake & Amber exclusively. At present on the Bert Levy time.

Redmond Will Put Comedies On In Sacramento

Commencing June 29, Ed. Redmond will put on a series of comedies with music at the Diepenbrock Theatre, Sacramento, during the absence of Paul Harvey, who will take a well-earned vacation. Audelle Higgins will play the soubrette leads.

Nana Bryant to Vancouver

Nana Bryant will leave for Seattle today, where she will join Oliver D. Bailey and wife in a camping trip in the Sound country previous to opening as co-star with Del Laurence at the Empress Theatre, Vancouver, on July 5. The engagement is for eight weeks.

ALL THE THEATRICAL NEWS

The San Francisco
DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

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San Francisco, Saturday, June 27, 1914

No. 23—Vol. XXX—New Series



A MAN'S MIND

Dramatic Sketch of the Canadian Border

CHAS. I. FRIEDMAN — AVIS MANOR — FRANK MILKÉ

DRAMATIC MOVING PICTURES VAUDEVILLE

THE SAN FRANCISCO Dramatic Review

Music and Drama
CHAS. H. FARRELL, Editor

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Butler-Nelke Semi-Annual Graduation

This flourishing school, which turns out many promising young actors, well equipped for their dramatic future, held its semi-annual graduation exercises last night at Golden Gate Commandery Hall. The following program was rendered:

THE WOMAN FINDS A WAY Play in One Act

Paul WinthropThos. Smith
Quin (his servant).....Charles Bredimus
Captain Brent.....Frederick W. McNulty
The WomanMargaret Goetting
Monologue—The Matinee Girl.....

.....Margery Benton Cooke
Margaret Potter

ORIENTAL DANCE

Rose Schwartz Klein, Gladys Morgan,
Laura Wilkie, Ruth Gale, Charlotte
Brendel

DOLORES OF THE SIERRA

Dramatic Sketch by Harriet Holmes
Haslett
Lewis Barclay, a railway engineer...
.....Robert Calley
Dolores, a child of nature....Willma Wilkie

Monologues.....By T. H. Daly
(a) Da Besta Frand;
(b) Da Americana
GirlGladys Morgan

DANCE

Moment MusicaleSchuman
Margaret Goetting, Willma Wilkie and
Laura Wilkie

KITTY CLIVE

By F. Frankford Moore
Kitty Clive, comeliene of Drury Lane
TheatreGrace Pierce
Jack Bates, an actor...Francis P. Buckley
Landlord.....George W. Ryder

SPANISH DANCE

Rose Schwartz Klein, Margaret Potter,
Gladys Morgan, Laura Wilkie,
Willma Wilkie, Ruth Gale,
Charlotte Brendel

FENCING

Grace Pierce and Gladys Morgan
Willma Wilkie and Margaret Potter

THIS MODEL WIFE

Comely in One Act by Helen F. Bagge
Arthur Everett.....George W. Ryder
Robert Parks.....Charles Bredimus
Representative John H. Potts...Jos. Neppert
Miss Agnes Macpherson.....Grace Pierce
Mrs. Munford-Wells.....Margaret Goetting
Miss Eleanor Perry.....Hilda Carvel
Miss Bella Potts.....Willma Wilkie
WilhelminaMargaret Potter
PatsyEthel Ruckstell
MaryGladys Morgan

GRADUATES

Margaret GoettingSan Francisco
Gladys MorganPortland, Ore.
Grace PierceSan Francisco
Margaret PotterSan Francisco
Willma WilkieSan Francisco

Brandon Thomas Is Dead

LONDON, June 19.—Brandon Thomas, actor and playwright, died here today, aged 58. He was best known as the author of Charley's Aunt.

Theatre Headaches

The most frequent cause of headaches occurring during or after the theatre is eye strain. People who use the full energy of the delicate eye muscles to obtain perfect vision, are often unconscious of this strain. In the theatre, the continuous effort to

keep everything constantly focused exhausts the nerve centers and headache results. The practice of seating the audience in total darkness while they are staring into an intensely lighted stage, is another serious factor. The pupils being widely dilated in the dark, admit the excess of light from the stage, often producing irritation of the eyes which lasts sometimes for days. Those subject to headaches should never sit where it is necessary to raise the eyes to watch the stage. This unnatural position of the eyes is very tiresome even to those who never have trouble at other times. Unfortunately the theatregoing public has not insisted on proper ventilation without drafts. The overheated foul air of itself lessens the spectator's vitality and power of endurance. This followed by drafts frequently produces stuffing up of the nose, or cold in the head and a disagreeable headache from internal pressure, which is usually worse the following morning. —*American Medical Journal.*

Bennison to Star at Alcazar

Louis Bennison, at the conclusion of the Hall-Barriscale season, will be brought to the Alcazar and indulged in a starring season of five weeks. Mr. Bennison is now with the Richard Bennet company in Damaged Goods, which play will be made over into moving pictures in Los Angeles in a few weeks.

Keane Makes Novel Picture Film

In keeping with the dominant spirit of the festive occasion, only California products will be served at the Prosperity Dinner to be held Monday evening, June 29, in the nave of the Ferry Building under the auspices of the Retail Trade Committee of the Chamber of Commerce. One of the most elaborate entertainment features arranged for will be the presentation of an allegorical motion-picture play, radiating with optimism and picturing the progress and prosperity of San Francisco. The play will be produced and the films made especially for the occasion by courtesy of the Keaneograph Film Manufacturing Company of Fairfax, and Carlotta de Felice, star of the concern, will assume the leading role. The scenario was written by James A. Keane. As Miss San Francisco, Queen of Prosperity, she will be seen emerging from the Portals of the Past in Golden Gate Park, accompanied by the King of Optimism. They will gaze in astonishment and admiration at the metropolis of today. Leaving them just outside the portals, the scene will change and a panorama of San Francisco will be flashed upon the screen, followed by scenes from all sections of the city, including all points of interest. Then the scene will return to the Portals of the Past, from which San Francisco's leading business and professional men will emerge one by one, each looking with pride and admiration upon the growing city of today. Just after the last citizen has appeared, Pessimism, in the shape of a beaten, wounded, tottering creature, will appear upon the scene, limping toward the Portals. Quickly a group of optimists will pounce upon him and cast him headlong into the lake, casting the Pessimism forever into oblivion. George Chesebro will

Richard Walton Tully

Universally recognized as the foremost dramatist of the American theatre, has already infused himself into the affections of all Californian playgoers by his immensely popular romantic plays, The

Bird of Paradise and The Rose of the Rancho.

MR. TULLY'S MOST RECENT SUCCESS,

Guy Bates Post

In the Sumptuous Persian Spectacle

Omar, the Tentmaker

Has just duplicated at the Cort Theatre in San Francisco its enormous New York triumph.

When nine out of ten theatrical attractions are summering in the storehouses, Mr. Tully's Omar, the Tentmaker pursues its magnificent career. The gross receipts of this attraction at the Cort Theatre, San Francisco, for the week ending Saturday, June 20th, were \$14,876.75. Retained for second great week.

The Invincible Combination

GUY BATES POST IN OMAR THE TENTMAKER

BY RICHARD WALTON TULLY

play King Optimism. The picture promises to be a brilliant success and will show the capacity of direction of James Keane and his Fairfax studio to turn out big things.

Where the Profession are Eating

Managers and thespians are having cause for elation over the opening of the Crystal Grill on Eddy, near Mason Street, which is catering especially to the theatrical profession. The Crystal is a small but cozy little restaurant, where the cuisine is given the paramount attention and every effort is being made to please theatrical folk. Many prominent managers and actors were recently observed at the Crystal.

Hackett Will Not Become a Baron

NEW YORK, June 25.—James K. Hackett, who inherited the bulk of the fortune of his niece, Mrs. Minnie Hackett Trowbridge, because she failed to name a residuary legatee, came here today on the Imperator after a three-months' visit to England. He was accompanied by his wife, Beatrice Beckly. The value of the estate, as fixed by the courts, is \$1,487,261.80. Hackett this afternoon denied he had any intention to retire from the stage, and also denied he planned to assume the title of Baron, which belonged to one of his ancestors.

One by one the members of the Chick-Stevens Company are returning from Eureka. Felice Davis, the leading woman, was the first to arrive last week, and was followed by Chester Stevens and wife.

Personal Mention

CHESTER RICE is doing the publicity work for David Belasco in New York City this summer.

FLORENCE YOUNG left yesterday to join a musical comedy company at San Luis Obispo.

MAGGIE MOORE is playing in The Argyle Case in Sydney, Australia. Charles Millward is playing the detective.

HOWARD HICKMAN has written a play that will probably be given a production at the Alcazar in the near future.

N. SODERBURG, a pioneer lawyer of this city and Alaska, and father of Justina Wayne, died in Seattle last Tuesday.

JAMES NEWMAN, who has been assistant stage manager for the Redmond Stock in Sacramento, has joined the Howard Foster Company.

EDITH NEWLAND has been engaged by Ed. Redmond to play leads with the Sacramento stock, and will open July 5th in A Bachelor's Honeymoon.

BERTHA FOLTZ is in town from Portland, where Newman & Foltz closed a short tabloid season at the Keating & Flood theatre two weeks ago.

EDDIE MITCHELL, business manager for Ed Redmond in Sacramento, visited the big city Monday, and after being thoroughly awed and subdued, returned to Sacramento.

GEO. MATISON and AUSTA PIERCE, who have been spending the spring in San Diego, plan to leave for Chicago next month. Last week both jobbed with the Bennett Stock at the Gaiety, and this week they are working with the new U. S. Film Company, which is a new concern in the southland.

Florence Stone Leaves Los Angeles for Minneapolis and Melville Stokes Replaces George Baldwin With the Tempestuous Valeska Suratt

LOS ANGELES, June 24.—Mr. Morosco has gone to Chicago to attend the opening of *Peg o' My Heart*, with Peggy O'Neil in the title role. In this company will be five of the New York cast, including Christine Norman, Clarence Handsides, Reginald Mason, Emily Melville, who left the Burbank Company to go with "Peg" to New York; Ruth Garland, a Los Angeles girl, who joined the company while in New York; Henry B. Stanford, who will have the role of Jerry, and, if I remember rightly, he played the same in the first production in this city, and Gilbert Douglas, who was a member of a touring company. * * * Mr. Behymer has left for the East to sign up artists for the coming musical season. Mr. Behymer's artists will be housed this next couple of years in the splendid auditorium of the Trinity Church. This auditorium, while being a wonderful place for music, will hardly be large enough for dramatic work, hence the big operas, Pavlova and several other attractions will have to be passed by for a few seasons. * * * This is anniversary week at the Orpheum, where there is a corking bill, and Mr. Frankenstein is playing his own Anniversary March, written for last year's birthday. * * * Frank Egan intends to present Constance Crawley in *The Second Mrs. Tanquary* on next Saturday evening, supported by Arthur Maude, Douglas Gerrard, Mrs. Griffith and Miss Carew. Mr. Egan is planning to give during the summer several choice bits, such as Ibsen, Maeterlinck, Synge and many others of importance, with Miss Crawley as the star. * * * Frances Cameron is proving her versatility by writing a couple of songs, which it is said will be featured in an early Morosco production. * * * Little Margaret Evans created some criticism with her lovely Nicotine dance, some modest women feeling there was a lack of clothes, and complained, and the dance had to be viewed by the authorities, who fortunately refrained from turning thumbs down, and little Miss Evans continues with the beautiful dance. * * * Valeska Suratt, as haughty and postery as ever, is with us, putting her act in shape for next week. Melville Stokes, a recent Gaiety Co. number, has been chosen to fill the place of George Baldwin, her late leading man. Miss Suratt placed herself on view at the Morosco the other evening in a most startling combination of black and white and the oft-mentioned pearls. * * * Wm. Bernard, who will be remembered as director at the Belasco and Burbank theatres, is in a sanitarium in New York, slowly recovering from a stroke of paralysis. * * * Mrs. Benjamin Scovell of this city is to entertain Eddie Foy, family and all. Mrs. Scovell was a dancer in the Bluebeard Company when Eddie Foy was chief fun-maker. * * * Dick Ferris and wife (Florence Stone) has left for Minneapolis, returning to old haunts, where Mrs. Ferris will star at the Shubert Theatre in *Years of Discretion*. There they will renew acquaintances of old stock company days. * * * Rev. Baker

P. Lee of Christ Church has invited Richard Bennet to give a reading from *Damaged Goods* in his pulpit on Sunday morning. Mr. Bennet has given several addresses while here before the different clubs on the subject of his play. * * * John Blackwood's innovation, dedicated to the movie players, was one grand and interesting occasion on last Monday night, when Mabel Normand was a dazzling guest of honor in a very wonderful gown, and every one of importance in the players' world from far and near turned out to meet her and to greet her. Mr. Blackwood announces that the next such joyous occasion will be given for Ruth Roland. * * * L. E. Behymer started east Saturday for his annual pilgrimage, and will visit New Orleans, Atlanta, Richmond, New York, Buffalo, Philadelphia, Detroit, Chicago, Minneapolis, St. Paul and many other places, working on his annual plan, that provides symphony work, pageantry, civic centers, etc. Behymer is the big Lyceum manager of the West. His enterprise and energy know no limit.

BURBANK: *The Fortune Hunter* is in the second week, being a good American comedy of the sort that appeals to popular taste. Forrest Stanley, James K. Applebee, Donald Bowles and Beatrice Nichols make individual impressions, while the balance of the company fall into line with happy results.

CENTURY: *Who's Who* is the offering of the Century Company for the current week, and it is new and novel, with clever specialties, featuring Reece Gardner, Vera Ransdale and Babe Lewis. Of course, Mendel and Franks are the chief funmakers, and their every entrance and exit means a laugh. The chorus is newly costumed for the occasion.

EMPRESS: *Circus Days* is the headline offering of Nat Ellis, Ella Nowlan and their longline of assistants, such as musicians, acrobats, comedians—to say nothing of the goose. Absurdity is the dominating quality in a take-off on the village circus. There are two scenes, beginning, of course, with the parade and the ring, with George Reidy as ring master, where the acrobats are as good as the band and the band is as great as the lady bare-back rider. It is all excruciatingly funny. *The Man, the Girl and the Piano* is a combination, bright, happy and entertaining, in which De Marest and Doll are first two clever parts of the combination play upon the second. *The Beggar* is a lofty, stilted bit of drama in which Porter White & Co. do their artistic best with an impossibility. Johnson, on a flying trapeze, is a wonder. Bijou Russel is an eccentric dancer of brisk and skilful movement. She also sings. The moving pictures "advance agent" the elephants that are coming this way.

HIPPODROME: This week's playlet is a startling story of the good woman and the bad, fighting for the possession of a man, and it is a rather sordid preachment that leaves an un-

pleasant sensation. Myrtle Vane as the leader of the underworld and her most excellent company enact this splendidly. Jane O'Roark and Broderick O'Farrell offer another sermon-like sketch, dealing with the fifth commandment—a story of love, miserable complications, but with it all a happy ending. Mizuma does some clever balancing in true Japanese clever style. Cowles and Dustin sing splendidly, both having delightful, well-trained voices. Roberts and Farrow offer a capital song and comedy turn. *Happy School Days* is a girl act and pleases mightily.

MAJESTIC: A rollicking bit of comedy is that in which Nat Goodwin returns, entitled *Never Say Die*. The touch of the artist absolutely sure of his technique is over it all, for the delightfully whimsical lines are made to sparkle and glisten with a Goodwin polish. The tale of a man given but a month to live, who marries his friend's fiancée in order that she may be his heiress and then marry his friend, is as quaint in the idea as it is delicious in the handling. Of course he does not die, hence the reason for the play and the significance of the title, to say nothing of complications. Marjorie Moreland is the girl in the case, and a very beautiful one, simple in her acting and wearing very beautiful frocks, and as a leading woman is a very satisfying creation. The company is a good one, including Isadore Marcil, Walter Cluxton and Lute Vroman. Mr. Goodwin and his art will not soon be forgotten.

MASON: Defended by pulpit and women's clubs and the courage of that worthy actor, Richard Bennet, *Damaged Goods* is being presented at this theatre to those who have the heart to go, listen and be taught. There is a great deal of talk and little action, which at times seems almost too bewildering for the thinker. Mr. Bennet is the intelligent player who is able to cope with a role of this sort. The smallest detail is worked out with an artistic intelligence that results in a splendid performance. Adrienne Morrison, next to Mr. Bennet, gives the finest performance, and her characterization of the woman of the streets simply and beautifully works out the role. Louis Bennison is an impressive physician, dignified and natural. Elsa Berold handles an ungrateful role with careful touch. The balance of the company are thoroughly capable. *Damaged Goods* may or may not be a message—we shudder, come out into the darkness and feel bewildered and unhappy. The process of moral uplift is never pleasant, but in this particular case the art of Mr. Bennet remains the reward for seeing *Damaged Goods*.

MOROSCO: *The Isle of Bong Bong*, headed by Frances Cameron, Will H. Sloan and Walter Lawrence, is playing the second week. The many song numbers by Miss Cameron and the clever specialties by Margaret Edwards, Miss Beatty and others, spin out a series of nonsense that is mighty good entertainment.

ORPHEUM: Anniversary week brings Papa Foy, Mamma Foy and all the little Foys, gathered together to create a headliner and make happy hearts. Unto the tribe of the Foys is given the gift of joyous comedy. Eddie Foy's utterance is still there, the musical comedy is there, but now there is a perfect reproduction among

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1638 LONG BEACH AVE., LOS ANGELES

the number of small Foys, who though he be somewhat shorter in stature, has all the hilariously funny mannerisms of Foy, Sr. There is singing, dancing and patter by all the children, even to a wee one who shows promise in every move. Long live the Foys! Harry Lester is quite satisfied with his several imitations, songs and recitations, and well he may be for they are artistically delivered. Otherita is a Spanish dancer, perfect in movement, but lacking in that elusive thing, temperament, personality, or whatever it may be that adds dash and ginger to dances of the Spanish folk. The balance of the bill is made up of last week's headline offerings: Bessie Wynn, with new songs, Lillian Shaw in dialect songs, Matthews and Shayne in *Dreamland*, Robt. L. Haines & Co. in *The Man in the Dark*, and the Henriette Serris Co. in their series of beautiful poses.

PANTAGES: Dancing maids are the dominant feature of this week's bill, for there are *The Jolly Tars*, Fony Moore to lead them through a maze of fun of the brisk and lively variety; *The Four Military Girls* are a dazzling array of beauty in gilded boots, with an accompanying blare of trumpets. Brown and Jackson do a patter turn that wins them much applause. J. Edwin Crapo in *The Garden of Passion* appears as "the perfect man," and, aided by two agile maids, contributes some skilful dancing. Frank Bush tells dialect stories and creates a round of continuous laughter.

REPUBLIC: Al Watson & Co. appear in a sensational Western playlet, entitled *His Sister's Honor*. This shows Watson as the big-hearted, whole-souled cowboy, which he portrays in satisfying manner. The Malcomes are sensational jugglers, with several turns that are new and novel. De Fay and Moore sing and imitate and introduce a startling and unusual turn in a musical boxing match. With bells on their fingers and bells on their toes, they make music as a fight goes on. Davis, Allen and Davis are very funny in a comedy called *The Amateur*. Wilbur Harrington & Co. in *Four Bits of Vaudeville* keep things moving at a lively rate. The Selig Weekly and some comedy pictures balance the bill.

N. B. WARNER.

HONOLULU, June 12.—Alias Jimmy Valentine is one of the most popular bills yet offered by The Players. It will be given its final performance tomorrow night. The attendance has begun to lessen. George Berrell, Jay Hanna, Guy Hittner, Huron Blyden, Jack Belgrave, Inez Ragan and Marie Baker have the chief parts, and score. The next two bills will be *The Great Divide* and *The Escape*.

Correspondence

NEW YORK, June 21.—Lina Cavalieri appeared in the movies last week at the Republic Theatre. Mme Cavalieri has been seen here before as this same Manon on the stage of the Metropolitan Opera House, although the sorrows and joys of the frail beauty were then illustrated to the score of Puccini and not Massenet, who was the composer of the music which accompanied the films. Never in any of her previous incorporations of the Abbe Prevost's heroine has she looked lovelier than she did when these pictures were made. As it is her beauty which is the explanation of her selection as the interpreter of this character, it is important to recognize its present state. The Roman singer's earlier style was more like her appearance than when she herself came here first. Increased plumpness has restored to her the freshness of her youthful looks and the result is an improvement over the attenuation which later was characteristic of her appearance. The Lina Cavalieri of the "Manon Lescaut" pictures is much like the young woman whose rare physical beauty conquered the world. * * * The opera season of the Century Opera Company will begin on September 14 with Gounod's Romeo and Juliet. During the first week this will be given Monday, Wednesday and Thursday nights and Saturday afternoon. The alternate performance that week will be Carmen. As soon as the season is well started each opera will be sung eight times and will be distributed over two weeks, alternating a different opera each week. La Boheme will be given with Carmen the second week. In the third week La Boheme and William Tell will be given four times each, and the latter opera will share the fourth week with La Traviata. The other operas for the first ten weeks are Lohengrin, Lucia di Lammermoor, Pagliacci, Cavalleria Rusticana, Faust, Tannhaeuser and The Barber of Seville, to be sung in this order. During these first ten weeks there will be 12 performances of operas in their original language—two of La Boheme in Italian, two of La Traviata in Italian, two of Lohengrin in German, two of Lucia di Lammermoor in Italian, two of Pagliacci and Cavalleria in Italian, and two of Tannhaeuser in German. All other performances will be given in English. The repertoire for the second half of the season has not been definitely decided, but it will be selected from Madame Butterfly, The Jewels of the Madonna, Louise, Thais, Aida, Martha, The Tales of Hoffman, La Gioconda, Il Trovatore, Rigoletto, Haensel und Gretel, Samson and Delilah, The Secret of Suzanne, and the International Ballet. * * * Bigger than The Whirl of the World was the word in the foyer of the Winter Garden last Monday after first act of The Passing Show of 1914. Although the present performance was simply put forward as a summer production, when not nearly so much is expected as in the good old winter time, the Shuberts' new production fairly staggered its first night audience by its huge proportions and the magnificent scale upon which it had been presented. Fortunately, however, for the Shuberts and for J. H. Huffmann, who produced it, this "Passing Show" did not depend for its success upon either its pageantry or its costumes.

These were, to be sure, quite incomparable in their way, but back of this for once in a way there was more or less of a burlesque of nearly all the big successes of the season, and some of the second-raters too, from "Kitty MacKay" to "The Yellow Ticket" and from "Tantea" to "The Crinoline Girl." Harold Atteridge had tipped the foibles of these plays off exceedingly well and he was lucky to have two such irresistible interpreters as George Monroe and Harry Fisher to keep his audiences in roars of laughter. Mr. Atteridge, no matter what else happens to him, will go down into history as the only author who ever wrote a new role for Mr. Monroe and succeeded in making the play on its merits alone. What he did for Mr. Monroe he did equally well for Mr. Fisher. The result was that when they were on the stage no one stopped to think how many thousand dollars the production must have cost—they couldn't, because they were laughing too hard. Bernard Granville was another of the big hits of the night. As Omar he presented a picture of grace and distinction. This young man is an artist in every sense of the word. Jose Collins' lovely voice still stand her in good stead, and she acted the role of the Princess in "A Thousand Years Ago" very charmingly. But it was little Miss Elsie Pilcer who proved the piquant sensation of the night. She pranced about after somebody else had danced a mediocre solo dance, and inside of thirty seconds had the huge audience at her feet. Her face was a sort of cross between Marie Tempest and Charlotte Walker, but her grace, her youth, her delicacy were all her own. Hers was a genuine little triumph. Frances Demares, too, was seen in a role which gave her more opportunities than she had had for a long time. Her first act song she rendered delightfully. The scenic sensation of the new play was discussed at full length in all the newspapers, but frankly they are no longer the things that count in a summer musical comedy. If you can't give the public some real fun for their money, neither all the scenery nor all the lack of costumes will prove of real avail. George Monroe, as the proprietress of an employment agency, lures poor Harry Fisher, who has been cursed into possession of a yellow ticket, into his—or her—employment den. After regarding Mr. Fisher through her pince nez, the proprietress remarks: "Do you know it's the hardest thing in the world nowadays to secure a really reliable White Slave; none of the lussies will work after 6 o'clock." The flight of the Zeppelin airship almost took the edge off this slightly raw but exceedingly apropos remark. Later, of course, there was the view of San Francisco, the Sloping Path, an extremely effective illusion, and the finale, "The Dawn of the New San Francisco"—a magnificent spectacle, which brought the performance to a late close. In spite of the frightful heat there was not a person in the audience who did not only get ten times his money's worth but, what is not the same thing at all, had a jolly good laugh into the bargain. Oscar Radin led the orchestra on to victory, and from first to last "The Passing Show" will go down into history as the most extravagant production outside of the Hippodrome that the Shuberts have ever made. But the best thing about it is that it makes you laugh. * * *

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Summer visitors to New York can still find some of the most successful plays of the winter on the boards. They are: Potash and Perlmutter at the Cohan Theatre; amusing dramatization of Montague Glass's stories of commercial life in the sphere of women's garment manufacture; continuously entertaining and always drawing large audiences to the theatre in which it was first acted last August. Seven Keys to Baldpate, at the Gaiety Theatre; George Cohan's delightful play from the novel of the same name, a puzzling and diverting farce which plays havoc with the old theory that an author should never deceive his public, but Mr. Cohan has a habit of being iconoclastic in his plays. The Yellow Ticket at the Eltinge Theatre combines old fashioned melodrama moulded in the Sardou form and combined with some modern views of the treatment of Jewish women in Russia; dramatic interest, however, much stronger than the ethics, which serve to add flavor to the old ingredients. Kitty MacKay at the Comedy Theatre; sprightly comedy of Scotch life with a story as small as the bottom of an old fashioned strawberry box, but filled with quaint wit and whimsical humor; there are occasional suggestions of the genius of Barrie in the author's viewpoint. The Dummy at the Hudson Theatre has been so successful that a second company is soon to be organized to go to Chicago; amusing detective comedy, with its principal novelty in the humorous rather than the serious treatment of the life of crooks; authors manage to derive much fun from it. Too Many Cooks at the Thirty-ninth Street Theatre; Frank Craven, who wrote the play and acted the leading role, wanted to show just what would happen when a man allowed the relatives of his wife to interfere too much in his affairs; very ingeniously applied to the building of a country house when all hands are eager to express their opinions as to its construction; simple things are made the basis of genuine fun. The Things That Count at the Playhouse deals with such elementary emotions as the love of a proud old woman for the child of her disinherited son, and it contains all the old tugs at the heartstrings, with some of the

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old laughs to alternate with them. So it is destined to long popularity, especially as the scenes were arranged with the adroitness of an actor. A Pair of Sixes at the Longacre Theatre; tomorrow to be seen for the one hundredth time; two partners quarrel, one is put into a position of subjection and is made to feel his inferiority in many humorous ways by the man who won the bet by which their fortunes were decided; there are to be companies for Chicago, the Pacific Coast and Boston; the present players are to remain at the Longacre indefinitely. * * * Announcements of the plans of theatre managers indicate an unusually early opening of the theatre season in this city. A. H. Woods, who brought out many successes last season, is to begin his New York productions as early as July. Today he will begin rehearsals of He Comes Up Smiling, by Byron Ongley and Emil Nitray, in which Douglas Fairbanks is to be the star. Associated with him will be Patricia Collinge, Geo. Backus, Geo. Hovell, Edward R. Mawson, Harry Harwood, Robt. Kelly, Edward Durand and Rexford Kendrick. The first performance of this play will be given in Atlantic City on July 6. It will be given at a New York theatre soon after. Mr. Wood's second production will be Lew Fields in The High Cost of Living. It will be acted outside of New York on August 10 and will be seen here soon afterward.

Correspondence

Alice Hegeman, Vivian Martin, Geo. Hassell, Billie Taylor, Desmond Kelley, Harry Beresford, Ernest Lambert, Jeanette Bageard, Nicholas Burnham and Julia Ralph will be seen in the company. Innocent, adapted by George Broadhurst from the Hungarian of Arpad Fasztor, will be produced by Mr. Woods somewhere outside the city on August 24, immediately preceding the New York production. In the cast will be Arthur Lewis, John Findlay, George Probert, Julian L'Estrange and Joseph Cranby. One week later Mr. Woods will present John Mason in Owen Davis's play, Drugged. William Sampson, Robert McWade, Frank Thomas, Amelia Gardner, Katherine La Salle, Helen Fulton, Guy Nichols and John Milner will be in the company, which will soon be seen in this city. * * *

GAVIN D. HIGH.

CARSON CITY, Nev., June 22.—High School Auditorium: The High School play is the event of the term and the offering this year was fully up to the high standard set by previous graduates. Esmeralda was the play and the leading role was daintily played by Miss Adele Norcross, daughter of Supreme Judge Norcross, himself an amateur actor of no small pretensions. Miss Edythe Johns was a most excellent Mrs. Rogers, and her rendition of the part is all the more worthy of praise as naturally she is of a mild disposition, and the strenuous methods of Mrs. Rogers are in direct contrast to the everyday ones of Miss Johns. Arnold Millard made rather a tragic stage lover, but it is an established fact that the lover's part is the most difficult of all for the amateur, and Millard looked the part anyway, and attracted a large percentage of the applause. Neil Taylor was easy and at home in the character of the land-buyer, and Miss Gladys Fuchs made a first-class French maid with a good accent. Miss Elvina Heidenreich successfully made up as a French marquis, and her deep contralto voice stood her in good stead in the character. Miss Clara Hoopes was as dainty as a Dresden figure, and her unconscious poses were veritable imitations of Vogue's most attractive fashions, while her quiet, dry way of expressing herself was most fetching. Ralph Twaddle, in real life an unassuming, studious young man, astonished even his best friends by his natural manner as Jack Desmond, and Miss Alice Towle made such an admirable Nora Desmond that she won the hearts of everybody in the audience. Harry Day as Mr. Estabrook made the hit of his life, and was frequently interrupted by spontaneous applause; but the very best work of the evening, partly because it is not easy for a young lad to assume the part of an old man, but mainly because the young man entered into the character so thoroughly, was the role of Mr. Rogers, as portrayed by Franklin Morrison—mild-mannered, very much in awe of "mother," loose-jointed in limb, drawing in speech and kind of heart, Mr. Morrison was complimented right and left for his acting. The auditorium was crowded to overflowing and a goodly sum was secured for the high school fund. The GRAND (W. S. Ballard, mgr.): S. R. O. for the won-

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derful film of For Napoleon and France, June 21. A new lighting system has been installed, greatly enhancing the comfort of attendants at this popular house. A. H. M.

PORTLAND, June 22.—HEILIG Theatre (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.): The local board of censors would not allow the film entitled The House of Bondage to be shown at this theatre the past week. The management then made arrangements to exhibit it in the neighboring town of St. Johns, where it did a fair business. Last night the film of Annette Kellermann in Neptune's Daughter opened to a big house, and the consensus of opinion was that it is the finest thing Portland has had in some time in moving pictures. It remains for the week. Coming, William Hodge in The Road to Happiness. BAKER Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.): A Top of the World in Motion is being shown at this house for this week, starting with yesterday's performance. LYRIC Theatre (Keating & Flood, mgrs.): This house is dark. ORPHEUM Theatre (Frank Coffinberry, mgr.): This week's bill is headed by Wm. A. Brady's sketch, entitled Beauty Is Only Skin Deep. The balance of the bill comprises Yvette, Kramer and Morton, Yule, Munier Co., Ambler Bros., Rellow, and Will and Kemp. PANTAGES Theatre (John Johnson, mgr.): Commencing today for this week's bill the acts are the musical revue, The Merry Masqueraders, Daisy Harcourt, Salt Bush Bill, Davis, and the playlet entitled That Girl. EMPRESS Theatre (H. W. Pierong, mgr.): The headline act is Frank Morrell, and the other acts appearing include Marie Stoddard, John T. Doyle & Co., Torelli's Circus, and Sheck, Darville and Dutton. A. W. W.

ALBANY, Ore., week June 14.—GLOBE Theatre (A. E. Laflar, mgr.; L. Bartholomew, asst. mgr.): Licensed pictures and Richard De Revere in songs. Good tenor singer and pleased. Sunday and Monday only, Love Luck and Gasoline, Vitagraph's three-reel feature, will be shown here. OPERA House (H. R. Schultz, mgr.): Howe's Travel Festival was shown here the 18th to small but appreciative audience. ROLFE Theatre (Geo. Rolfe, mgr.): Licensed pictures and Darby and Woods in effects. HUB Theatre (Searls, mgr.): Fire in the operating room destroyed about five thousand feet of films and did considerable damage to the machine. Manager Searls estimates his loss at about \$1200, with no insurance. The fire was confined entirely to the operating room and Manager Searls was ready for business in a few days.

TACOMA, June 22.—The old SAVOY Theatre, a hoodoo ever since its erection in 1889, and condemned by the building inspector since the winter of 1909, was almost totally destroyed by fire of an unknown origin on Sunday, June 21. The building was originally leased for Federal pur-

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poses and a fashionable hotel, but no enterprise ever conducted there has succeeded. In 1905 it was converted into a playhouse to house the independent bookings, the first engagement being played by Blanche Bates in The Darling of the Gods. It was later converted into a burlesque house for the wheel shows, passing then to S. H. Friedlander, Whit Brandon, Perry Girtton, Daniel Frawley, Noel Travers and others in turn, being finally leased to Henry McRae in January, 1909, who removed many of the seats and stage accessories to his stock house, the old Star Theatre, which burned in May, 1909. Since its condemnation it has remained vacant, and although a substantial brick and stone building, carried no insurance. It was owned by Eastern parties. The Howe travel pictures are being shown at the TACOMA Theatre for the week. One of the season's big attractions was The Passing Show at this house, June 17-18. Business was big and the show a pleasing one. The scenic and sartorial equipment was sufficiently stunning to cause the most jaded to sit up and take notice, the staircase dancing being the most effective. Kitty Doner scored a personal success, and Conroy and Le Maire were a big hit. Chas. King and sister, Mollie, Artie Mehlinger, Louise Bates, Ernest Hare, who remains from last year's show, and our old favorite, Elizabeth Goodall of The Time, Place and Girl Co., were all effective. The show closed the house for the present season. The Rotary Club attended the PANTAGES Theatre in a body on Thursday evening and provided an act in addition to the regular bill. Manager Herald of the TACOMA Theatre announces a summer season of feature film pictures, the first of which will be the Annette Kellermann series in Neptune's Daughter. EMPRESS Theatre: Comedy was predominant on the week's bill, and Torrell's Animal Circus was especially entertaining. Frank Morrell, formerly here with That Quartet, was back with songs and monologue. John T. Doyle, accompanied by Marion Willard and a clever company, were seen to advantage in a crook play; Mary Stoddard scored in character impersonations. A novel sketch was put on by Sheck, Darville and Dutton, who introduced clever acrobatics and dancing. PANTAGES Theatre: One of Bothwell Browne's acts, The Merry Masqueraders, was the headliner at this house. The piece was nicely costumed, carried a dozen good-looking girls and featured two clever comedians. Mai Erwood and J. S. Devlin had a novel comedy skit, That Girl. Daisy Harcourt was back with new songs. Davis entertained with some stories, a number being the worse for wear. Salt Bush Bill had a "snappy" act, that of whip cracking.

OAKLAND, June 23.—The return of Jimmie Gleason to YE LIBERTY was the event of the week, and a glorious home-coming it was. He opened Monday evening in The Blindness of Virtue. At his initial appearance in the role of Archibald Graham, the house broke loose in a wild demonstration of enthusiasm, which did not desist until the popular James appeased the large audience with a few well chosen words of appreciation. The play is good and the cast excellent. George F. Webster and J. Anthony Smythe interpreted the two male parts, while the feminine characters were well cared for by Irene Outtrim, Marta Golden and Rita Porter. Next week, Officer 666. At the MACDONOUGH William Hodge is presenting a cheerful comedy, The Road to Happiness. It is a bright play, full of comedy and is interpreted by a competent company. Commencing Monday evening, Guy Bates Post will appear in Richard Walton Tully's Persian romance, Omar the Tentmaker. Walter de Leon and "Muggins" Davies are holdovers at the ORPHEUM, and with a new line of entertainment are duplicating last week's success. The bill also contains Valeska Suratt, Stelling and Revell, James H. Cullen, Lancton, Lucier & Co., Reuter Bros. and the Ricci Trio. At PANTAGES Ethel Davis and her Baby Dolls in a musical comedy sketch, The Fountain of Youth, are the headliners of a well-balanced bill, with the following numbers also featured: Namba Trio, Early and Laight, Martha Russell & Co., Keystone Comedy, Dotson and Gordon. The Liquor Question, with the popular laugh-creators, Dillon and King, is drawing good-sized audiences at the COLUMBIA, and as is always the custom with their offerings, the sketch is replete with mirth and song. An appropriate and attractive musical program is heartily enjoyed. Jumping Jupiter is drawing good-sized crowds to IDORA Park. The company, headed by Ferris Hartman and Myrtle Dingwell, are fast becoming popular favorites, and from the present outlook the comedy opera season at Idora will be a lucrative one.

LOUIS SCHEELINE.

Memory of Nordica Honored in London

LONDON, June 23.—The simple but impressive funeral service of the Anglican Church was held at noon today for the late Madame Lillian Nordica, in the King's Weighhouse Church, Mayfair, where she was married just five years ago to George W. Young of New York. Dr. Douglas Adams conducted the services. The music, including the hymn Onward, Christian Soldier, was supplied by a surplised choir.

Moving Pictures Have at Last Enthused Old-Line Managers

When William A. Brady returned from his annual inspection of plays in Europe last autumn, he spent a few evenings in visiting New York motion-picture theatres. He wanted to know whether it would pay to put a finger in the film pie, and this, in substance, was the conclusion he expressed to an interviewer:

"Photoplays are on their last legs. Houses are half filled and audiences sit in bored silence. Theatrical men are making a great mistake in coming to the aid of a dying rival."

That was about the time of the Klaw & Erlanger alliance with the Biograph Company and the Liebler-Vitagraph combination. A few months ago Mr. Brady and George Broadhurst announced prospective film adaptations of their plays. The Shuberts, Mr. Brady's partners, have done likewise. In fact, every important play producer in the country has at the present time a financial interest in motion pictures. Playwrights get big prices for picture privileges. The first-class theatres in "road" cities alternate between traveling companies and so-called "feature" films, billed and advertised in newspapers according to theatrical methods. In New York the most brilliant electrical display on Broadway advertises pictures at the Vitagraph (formerly the Criterion) and New York theatres, and between Thirty-fourth and Forty-second streets are the Savoy, Herald Square and Broadway theatres, all first-class "legitimate" houses in the past, all first-class picture houses today.

These developments, largely during the past year, show a financial and artistic alliance between the stage and screen, whereas two years ago the theatrical producers looked down upon the motion picture upstart as an annoying person who lessened his gallery business. For a "legitimate" actor to play in pictures was to lose standing; for a recognized author to write a scenario was almost unheard of; for a theatrical house to display films was bad policy.

The answer is this: The two-dollar theatregoer has risen to the bait. Having paid 25 cents, 50 cents, or possibly \$1, he sits in a dignified theatre, listens to an organ, or an orchestra, and watches actors that he has learned to admire, moving through something intended to resemble plays he has been taught to take seriously. He was drawn by names—those of the play, the players and the theatre. The entertainment costs him little, maybe it relieves boredom, perhaps, like thousands before him, he acquires the habit of going to the movies when time hangs heavily on his hands, and so becomes one of the loyal patrons responsible for \$50,000 profits out of plays milked dry on the stage. Small wonder that the theatrical producer, the house manager with lean bookings, and the author with an ever-open pocket, have gained respect for the "annoying person" who used to turn out movies, but now produces masterpieces.

Consider the career of such films as *The Lion and the Mouse*, *The Third Degree* and *Paid in Full*, none of them expensive to produce compared to a spectacle such as *Quo Vadis*. After the initial outlay, the making of the negative, and, say, twenty-five prints, the expense, other than that of advertising, is almost nothing. Their reputations as plays have been found sufficient to pack large theatres. Later the same prints go the rounds of the cheaper houses week after week. Then there is the foreign market that, without exaggeration, may be said to include the world. When money is invested in a play there is a good chance of losing it; when money is expended in a film version of a successful play there is no risk, providing, of course, the production is not ridiculously bad. A word about the provision being made for the "regular trade," so to speak, and then an effort to estimate the virtues and limitations of the entertainment that is exerting so important an influence and concerning which a vast amount of buncombe is being circulated.

Under the head of "regular trade" may be included the exhibitors who supply five and ten-cent houses with one and two-reel releases (a reel is 1000 feet of film, taking about 18 minutes to run), and who are supported by the out-and-out movie fans. Without any disrespect it is fair to say that the movie fan is developed by boredom unrelieved by a trained intelligence. Study an audience in any small motion-picture theatre (excluding cosmopolitan Broadway), and see how pathetically it suggests drab lives. Women anxious to escape for an hour the monotony of a flat, and hanging to their skirts, children too young to be left at home. Adolescent boys and girls craving excitement; dull men slouching listlessly in their seats. It has been urged in favor of photoplays that they keep men away from saloons. Let us hope that they do. But what are the mental limitations which must be recognized in attracting men, who, lacking the entertainment, would spend their spare time getting drunk?

Mind, I am referring to the bulk of the "regular trade" that the producer caters to in his weekly releases. He consciously prepares pictures that will be understood by the least intelligent. He has in mind people who never read a book, who follow a story almost as a child follows it, accepting absurd premises as facts, and demanding only excitement, or obvious humor, or obvious sentiment.

This "regular trade" has been built up to enormous proportions during the past four years, because there are an enormous number of people anxious to have their minds diverted from the petty routine of unromantic lives. Lacking the imagination to visualize what they read, the motion picture becomes the most impressive form in which a story can be presented. They actually see a man being shot; they see the heroine throw off the villain, and rest in the arms of her lover; they see everything, and if it is a well-constructed photoplay need exercise little thought.

We will say, then, that what the typical motion-picture audience wants

and gets is a story reduced from ideas. Added to the story is the personal interest a constant patron feels in the individual players seen day after day on the screen. This is secondary, but important.

And the much-talked-of educational film—travel, industrial, scientific—where does that come in? Frankly, it comes at the end of a reel to fill out the required length. Ask any exhibitor, any exchange man (the exchange is the middleman between producer and exhibitor), any producer, about the popularity of educational "stuff." He will tell you that a little goes a long way. Scenic subjects are cheap to produce, and they make convenient fillers. Pictures of industrial operations frequently are paid for by the concern advertised. Very few scientific subjects are being made, because there is small demand for them. Comedy has the first call, news pictures like Pathe's Weekly the second; drama, which generally means melodrama, the third, and that about ends the requests of an exhibitor.

Before considering the changes that have united theatrical and motion-picture interests, it may not be amiss to remark that I have seen upwards of 1500 films in the past few years and have reviewed the greatest part of that number for a theatrical publication. I have seen talking pictures come and go, not because they could not be made, but because audiences did not want them. Colored motion-picture photography is practically dead, though we still have a few hand-colored films. I was in at the birth of the multiple-reel photoplay, which in two years has become a giant. It is on the lasting power of multiple-reel interpretations of plays and books that millions of dollars are being asked today.—New York Evening Post.

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Columbia Theatre

Wallace Munro's all-star players opened their limited stock season at the Columbia last Monday evening, whereat there is joy in the land. For a more well-balanced, efficient, polished band of actors, with a higher average of intelligence or a greater fund of humor, could scarcely be met on a summer's day; indeed, this is a striking company, with a distinguished personnel, and one that lives up to its individual and collective reputation. The play of the week, Wilde's *The Importance of Being Earnest*, is admirable fooling, filled with irresistibly comic situations, developed in the leisurely manner befitting true comedy. Its familiar quotations fit into the mood of your tired business man with the ease of a well-worn shoe; yet it stimulates, too, with the pointed wit of epigrams whose full meaning is as elusive as the will o' the wisp or final causes. The quaintly-stilted, elaborate phraseology belongs to a decade or so ago when conversation was a conscious art, and its shafts of wit and flowing periods do not drop too easily from tongues trained to the shorthand dialogue of today. But it is interesting to note the changes wrought by time in the style and cut of plays, and its appeal is surely as strong as ever. Thanks to the keen insight and sure, direct method of the interpreting company, not a point is lost, and voices, enunciation and diction, all the arts of fine breeding, add to the effect. Hence, as I said before, the joy. Chas. Richman, who heads the cast, is an old friend. Were I inclined to reminisce I might date him back to the time when he stepped into John Drew's shoes and played Charles Surface to Ada Rehan's incomparable Lady Teazle at the old Baldwin Theatre, but he doesn't look it, and it is enough to say that for some years I have admired the way his mental grasp kept pace with the growth of technical dexterity. He plays John Worthing, the amusing Jekyll-Hyde role of light comedy, with perhaps a shade too much of the Clara for my personal taste, but a complete, well defined consistent characterization nevertheless—a distinct personality. Charles Cherry, whom I have met less frequently but with no less pleasure, is the Algernon Moncrieff, and his work is the last cry in artistry. Mr. Cherry is a capital light comedian—easy, natural, nonchalant, with an exceptionally fine voice, an utter absence of manner and self-consciousness, and the further gift of sympathy. And almost in the same breath I would mention George Stuart Christie, whose handling of the lesser role of Lane is a masterpiece; has unctuous appreciation of the lines falling to his lot, and the quiet, telling emphasis of their delivery; his ostentatious, obsequious attention to business, makes him a king among man-servants. Gladys Hanson, the Hon. Gwendoline Fairfax, who lives a romantic life inside her shell of social convention, was last here with Sothorn at the Van Ness, when her beauty and her talent created no end of comment. The Lady Gwendoline has really very little to do, beyond a certain physical, almost pugilistic, control of the situation in the first act, and the quarrel with Cecily later in the play; but that little Miss Hanson accomplishes with inimitable seriousness and reserve. Incidentally,

for it is less important than her ability, she is more beautiful than ever. Cecily Cardew, by the way, is played delightfully by little Carrol McComas, who is a most attractive ingenue, besides belonging to us, and Frank Kingdon gives us a clever bit of character portraiture in Rev. Canon Chasuble, who is twin brother in the flesh of one of our local Church of England rectors. Joan Dana's Miss Prism is refined caricature, and John Raymond is another of those perfect butlers without whom no English household is complete. And Rose Coghlan—well Rose Coghlan is Lady Bracknell, forerunner of the present militant development, brisk, capable, despotic and managing, wanting the more public outlet for her vitality, and Rose Coghlan is the final perfection of the cast. Always vital and magnetic, she personifies the uncompromising strength of England and dominates the audience as well as her stage family and their friends and relations. Yet I like to think back to her Rosalind in *Sutro's Garden*, overhanging the Cliff House, and wonder if she sometimes remembers the old days. Taken altogether, a short cast and a merry one, which promises much for the rest of the engagement.

Cort Theatre

Omar the Tentmaker, as portrayed by Guy Bates Post, will conclude its two weeks of highly successful business with tonight's performance, and move over to Oakland. The Richard Walton Tully play has caught with a vivid grasp the fancy and romantic interest of theatregoers, and ought to be one of the season's big winners.

Alcazar Theatre

Snow White is another Blue Bird, with all the bewildering beauty, the charming story, the poetic symbolism and spiritual uplift of that play translated into simple terms that appeal to even the most youthful understanding. It follows closely the lines of the fairy tale which the Brothers Grimm have made such a universal favorite, departing from it only to meet the requirements of continuity or dramatic effect, without lessening its charming simplicity. In substituting the Witch Hox for part of the magic mirror, something of adornment is gained for the tale and something of strength in driving home the lesson that no magic in the world is so powerful to preserve beauty and happiness as the virtues of kindness and love, forgetfulness of self and thoughtfulness of others. It is a fairy play, full of the atmosphere of the childhood of the world when fairies and dwarfs and witches were as much a part of the scheme of things as the mortals themselves, and the Alcazar people have caught and preserved that atmosphere. They have costumed the characters and placed them in surroundings exactly in accordance with childish tradition, and the result is a dream realized. All the characters are here in the flesh, as beautiful and dramatic as the most critical could wish—lovely princess, handsome prince, wicked stepmother, kindly dwarfs, terrible witch—and the tale runs its stirring course to the blissful end where virtue is rewarded and vice punished, and they all live happy ever after. All praise to the Alcazar management for leaving the

beaten track and striking out into fresh fields, while giving the public the chance of seeing something that skillfully and entertainingly hides its high moral purpose under so well constructed, so beautifully mounted, so finely acted a production as *Snow White*. Even if a carping critic might quarrel with some minor detail, the big fact remains that a fine thing has been produced and produced at a price that puts it within the reach of all who have the taste to appreciate it. Bessie Barriscale is a perfect *Snow White*, with the sweetness, the tenderness, the ingenuousness, the sincerity and the appealing gentleness that is associated with that lovely princess. She dances gracefully, too, and makes a charming picture, with Edmond Lowe, the irresistible Prince Florimond, who is as perfect in his conception of the part as he is handsome in it. Louise Brownell is the beautiful, wicked stepmother to the life, gorgeous as the part demands and mischievous enough to stir the most sophisticated, more mischievous even than the old Witch Hox, whom Howard Hickman makes one of the picturesque features of the play, whether she be sailing through the gloom on a broomstick, perching on the side of the steaming caldron, surrounded by glowing skulls and green snakes, or concocting hair-restorer with the aid of her fiery-eyed black cat (played by Cliff Stewart with startlingly realistic effect). Thurston Hall, in a red wig, is the tender-hearted huntsman, Berthold, and Kernan Cripps is the pompously lovable old court chamberlain ridiculed by the dainty maids of honor. The seven good little dwarfs who play such an important part in befriending *Snow White* are delightfully led by Burt Wesner and S. A. Burton, with tiny Francesca Avila bringing up the rear.

Gaiety Theatre

This house, for the time being, is playing pictures, which it probably will do for some weeks.

Personal Mention

JEAN KIRBY, the statuesquely beautiful young actress, will join the Redmond stock, playing both Sacramento and San Jose. It will be recalled that in *A Fool There Was* in Seattle recently she created a furore in the leading part.

GEORGE MACQUARRIE and Helen MacKeller, two Coast actors who have carried the fame of the West throughout the East for the past two years, arrived here Thursday on a visit. They have a two-years' contract with Brady and Broadhurst, and will open in New York in September. George is looking splendid and Mrs. George is more beautiful and bewitching than ever.

LAST week Fred Giesea was made a two times father. This time it is a boy. With two daughters and a son and heir now, things are looking pretty. Married life is very enjoyable to the Oakland, Sacramento, Stockton, San Jose manager. Papa Giesea is wearing a smile that won't rub off, for although he has two charming little daughters the circle never seemed quite complete until the arrival of the little male of the species. Isn't it strange how daddies simply gloat over the reproduction of their sex!

Correspondence

SALT LAKE CITY, June 23.—SALT LAKE Theatre last week played to very fair business with Oliver Morosco's big successful play, *Peg o' My Heart*, already presented on the Coast, and its theme and settings well known of. Advance notices touted Peggy O'Neil, who received such glowing notices on the Coast for her brilliant work, to assume the leading role, but several days before the engagement opened we were informed that Florence Martin would be seen here. We haven't had an opportunity of seeing either the originator, Laurette Taylor or Peggy O'Neil in the part, but from the manner in which pretty Miss Martin, with her wealth of auburn hair, played the role of Peg, don't consider that we missed anything, and it would be hard to imagine anybody getting more out of the part than this able lady did. The supporting company is excellent, with but very few weak spots. This is the last attraction at this house for the season, and the doors have been locked for the usual summer dark spell. The UTAH and GARRICK theatres have now also settled into what appears to be an uninterrupted summer sleep. PANTAGES bill is a good one and drawing big business. Lottie Mayer and her diving nymphs headline, drawing well. Others: Schiller String Quartette, lady instrumentalists; Comalla and Wilbur, the Tommy Atkins; Joe Locer, character changes; Rackett, Hoover and Markey, and Betting Bruce and Chas. Keane in the comedietta, *Cupid M. D.*

EMPRESS bill is headlined by the Seven Picchianis, gymnasts par excellence. Others: Morrissey and Hackett, singing their own songs; Salvation Sue, a sketch presented by David Walters & Co., Whittier's Barefoot Boy, and Frank and Pauline Berry, instrumentalists. The Keystone laugh film is also a regular proposition for this house now. Sam Loeb and his company, including Ketchner and Thornton, Celeste Brooks, and the dancing dolls, are presenting a show that is highly pleasing at the PRINCESS, captioned *Babies a la Carte*, Mr. Loeb playing straights for the first time during his present run, which is now going on its twentieth week at this house, and bidding fair to hold out for some time to come. Several unique novelty dancing numbers are being introduced away from the general chorus work, which is meeting with general approval on the part of the patrons. Ford Sterling and his Keystone laugh films seem to have caught on strong locally, the weekly showing of this brand of pictures now being a regular thing for the Rex, Princess, Pantages and the Empress; it certainly must require that inimitable picture performer to work day and night to supply sufficient material if his popularity is the same elsewhere as it is here. Gentry Bros.' animal shows held forth for three days last week.

R. STELTER.

META MARSKY, who has had years of experience and has been popular in leads in the Northwest for several seasons past, is now finishing her engagement as second woman with the Ed. Redmond Stock of Sacramento, and closes July 5. Miss Marsky is open to offers, care of this office.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Those who only associate Charles Bennett of the Keystone Company with either directing or acting in comedies should take their memories back to the time he was with the Vitagraph Company where he gave such remarkable character studies, pathetic, humorous and villainous. He is one of the best all round men in the business. * * * Edna Maison has had a week's holiday and candidly says she has not enjoyed it; she prefers working. The rest was enforced to prepare for her appearance at the head of her own company which will be directed by Lloyd Ingraham. Ray Gallagher will support Miss Maison and the first photoplay will be a light comedy exploiting Edna as a divorcee and her love affairs. * * * Carlyle Blackwell has had his seven passenger car shipped East from Los Angeles, so it looks as though he was in for a long stay in the metropolis. He writes to his friends that he is working hard and is about to direct and act in "Jack Spurlock, Prodigal." * * * Bess Meredyth has the big task of putting the "Trey of Hearts" series into scenario form from 30 to 40 pictures! At the same time she is heading a comedy company with Ernest Shields, Eddie Bolland and Philip Dunham and with Jack Blystone directing. Everyone in the company is a clever comedian and with good stories will surely make a hit. * * * As far as the producing end is concerned the Lucille Love series are nearly completed and next week will find them done. Francis Ford is on the fifteenth and last two reeler now, and both he and Grace Cunard will give big sighs of relief for they had a very strenuous time. Miss Cunard has risked life and limb several times and has been burned, cut and scratched more than once and at one period her pluck landed her in the hospital for ten days. * * * Helen Holmes has been suffering from the bites of a poisonous fly which inhabits the borders of Death Valley and at one time it seemed as though she would have blood poisoning but the irritation is going. Curiously enough her director, J. P. McGowan, also had a narrow escape from blood poisoning through trying to make friends with the young coyotes presented to Miss Holmes by Pannamint Tom. * * * There is an excellent idea in the photoplay featuring William Garwood and entitled, "Love versus Business." Vivian Rich, as the wife, sold her jewelry in order to raise the money to break her husband on the stock exchange and win his love away from his business. William Garwood as the husband gave a rare performance, showing what could be done by means of suppressed force. Harry Von Meter and Jack Richardson completed a fine cast. * * * Harold Lockwood, he of the Famous Players, is off for the country with Allan Dwan and the company featuring Margaret Clark in "Wild Flowers" with Lockwood playing opposite. It is a delightful play and the young people should show to considerable advantage in it. Lockwood has many words of praise for the Picture Trades Convention and met a lot of the "men behind" whom he had not met before, he classes them as mighty good fellows. Harold is

getting to be one of the most popular actors on the screen both with exhibitors and the public. * * * William D. Taylor is being congratulated upon the first picture he ever directed. He showed his confidence by making it a three reeler and, moreover, "The Judge's Wife" is his own story. His next play is another three-reeler called "Betty," in which he will take the lead in addition to directing. Pretty Neva Delores will again play opposite him and Taylor says she is going to make a star. * * * Myrtle Stedman has had quite a rest pending the completion of the new Bosworth Inc. studios and the most strenuous thing she has done is to practice up her songs for the monthly "ladies' night" at the Photoplayers' Club. She is never backward when asked to sing, especially if her voice is given to some good cause. * * * Charlie Ray is playing his first minister in "The Thunderbolt," being put on by Scott Sydney for the Kay Bee. It is a two-reeler and the heavy is played by that sterling actor, Arthur Jarrett. A sort of Damon and Pythias business with these two, one scratches the other's back and gets a scratch in return. It is always nice to have two men in the same company speak as well of each other's abilities as do this twain. It is wonderful how Charlie has come forward as a popular favorite in such a short time. * * * Cleo Madison is having her taste of acting in two productions at once. She makes a wonderfully classical figure as Ihermion with Otis Turner in "Damon and Pythias" and is being featured in the "Trey of Hearts" series with Alfred Lucas. This series will engage her attention for a long time to come and give her magnificent opportunities for the display of emotional acting. The name of the first picture is "Flower of the Flames," in three reels, which includes the prologue. * * * Augusta Phillips Fahrney promises to be as well known as a writer in defense of what is good in the Photoplay as she is as a photoplay writer and actress. She has a trenchant way of hitting the nail on the head when writing on censorship and other photoplay evils which almost makes one believe that if she were on the other side of the pond she would be a militant suffragette.

Cabiria—a Photoplay Revelation

By OWEN B. MILLER

From out the consciousness of D'Annunzio has come Cabiria, a picturization of the ancient, the terrible and the violent, a pictorial representation of the times and manners when Carthage glowed and Rome swayed the destinies of mankind. It is like harking back to the dim centuries before the Christian era, with a little girl forming the entity around which revolved the basest of intrigues, the hideous machinations and the superbly colorful life of an ancient period. It is a vivid portraiture this which the brilliant Italian has projected from a mind whose scintillant flashes of genius the world of the theatre is not unacquainted with. A veritable photography of incidents, intensely dra-

matic, with that sinister picturesqueness of plot, of action, of character; alive, virile, dreadful—holding the attention of the audience with the peculiar fascination of strange serpents in tropical wilds. To the uncomprehending Cabiria may appear a vast jumble of impossible situations, realistic with the scarlet visions of a master, but an anomaly which troubles and perplexes with its vast movement, its stupendous story, visualized to the barest detail. It is another step toward the perfection of this splendid new dramatic idea which has already crystallized into such an institution of clever entertainment, vital instruction and potential uplift; within the same category may be named Quo Vadis, Les Miserables, Spartacus, The Spoilers; though Cabiria transcends these in its wealth of action, its marvelous embellishment of scene and circumstance. Then, too, with orchestral and vocal synchronization, there is rare harmony, a plentitude of delight, which makes of the spectacle a fairy presentment, full of eerie enchantments and pleasurable emotions. Certainly the management of the Illinois Theatre, Chicago, have in Cabiria an astounding, a real achievement of cinematographic art, wherein one is regaled during an afternoon or evening with a faithful and beautiful revelation of a period in the world's history wherein fancy and fact, woven together, charm the senses and enlarge the mental horizon.

Jack London's story under the title, To Kill a Man, was dramatized by Frank A. Cooley, assistant director of the Beauty Company, and presented by himself and Mrs. Cooley at the Potter Theatre, Santa Barbara, Cal., recently on the occasion of the Flying A Baseball Club's Vaudeville.

Correspondence

SACRAMENTO, June 22.—The Ed. Redmond stock at the DIEPENBROCK is holding its large clientele by a most enjoyable performance of The Stranger this week. Paul Harvey does his regular fine work, and Isabelle Fletcher plays her last part but one here in the leading female role, giving a delightful portrayal. Marshall Zeno, who joined the company last week, made his first appearance tonight in the part of the mayor of a Southern town, and gave a very likeable, artistic performance. It looks as though Zeno was to be a valuable member of the company. Marshall Birmingham and Bert Chapman contribute cleverly. The Fight will follow, with Ed. Redmond back from his vacation in San Jose. CLUNIE: Wm. Hodge appears Saturday night in The Road to Happiness. Omar the Tentmaker comes July 6-7. EMPRESS: The Big Three of Minstrelsy—Coakland, McBride and Milo. John Robinson's elephants are a sensation. A charming and delightful playlet has Clem Bevins, a character comedian, as the leading actor. Vivian De Wolfe, William Saunders, Clyde L. Shropshire and Clem Bevins make up the support. Jack Kammerer and Edna Howland offer a singing, dancing and talking act. The Three Newmans have a funny and daring unicycle act.

"Sacramento has made wondrous strides in the last four years toward reaching the standard of a metropolitan city." This statement comes from

Joseph Muller, manager of the Orpheum Theatre in Spokane, Wash., who with his wife was a guest at the Hotel Sacramento last week. Muller first came to Sacramento twenty years ago, and in the last two decades he has made numerous visits to this city as head of theatrical troupes of more or less importance. He was manager of the Grand Theatre here when first opened. Despite the strides in other directions and the erecting of high and modern buildings, Muller was greatly surprised by the hundreds of electric signs ornamenting the business houses of K Street. Muller has been manager of the Spokane Orpheum for six years and was returning from a tour of the Coast. In speaking of his experiences in Sacramento, Muller recalled the time of the San Francisco earthquake and fire in 1906. At that time he was managing the Pollard Lilliputian Opera Company, filling an engagement in Sacramento and scheduled to open in Oakland on Sunday, April 22. "I was managing the Pollard Company of 32 children from Australia," said Muller in describing the affair, "and we were to open in Oakland Sunday. It was the usual custom of the company to bank the receipts of the week every Tuesday, and as the earthquake occurred on Wednesday morning, the company was practically broke. The engagement in Oakland was cancelled because the theatre was condemned. The only outlet was to go north, but \$700 was necessary to move the company and buy forty-one railroad tickets and obtain a baggage car to handle the scenery and luggage. In a conference with the members of the company a goodly collection of English sovereigns was gathered, but they were of practically no use in this part of the country. Through the co-operation of Billy Hanlon enough money was raised through the pawning of the English sovereigns to get the company to Portland, but getting them away from Sacramento did not solve the problem, for there were no scheduled dates ahead of us. I got into communication with several theatre managers in Seattle, and after a week's idleness the company secured a show house. We soon were on our feet again, but I think the loading of the Pollard Lilliputian Opera Company on the train in Sacramento for Portland following the earthquake of 1906 was the first time in the history of the theatrical world that a company boarded a train without a date in front of them."

SAN DIEGO, June 22.—EMPRESS: Willard Mack's In Wyoming was the offering here this week, with a cast composed of Warren Ellsworth, Helen Carew, Palmer Morrison, Walter Spencer, Jack Frazer, Wm. Chapman, Harry Webb, James Wheeler, Stella Watts and Gladys Day. GAIETY: Mrs. Wiggs of the Cabbage Patch is being played here for a second week. Catherine Evans has the title role, and gives a good characterization. William Jossey is Hiram Stubbins, while Edna Marshall plays Miss Hazy. Roy Van Fossen, Clarence Bennett, George Dill, H. D. Watson, Alice Mason, Dorothy Dryscoll, Will Roberts, George Mattison, Austin Pearce, Terese Van Grove, Elsa Hansen and Glennella Porter comprise the rest of the cast. George Mattison plays the part of Wiggs with pleasing power. Miss Porter is a sympathetic Lovey Mary.

Live News of Live Wires in Vaudeville

Bruce and Calvert will play the last half of this week at San Jose for Ella Weston, and then they will journey to Phoenix, Ariz., and play a week. From there they proceed to New Orleans by the S. P. R. R. and then per steamer to New York, where they will join a burlesque company on the East-ern wheel.

Tom Haverley, now at Los Angeles, will journey east with Al Bruce and Mabel Calvert, joining them at Maricopa, Ariz., one week from next Tuesday.

Bert Vincent, the eminent baritone vocalist, is looking forward to an engagement of merit that will merit his ability as an entertainer. Some voice has Bert.

Clark Burroughs has been a regular caller at the Coast Defenders' office, looking over the actors for an act that Clark will produce at Pantages July 5th. He succeeded in getting his types for the act.

George Stanley, who played a leading type part in the Vice act, will shortly branch out in another character. George is not only a good actor, but a good vocalist besides. He has never appeared as a movie actor. There is still hope, George.

Harry Leahy, than whom there is no better vocalist in our midst, will shortly organize the Bell Boy Trio. He was of the famous Bell Boy Trio consisting of Leahy, Farnsworth and Ives.

George Lord, the rising young comedian at the Lyceum Theatre, is putting over a dual character of a minister and a Chinaman in his father and mother's musical comedy, entitled Brown's Vacation. To say that George is making the patrons of the Lyceum laugh is drawing it mild. George is a chip off the old block, John.

George Weiss has given up the idea of playing Woodland, Chico and adjoining towns with musical comedy. Monte Carter wants George in his support. Wise move.

Manager Cluxton saw Bruce and Calvert at the Republic last week, and probably Al and Mabel may declare all bets off on burlesque the coming season and do time for Pantages.

Doctor Lorenz, the hypnotic boy, was a caller at the Coast Defenders' office this week. He was introduced to the Coast Defenders by his genial manager, Frank Leahy, and Frank did the honors in a splendid way. The doctor was much pleased at meeting so hospitable a concourse of celebrities.

Moscrop Sisters, Mirika and Carmen, open at the Empress Sunday afternoon. These young ladies entered the professional life here in this city, and in the words of Louis Jacobs of the Taber Grand Theatre, Denver, Col., are an example of the letter written to THE DRAMATIC REVIEW and published in our last week's issue of what a chorus girl can do. Damaged Goods, emphatically not! They are the goods. Ask Bothwell Brown. He is sponsor for the Moscrop Sisters and this city is proud of them.

Ed. Armstrong will produce tabloid musical comedy at the Republic Theatre, Los Angeles, for Bert Levey for the next five weeks. Some changes will be made in the company for this engagement.

Charles T. Byrne, the German comedian, now playing at Pantages, Oakland, in The Fountain of Folly, has under consideration a proposition for the organizing of his own musical comedy company. A prominent manager has assured him the time at any time he says the word. Charley is waiting to see how high the fountain will play for time and then he will talk it over with Knowlson and then let the manager know.

Monte Carter is still piling them in at the Garrick in Stockton, and the weather is pretty warm at that. But Monte is a banner attraction.

Lord and Meek, with their company of musical comedy artists, now playing the Lyceum Theatre, are a big drawing power over in the northern part of our city, and as the manager says, it pays to have good clean shows for your patrons. That is just what Lord and Meek are giving the residents of the North Beach section. Brown's Vacation is the bill this week.

Charley Alphin is, Micawber like, waiting for something to turn up in the musical comedy producing line. He will surely land before long. He is very affable and can deliver the goods.

Thirteen years ago today the following acts were appearing at the Tivoli Concert Hall, Stockton, Cal.: Dorothy Earle, balladist; Jim Swor, dancing marvel; Florence Shafer, coon shouter; Mid Thornhill, German comedian; Satanello, contortionist; Johnson Sisters, Myrtle and Christie, vocalists and dancers; Amanda Bahr, contralto vocalist; Matt Burton, character comedian. The opening act was Euchred, with Blanche Remington in the leading role, and with Burton, Thornhill, Swor, Satanello, Johnson Sisters and Shafer in her support. Moving pictures closed the show. Musto and Ruiz were the proprietors; Matt Burton, manager; David Wolf, leader of orchestra. Admission was 10 cents. This house has been long out of existence.

Harry Hallen was offered an engagement at Tonopah, but the high altitude doesn't agree with Harry, and he turned it down. Then Musical Fletcher was sought, but Bill said, Nay, my heart is affected. So Earle-Oro-Gilbert took it up. Nothing effects that trio; they are there at the Big Casino Dance Hall.

Lolita Mather, well and favorably known in the profession a decade ago, was a caller at the Coast Defenders' office this week. She has no desire to return to the stage, and she is happily married and enjoying life.

Ed. Lavin, the genial boniface of the Taft Hotel, the Elite, the Savoy and the Poodle Dog Cafe of Stockton, is considering a proposition to build a 2000 seating capacity vaudeville theatre in Stockton. If Ed. makes his mind up to build the residents of the Slough City can rest assured that Mr. Lavin will give them a theatre second to none on the Coast. He is very popular, not only in his home city, but all over the Coast. Go ahead, Ed, the Coast Defenders want to work for you again.

Billy and Bessie North are with the Ethel Davis company in The Fountain of Folly at Pantages Theatre, Oakland. Next week, Los Angeles.

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Jack Curtis is manager for Keating & Flood at their theatre in Seattle. Leillie Sutherland, his wife, has settled down to home happiness, and Jack vocalizes Mollie and I and the Baby.

Marcus Loew, who will take possession of the Sullivan & Considine circuit August 1, acquired three new theatres the other day. He secured a fifty-year lease on the Fulton Theatre in Brooklyn, leased the Broadway in Brooklyn, giving him seven theatres in Brooklyn, and bought the West End Theatre, New York, from Joe Weber, of Weber and Fields. He also purchased the Globe Theatre in Boston.

George Dunbar left last Monday in his automobile, with his wife and child, to penetrate up the Coast, away from the railroad, to show moving pictures. He carries his own machine, films, etc., and he will be back next October—no split week for George.

Cole and Cole, the aerial artists, are here for a few days. They will shortly join a carnival company for the balance of the season.

Musical Fletcher will play the Heidelberg, Oakland, and the Haywards Theatre the coming week. He is assisted in his act by a lady pianist.

Because of the confusion in the spelling of her name, which has caused her constant embarrassment, Alma Tuchler, who recently completed a most successful engagement on the Bert Levey circuit, has taken the stage name of Alma Grace. Miss Grace is preparing a catchy new act, which includes many new songs and dances.

NEW YORK, June 19.—Charles Hubert Fitzgibbon, vaudeville artist, is being sued for divorce. Mrs. Fitzgibbon charges that her husband misconducted himself January 27, 1914, at Oakland, Cal.; in February at Salt Lake City; in May at Buffalo and Toronto, and on June 3 at New York. Fitzgibbon is a headliner in vaudeville, says his wife, and earns about \$12,000 a year.

Sadie Campbell and Marie Kessling, dancers with Campbell's shows, which are playing in this city, tired of Marysville Wednesday night, and, after donning male attire, departed on the rods of a northbound Western Pacific train, in company with two male members of the show, who agreed to pilot them to Omaha, Neb. On their arrival at Oroville they were arrested for masquerading in male attire.

Charley Purcell and Ilon Bergere, who were to have gone out in a Blake & Amber sketch, just missed an Orpheum contract the other day.

George W. Stanley, who was such a striking figure in the big Pantages act, Vice, has returned to town, and after a couple of weeks' rest will start over the time again.

HE

PREDICTS

In conversation with an old-time stage hand concerning vaudeville and moving pictures, the stage hand predicted that in two years' time only the big seating capacity moving-picture houses would be open. He bases his assertion on the plan that nothing but big feature films would be shown, and that the five-cent houses that are

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now showing one-reel pictures and six or seven a day, changing daily, will be forced out of business; that the larger seating capacity houses can afford to pay the price demanded by the film company and admit the public for an advance in prices to see an A-1 feature film, thereby forcing the small seating capacity houses to the wall. And as for vaudeville, he asserts that the prices to vaudeville houses will be elevated, instead of 10, 20, 30; there will be three prices—15, 25, 50—for the three-a-day shows; that the 50-cent seats will all be reserved. This is the way it should be. As for standing for an hour or more to get into a vaudeville show, he claims that reserving the seats at top prices will enable a patron to protect himself and family on a stated night or matinee he or she wishes to attend. Also that a law by all municipalities should be passed regulating the prices to all theatres, and once made not to be changed for one year; that will compel the managers of the theatres where vaudeville is shown to keep their acts up to the highest standard. No jumping up of prices on Saturday and Sunday as some houses are doing at the present time—and the stage hand wended his way to do three a day at \$35 per, which, believe me, Hamlet, is some prosperity.

Sam Loeb Writes of Prosperity

Salt Lake, June 21, 1914.

Just a few lines to let you know that I am now on my 24th week at the Princess Theatre here, producing musical comedy tabs. Business is good and I am here to stay until 1915. I am to close my present company on the 19th of July, then I go to Frisco to organize a new company to open here on August 12 for the fall season. I took hold of this theatre when she was a fit subject for the undertaker and sad music, and built it up to be one of the most popular houses in Salt Lake. Just at the present time show business around Utah is not at its best. I have seen over twelve shows go broke here in the last six months. With my best wishes, Sam Loeb, Princess Theatre, Salt Lake, Utah.

The Princess

The Princess offering for the first part of this week is materially strengthened by the presence of "That Irishman," Tom Kelly, he of the robust voice, perfect appearance, naive wit and wonderfully clever ability. "Our Tom" has the strict attention of his auditors for the 22 minutes he tells his new tales of "O'Brien," and sings so forcefully. We shall miss this excellent fellow when he departs, July 7, for Australia and a tour of the world—England, Ireland, Scotland, Wales and "Jales," as he expresses it. Bon voyage, Tom. Arve, the eccentric violinist, renders some really artistic violining for twelve minutes. This near-genius is well received for the effort. Others on the bill are the Two Vintetas, who open the show. This English act, a man and woman do an acrobatic turn of little merit for 11 minutes. Joe Eckstein, the dialectician, attempts Hebraic titles. His dialect is fair, voice poor and comedy the same. Time, 14 minutes. Rosecka and Picks, a Nubian act. Four are in the number—one woman and three males. The vocal offering of one of the male members saves the number from mediocrity. Time, 17 minutes—too much. Animated photoplay augments. The bill changed Wednesday, as follows: Lasky's Original Six Hoboes; The Great Siegfried, America's monopede athlete; Livera Bros., a novelty musical duo; Tom Kelly; Janis and Clark, The Two Pals, in singing and dancing.

Portola Louvre

The Portola-Louvre cabaret offering for the current week was dignified by the presence of Big Tom McGuire, the perennially popular Irish singer of Scotch songs, who has just returned from a successful tour of Australia. This extremely likeable artist's reception on his return to the Portola-Louvre almost mounted to an ovation, and his wonderful renditions of Harry Lauder's successes fairly surpassed the great Scotch singer. His act is cleverly dressed. The standard feature of the Portola-Louvre, the Anna Held Girls, introducing Evelyn King and her twelve dancing dolls, met with generous approbation. The Tyrrells, billed as the Australian middies, were on the bill, playing a return engagement, and their high-class singing and dancing specialty pleased the critical audience. Other meritorious acts on the program were Mlle. Luisa Bresonier and Michele Giovacchini in an operatic duo and solos. Hazel Marshall, the society singer; Clara Clay, the Bohemian girl; and the second and last week of the Spanish dancers, the favorite in Italy, the La Rose Trio.

Monte Carter Returns to Wigwam

Monte Carter will return to the Wigwam Theatre on July 12th for an extended engagement.

Bob Fitzsimmons Indicted in the East

NEW BRUNSWICK, N. J., June 5.—Robt. Fitzsimmons, former champion heavyweight pugilist of the world, has been indicted by the Mid-

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dlex Grand Jury. With Fitzsimmons is jointly indicted Temo Sloane, who claims to be a German Countess and who, it is charged, has been living with the fighter at his Dunellen farm. The indictment is the result of the testimony given by Mrs. John Meek, wife of the former manager of Fitzsimmons. She and the fighter's daughter, Rosalie, appeared before the Grand Jury recently.

Adgie's Lions Kill Trainer

CHICAGO, June 21.—Emerson D. Dietrich of Brooklyn, manager of a theatrical production presenting a troupe of trained lions, was killed and partly devoured tonight by six lions when he entered the car in which they were caged. While the keepers were trying to recover Dietrich's body, a lion escaped from an adjoining cage and terrorized residents of the thickly populated quarter in which the car stood before the animal was captured. George McCord, keeper of the lions, said that when Dietrich went into the den he began to play with one of the lions. Four of the animals were facing him. Finally one of them slunk around behind him and in a minute was on his back. The others leaped for him a moment later. Trilby, the oldest of the lions, tried to save him, but the others pushed her away and she quit and watched them without joining in the attack. The lions were owned by Mme. Adage Castillo, to whom Dietrich was engaged to be married. Adgie is well known out here where she claims her home.

Vaudeville Notes

Charley King and Virginia Thornton will open on the Pantages time next Sunday in their pleasing sketch, When Love is Young.

Jas. Dervin, the noted ventriloquist, looking hale and hearty is among us again. James is always working, but "the piano being mahogany, not concert pitch" was the best laugh getter ever told on the up-State piano player, where Jim played a date recently. Come back with another one, Jim.

Sid Grauman is back from his Chicago and New York trip. Two weeks was all he wanted of the East.



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OTHER ATTRACTIONS
KITTY GORDON in **Pretty Mrs. Smith**, with Grant and Greenwood. Cort Theatre Boston, indefinite.
Jack Lall's smashing success, **Help Wanted**, Maxime Elliott Theatre, New York, indefinite.
Help Wanted—Cort Theatre, Chicago, indefinite.

LAURETTE TAYLOR

in **PEG O' MY HEART**
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PEG O' MY HEART B—Southern; Blanche Hall.
PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neill.
PEG O' MY HEART D—Northern; Marlon Dentler.
PEG O' MY HEART E—Middle West; Florence Martin.
THE BIRD OF PARADISE, by Richard Walton Tully.

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George W. Stanley jumped in at short notice this month at Pantages and played a important part in The Love Chase with splendid results.

A. T. Ellis returned from the Australian tour Thursday, where he was a member of an acrobatic team. Mr. Ellis is also an expert cornetist and will play Coast dates.

Word has been received that Victor Morley, a motion-picture actor, formerly with the California Motion Picture Company of San Rafael, and wanted there for forgery, has escaped from the County Jail in Portland, where he was serving six months for vagrancy.

Spotlights

The Italian actress, Mimi Aguglia, will be seen at the Cort Theatre following the engagement of Nat Goodwin in Never Say Die. Unusual interest attaches to this engagement, for Mme. Aguglia's fame has traveled far. Her success in New York and Chicago has been quite as great as it was on the other side of the Atlantic. Although Aguglia speaks in Italian, it is not necessary to understand that language in order to enjoy her acting.

Among the notable attractions due at the Cort Theatre in the near future is the Gilbert & Sullivan Festival Co. in revivals of the world's most famous comic operas.

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A Man's Mind

Charles I. Friedman, a young Eastern actor of experience and ability, will soon offer on the Coast circuits, a strong dramatic sketch, called A Man's Mind, that is treated in a decidedly novel way. Mr. Friedman, who is the author, wrote the piece, and those who have seen it pronounce it one of great excellence. Mr. Friedman is a character actor and has had several years' experience, one notable engagement being for 86 weeks with the Baldwin-Melville Company. He also had the distinction of following Willis Sweatnam in the old negro part in The County Chairman. In his support are Avis Manor, a young and beautiful actress, who has shown great talent with various companies, and Frank Milke, who is seen to advantage in a juvenile part. The sketch carries a beautiful set and has a great novelty in the way of a lobby display.

JAMES DILLON will close with the Dillon & King Company in Oakland July 5.

Vaudeville

The Orpheum

The Orpheum for the current week is dispensing its customary program of ultra vaudeville, i. e., the absolute best that Messrs. Meyerfeld, Beck, Henderson, et al., are able to procure, which unlimited capital and abundant experience can command. The result is capacity audiences. Were one inclined to be critical, comment might be offered through the many singing numbers on the excellent bill, five out of the eight acts being principally vocal efforts. Two decidedly novel acts on the week's offering send the audience away impressed with the fact they have seen something away from the ordinary or commonplace. That marvelous Jap, Tameo Kajiya, styled the ambidexterous Japanese writing marvel (the name is no misnomer), is, indeed, a mental marvel, and his science—for science it is—is too deep for the ordinary mortal to probe into. Perhaps some of the savants can enlighten us. But the consensus of opinion is that he has devoted his life to mastering this interesting and unique caligraphic demonstration of psychology. Time, 18 minutes. The Australian woodchoppers, Jackson and McLaren, show to advantage in their novel act. These muscular giants from the Antipodes chop through large sections of trees in jig time, and as if they were cheese. Their ability to fell tough trees and saw through sections of logs with marvelous rapidity excites the ladies especially. Time, 10 minutes. Dainty Marie, billed "She's not what she seems to be," is correctly titled. This shapely goddess of the Roman rings opens her number garbed as a vocalist or danseuse. But she soon disillusion by appearing in white fleshings, showing her glorious figure to decided advantage. Dainty Marie maneuvers about with decided ability in mid-air, accepting every opportunity, with spotlight assistance, to cause the men to envy their preferment. "Some Roman ring artist?" "Some figure, too?" Time, 17 minutes. Laddie Cliff, England's clever boy comedian, has outgrown the laddie or nipper stage, but is still the artist. This talented youth met with prolonged applause for his excellent ability. At periods Laddie's humor was a "bit thick," to quote our English cousins, but it is probably a "bit thicker" over there than here. Quaint English songs and very clever eccentric or freak dancing made up the number. Time, 17 minutes. McMahon, Diamond and Clemence, billed as the scarecrow, give ample scope for some extremely good dancing by the male member of the trio. His Russian and similar eccentric dancing is far above anything of its kind ever shown here. The scarecrow part on the number is taken by one of the little ladies, and the inanimate scarecrow is simulated with realism. But she is submitted to much unnecessary throwing around—a decidedly animated act. Time, 14 minutes. Percy Bronson and Winnie Baldwin, in Pickings from Song and Dance Land, sing and dance most acceptably, their love song affording opportunity for much osculation and embracing. They were well received. Time, 17 minutes. Homer Miles & Co. in the comedy, On the

Edge of Things, hold attention with thrilling interest for 17 minutes in portraying one of the great problems of married life in an apartment house. Willette-Whittaker, an interpreter of darky folk song, assisted by F. Wilbur Hill, endeavored to convey the dialect of the Southern darkey with a modicum of success. Her Italian harp rendition filled out the number. Time, 15 minutes. The Hearst-Selig world's news in motion views augmented the program.

The Empress

The Empress showed at this week's opening to large houses, and offered its usual program of interest, most of which were enthusiastically received. Tom Nawn and his company, the delineator of Celtic wit and humor, is as delightful as ever in the mythical Irish comedy, Pat and the Genii, which has as its gist the power bestowed by an ancient urn, equivalent and similar to Alladin and his wishing lamp. Tom Nawn holds attention for 20 minutes by his excellent ability, and is ably supported by Evangeline Dixey. Onaip, or piano reversed, is a sensational scientific deception based entirely upon the levitation idea of suspension in midair, and creates no little interest by the clever delusion. A large piano and the player is suspended and revolved rapidly with apparently no means of suspension, and leaves the audience entirely at sea as to the means employed for the deception. Others on the bill are the Two Georges, who open the show with a clever comedy acrobatic number, which gives ample chance to demonstrate fair ability for six minutes. Ray and Leonard, termed "Those dainty dancers," endeavor somewhat effectively to live up to their title by refined and mimic dancing, the female of the team showing some ability as a toe dancer. They hold the stage for 10 minutes. The Rathskeller Trio, two vocalists and a pianist, consume 10 minutes in conveying the latest hits and delineating effectively Hebrew song. Their comedy offsets the mediocrity of their voices. Mary Gray, the waltz girl, portrays character song winsomely and winningly without material effort. Her number is refined and of merit. Time, 16 minutes. The Three Miltons, who are billed as exponents of modern ballroom dancing, were among those absent in the opening bill. Excellent comedy is offered in the moving pictures intermitting the program.

The Pantages

This week's bill furnishes no particular thrills. The Gargonis, and also the Harry Cornell, Ethel Carley & Co. number, are headlined. The Gargonis, a foreign acrobatic act, consisting of two men, two girls and a young boy, offer a bit above the average act of its kind, and do much comedy pyramiding, top mounting, understanding and somersaulting from shoulder to shoulder, and were received fairly well. Time, 9 minutes. Harry Cornell and Ethel Carley & Co. in the tabloid sketch, Smithy and the Eel, by Howard Russell, offer the puzzle problem of the sneak thief and hotel prowler, Greek meeting Greek, etc., and holding attention for 18 minutes. Clayton and Lennie, a talking act, give ample scope for cross-fire repartee and a demonstration of the English density of thought, with a

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clever attempt at English dialect mimicry, and were well received. Time, 14 minutes. The Cycling Brunettes open the bill with skillful gyrations awheel, showing considerable dexterity on the bicycle. Time, 11 minutes. Bob Finlay and the Yates Sisters present a neat dressed, refined number, termed Vaudeville Versions of Opera, and vocalize winsomely with some approval. Time, 12 minutes. The Love Chase, or Cupid's Handicap, is by our old friend, H. Guy Woodward, who is collaborated with by Harry B. Cleveland. They are using the aforementioned titled vehicle to put over a tabloid musical comedy, which displays the usual musical offering, but which is apathetically received. Time, 30 minutes. Animated photographic effort closes the bill.

The Republic

The Republic's three-day bill for the first part of this week opened to capacity business last Sunday, and the most of the numbers were vociferously received by the Republic's clientele. Leonard and Willard, who closed the show, proved to be the stellar offering on the program—a talking and singing number of pronounced worth, who garb their act properly. Time, 18 minutes. The Scotch Highball, a tabloid musical comedy composed of 13 people, hold the rostrum for a half hour, to afford the two Scotch comedians an opportunity to be funny. The lads are acceptable and the chorus of eight maidens satisfactorily fill their parts. Wm. R. Abram and Agnes Johns, supported by Rupert Drum, presented Carlton Webber's dramatic playlet, The Right to Happiness, a comprehensive theme, interspersed with allusions to socialism, which appealed to the industrial element in the audience. The principals in the presentation were highly successful in portraying the characters they represented. Time, 20 minutes. Santa Cruz, a shadowgraphist, endeavored to please with this obsolete diversion, and apparently did please the juveniles. Nine minutes. Bruce and Calvert, styled Two Jolly Chermans, failed to enthrall those present effectively. Time, 19 minutes—too long. Ample excellent photoplay filled out the program. The second half of the week showed Wm. Lovell, accordionist; Abram, Johns and Drum in the playlet, The

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The Wigwam

The Wigwam is pleasing its audiences with a diversified bill of musical comedy, vaudeville and animated photography. Jack Magee and his Broadway Broilers hold attention with the usual musical comedy efforts. Their chorus of ten capable and fair of face girls appear to advantage. Marion Stewart and Clarence Lydston in their song, In My Bungalow, assisted by the chorus, win approval. Drequa Mack, the prima donna, dignified and prepossessing, vocalizes pleasingly. Wm. Spera renders the ballad, Just for Tonight, effectively. Heime Auerbach furnishes Teutonic comedy. Magee himself is a whole show. The opening number on the bill is Laskey's Six Hoboes, who have just returned from Australia. They should go back. These merry-makers furnish more amusement for themselves than diversion for the audience. Fathes weekly news show some views of extreme interest from all over the world.

The second half bill is as follows: Happy Jack Magee & Co., in Hotel Topsy Turvy; Wellston Bros. in an eccentric musical and dancing novelty; Brown and Lawson, Coming from the Fork Chop Club.

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Columbia Theatre

The brilliancy of the playing of Chas. Richman, Rose Coghlan, Chas. Cherry, Gladys Hanson, Carroll McComas, Charlotte Tittell, Frank Kingdon and the others of the All-Star Players could only result in just that great triumph achieved by them in Oscar Wilde's *The Importance of Being Earnest*. The final performance of the play is announced for Sunday night. The closing performance of each week during the present season will be given at "pop" prices, ranging from 25 cents to \$1. The second week of the company's stay, commencing with Monday, June 29, will be devoted to Robert Marshall's farcical romance, *His Excellency the Governor*, and it will be cast to the full strength of the company. It is a strong, brilliant and interesting comedy dealing with British Colonial life, and when presented here some seasons ago proved a most delightful attraction. In the hands of the All-Star Players it should take on an added interest. Matinees will be given Wednesdays and Saturdays. The next play is Eugene Walter's *Fine Feathers*.

Cort Theatre

The announcement that Nat C. Goodwin will make his reappearance at the Cort Theatre in a farcical comedy by Wm. H. Post, entitled *Never Say Die*, is bound to cause more than passing comment. The engagement opens Monday night, June 29. Mr. Goodwin, always a warm favorite in San Francisco, has this time provided himself with what is pronounced by the critics as the best vehicle since *When We Were Twenty-one*. The story is woven around one Dionysus Woodbury, an American millionaire bachelor, living in London, who, having been given only three weeks more to live, marries the beautiful fiancée of his struggling artist friend, by special arrangement, so that he can legally leave her his fortune. She can then marry the man of her choice and enable him to pursue his chosen profession. The doctors having erred in their diagnosis of his ailments, instead of dying, he grows more and more healthy, despite his reckless

mode of living and disobedience of the doctor's orders. His friend's efforts to terminate this business marriage, and the complications arising from the attempts to "get Woodbury with the goods" so that divorce proceedings can be instituted, cause no end of laughter and amusement. Margaret Moreland has been selected as the leading woman for the organization, while Gladys Wilson, Charlotte Lambert and Jennie Bidgood play the important women's parts. Dennis Cleugh, Stanley Harrison, Isador Marcell, Walter Cluxton, Luke Vrohman, Dan Moyles, Frank Lynch and Master Bidgood will handle the male assignments. Guy Bates Post in *Omar the Tentmaker* will be seen for the last time Sunday night.

The Orpheum

Everett Shinn's new "meller drammer," *Wronged from the Start*, will be the headline offering next week. It is a successor to his immense hit, *More Sinned Against Than Usual*, and, if possible, is proving more successful. In *Wronged from the Start*, Mr. Shinn has dug up from the "tall and undug" an entirely new set of characters. The most particular one being the Opry House Manager who serves in every capacity known to the theatre. Henry Lewis will introduce his original novelty, *A Vaudeville Cocktail*, which is an entirely new monologue, and includes song, dance, travesty and dialect mimicry. If there is any doubt about the accuracy of Prof. Darwin's theory, Romeo, the chimpanzee, who, by brain development, accomplishes everything a man can do except talk, should dissipate that doubt. Nothing in the form of animal training in the history of the stage has ever engendered the enthusiasm the American public has displayed over this truly wonderful Simian. Doris Wilson, assisted by Dot and Alma Wilson and Jack Teague, will appear in a singing surprise, entitled *Through the Looking Glass*. The surprise is a decidedly mystifying mirror illusion. The Gardiner Trio, two girls and a youth, will offer one of the finest novelty dancing acts in vaudeville. Their program includes *The Love Waltz*, *Turkey Trot*, *Flirtation*

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Polka, Tango Solo and The Cowboy Texas Tommy. Lancton and Lucier, assisted by Eddie Allen, will present an amusing act, entitled *Heaps of Hilarity*. Next week will be the last of Dainty Marie and Laddie Cliff.

The Pantages

This theatre will house a very attractive bill next week. Such well-known acts as Chas. King and Virginia Thornton, and Bob Albright will be among the number of artists to appear. The former will offer their comedy sketch, *The Village Priest*, a story of when love is young, and Albright will sing and impersonate. Minnie Amato will present *A Night in the Slums of Paris*, and De Vitt and De Vitt will offer some comedy acrobatics. George Wilson, the blackface comedian, will appear, and Kumry, Boesch and Robinson will provide hilarity with *Fun in a Music Store*. Romano and Carmi, harpist and singer, will have a pleasing offering.

Bookings Through the Blake & Amber Agency During the Past Week

WM. RAYMOND, C. J. REED, LOUIS KOCH, with Dillon and King; JACK DOUD, MISS TRACY, FLO SHERLOCK, with Cleveland and Woodward's *Love Chase*, which opened on Pantages circuit June 21; DALE WILSON, MARIAN STREET, at Santa Cruz; FLORENCE MARIGOLD, with Clark Burroughs, opening on Pantages circuit July 5. JEAN KIRBY, second business; EDITH NEWLIN, ingenue leads, Ed. Redmond, Diepenbrock Theatre, Sacramento, opening July 5th.

Eagles Will Picnic

Golden Gate Aerie No. 61, Fraternal Order of Eagles, will hold a picnic and family outing at Shellmound Park next Sunday, June 28. Valuable prizes will be given for special events, and \$200 and a handsome gold watch as gate prizes. Dancing will be a feature. Visiting Eagles of the theatrical world and their friends will find a warm welcome awaiting them, and are being urged to attend by the press committee, of which Judge Alf. B. Lauson is chairman. The officers of the general committee are W. P. Kennedy, chairman; Jos. E. O'Donnell, vice-chairman; Thos. K. McCarthy, treasurer; J. J. Kane, secretary.

AVIS MANOR has signed for a vaudeville tour over one of the circuits, playing a "heavy" in a novelty act brought out here from New York.

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Spotlights

The Juvenile Bostonians left last Saturday, under the management of Bert Lang, for a tour of the Orient. The Seattle organization will open in Honolulu for a season of six weeks at the Bijou Theatre. Following the Honolulu engagement the tour will continue to Japan and China, playing all the principal cities en route. The organization comprises the following named business staff: Mrs. E. Lang, director; Bert Lang, manager; Chas. E. Salisbury, business manager; Geo. Bromley, musical director, and M. V. Lerner, scenic artist. In the company are Alice O'Neil, Doris Canfield, Halcyon Clark, Lottie Clark, Francis Crane, Lillian Defty, Maxine Frye, Virginia French, Lurisse Fox, Thom Hellen, Mazie Hill, Patsie Henry, Daisy Henry, Ina Mitchell, Trixie Hintz, Mabel Hintz, Louise Nauss and Helen O'Neil.

Fine Feathers, Eugene Walter's play of modern American life, is to be produced by the All-Star Players, with a cast that will rival the one seen in it here last season, and promises to give one of the greatest performances of the day. The revival of this play will be opportune for many who were unable to secure seats when it was staged at the Columbia some months ago. This will be the first time this piece will have been seen at less than the two-dollar scale of prices.

The Trinity building on Grand Avenue at Ninth Street, Los Angeles, will have four halls available for entertainments, varying from one small enough for an intimate chamber concert, to one big enough for a Schumann-Heink audience, or nearly so. L. E. Behymer has contracted for the management of these auditoriums and they will house the Philharmonic course next season.

Many comedy successes are coming to the Cort soon, notably *A Pair of Sixes* and *Too Many Cooks*, the latter of which was written by Frank Craven of *Bought and Paid For* fame. He is also the star of the laugh-makers.

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Producing Stock Sketches

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Charlie Reilly

(Singing Irish Light Comedian)

Presenting The Irish Emigrant, Pantages Time.

Max Steinle

Comedian

Mattie Hyde

Characters

Avenue Players, Seattle

Frank Harrington

Leading Man

With Monte Carter

Gilbert & Slocum

Comedians

Clarke's Musical Comedy Company Market Street Theatre, San Jose

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America's Eminent Hypnotist

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Busy Times Ahead in Popular Priced Vaudeville

An Eastern dispatch, treating of the coming season as it concerns the popular-priced vaudeville, says: "Preparations are being made on an extensive scale for a Small Time vaudeville war in the Far West next season. The entrance of Marcus Loew in the Western field, by virtue of his purchase of the Sullivan and Considine chain of theatres, is deeply resented by the Pantages' interests and is not looked on with favor by the Orpheum and the United Booking Offices. The word has gone forth that the Orpheum and Pantages have reached an understanding which is said to extend to a working agreement and booking assistance. Alexander Pantages recently was in the city conferring with Martin Beck and Edward F. Albee. It is announced that Pantages will build four new theatres in cities where Sullivan and Considine are established and that he will endeavor to parallel the entire Loew Circuit in the West. A number of Orpheum theatres will be transferred to Pantages in various cities to make a complete chain, without a single break from Chicago to the Coast and back, over the Northern and Southern routes. The Orpheum will replace its old theatres with new houses in those cities where present theatres will be abandoned. It is expected that the arrangements will be completed by next fall so that the Pantages' Circuit will be in a strong competitive position everywhere to the Sullivan-Considine-Loew houses. It is further announced that Chris Brown, formerly manager of the Sullivan and Considine Circuit, will be come general manager and New York booking representative of the new

Pantages Circuit. Mr. Brown has planned to go to Australia with James J. Corbett and a string of prize-fighters for a campaign in the Antipodes. He will return here early in the fall to assume the position of general manager of the Pantages Circuit, however, and will direct the Small Time war on the Loew Circuit when all is ready.

CHICAGO, Ill., June 12.—The Folly Theatre at Oklahoma City, Okla., will play big vaudeville next season. F. M. Tull, the manager, was in Chicago last week and signed a Pantages franchise with J. C. Matthews, calling for weekly bills starting August 30, to cost \$1300. This is a much better grade of vaudeville than has ever been offered in the Southwest with two shows a night. It is reported that half a dozen other houses in Texas, Oklahoma and Kansas will play Pantages' vaudeville next season. The new Pantages' Theatre at Great Falls, Mont., will open July 6 and will be managed by Charles Burnett. The building is costing \$250,000 and will play Pantages' vaudeville four days a week and films the last three days of each week. The new Orpheum, at Detroit, which plays Pantages' vaudeville, will open July 15. Several other Michigan houses with Pantages affiliations will open in the fall.

Evangelina Dixey, daughter of the famous Henry E. Dixey, is appearing as the Genii in Pat and the Genii, with Tom Nawn at the Empress this week. Miss Dixey inherits her histrionic ability from her illustrious father, and is possessed of much poise, naiveness and confidence, and has a future in the profession. She has a charming personality to aid her onward march.

Isabelle Fletcher Charles D. Ayres

Special Starring Engagement

Ed. Redmond Stock, Sacramento

James Dillon

Dillon and King—Straights

Oakland

Charles E. Gunn

Leads

Orpheum Stock—Cincinnati

Maude Leone

Co-Star

Del Lawrence, Vancouver

Florence Young

Leads—Jack Golden Company

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Types and Eccentric Characters
At Liberty. Permanent address, DRAMATIC REVIEW

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Stage Manager and Parts
Just closed year's engagement with Isabelle Fletcher Stock, Vancouver
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Ingenué

Lucile Palmer

Prima Donna Soubrette

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Helen Hill

Leading Woman

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Bess Sankey

Leading Woman

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At Liberty, care DRAMATIC REVIEW

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Juveniles

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Empress Stock, San Diego

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Pantages Time

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C. ALLAN TOBIN

Juveniles

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ALLAN ALDEN

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With Howard Foster Stock Co.

HARRY J. LELAND

Stage Director and Comedian

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Valeska Suratt Quits

Valeska Suratt, in a huff after a spat with Geo. Baldwin, her leading man, quit during her engagement at the Orpheum in Oakland last Sunday. Baldwin has been at outs with Miss Suratt for some time. There is a little love scene in their act in which the two clasp each other in their arms and are supposed to whisper sweet nothings. Saturday the two had a violent quarrel. Saturday night, when the time came in their act to say nice things to each other, Valeska took occasion to vent her anger upon her partner. According to Baldwin, she called him various uncomplimentary names. When the audience thought she was telling Baldwin how much she loved him, it appears, as Baldwin tells the tale, that she was upbraiding him in a way that was shocking. The result was that Baldwin quit the act in Oakland Sunday. Valeska followed suit. John Higgins, the tango expert accompanying them, announced that he had sprained his ankle, and the management took the number off its bill. Miss Suratt left Sunday night for Los Angeles.

Personal Mention

JIMMY (Barrie) NORTON has arrived in Vancouver from Chicago, where he appeared in the cast of The Under Dog. Norton will be in the company next season that plays the piece over the Stair-Havlin time, opening August 30.

ALLAN ALDEN and DOROTHY CARROLL surprised their friends this week by announcing their marriage, contracted about four months ago, when both were members of The White Slave Traffic Company. The happy couple are now living in Los Angeles, where Miss Carroll is working in moving pictures.

When MAUDE LEONE closed as leading woman of the Empress Theatre Stock Company, Vancouver, she received many beautiful presents. One especially gorgeous silver piece, engraved "Dear Old Pal," from the "Empress Bunch." Pretty fine sentiment after a year's work with "the bunch."

With the blare of a band echoing over the water as she pulled out of the slip and headed down the bay, the Oceanic liner Sierra, Captain H. C. Houdlette, sailed for Honolulu at 2 o'clock Tuesday afternoon. The band, led by P. Sapiro, was composed of members of the Musicians Union and was at the dock to bid farewell to Dexter M. Wright of the Columbia Theatre orchestra and his bride, the former Anita Peters, who sailed away for a honeymoon in Hawaii. Miss Peters that was is well known here as a dancing teacher.

Roscoe Karns

Leading Man

Ed Redmond Stock, San Jose

J. Anthony Smythe

Leading Juvenile

Ye Liberty Playhouse—Oakland

Albert Morrison

Leading Man

Ye Liberty Playhouse—Oakland

Beth Taylor

Leading Woman

Ye Liberty Stock—Oakland

Kathryn Lawrence

Characters

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Care of DRAMATIC REVIEW

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Management Bailey and Mitchell

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Juvenile

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Maurice Penfold

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James P. Keane

Juveniles

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Leads

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Harry Hallen

Comedian and All Around Actor

Jack Golden Company.

Lovell Alice Taylor

Leading Woman

Hotel Oakland

Oakland, Cal.

Nana Bryant

Co-Star

Empress Theatre, Vancouver, B. C. Beginning July 5

GEORGE D. MacQuarrie and HELEN D. MacKellarManagement Van Tilzer and Broadhurst
Appearing in Today—Season 1914-15**Gertrude Chaffee**

Characters

Care Dramatic Review

Pauline Hillenbrand

At Liberty

Care of DRAMATIC REVIEW

Marta Golden

Back Again—Ye Liberty, Oakland

G. Lester Paul

Characters

At Liberty

Care of DRAMATIC REVIEW

Hugh Metcalfe

Leading Man

Ed Redmond Stock, San Jose



DR. CHAS. A. PRYOR

President of the El Paso Feature Film Co.

Dr. Pryor recently returned from Mexico, where he made thousands of feet of motion pictures of the different battles, being present with General Villa's army in a number of engagements. Dr. Pryor recently

fell heir to \$120,000, and intends building a first-class motion picture studio, fully equipped for the manufacture of feature motion picture subjects.



ALL THE THEATRICAL NEWS

The San Francisco
DRAMATIC REVIEW

Music and Drama

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San Francisco, Saturday, July 4, 1914

No. 24—Vol. XXX—New Series



Erman L.
Seabey

DRAMATIC MOVING PICTURES VAUDEVILLE

Correspondence

SACRAMENTO, July 1.—Redmond celebrated his return to his home and prospering town by appearing in the red-blood play, *The Fight*, by Bayard Veillier. He was given a great reception. This is the last week of Paul Harvey and Harry Leland, who go on their vacation next week, and Isabelle Fletcher and Meta Marsky, who close their engagement Sunday night. Fred Harrington, Marvin Hammond, Paul Harvey, Meta Marsky, Marshall Zeno, Lew Hannings and Marshall Birmingham did fine work, and Miss Fletcher certainly delivered a most artistic portrayal. Next week, A Bachelor's Romance, with Ed Redmond and Edith Newlin in the chief parts. The EMPRESS this week features Tom Nawn, presenting Pat and the Genii. One of the prettiest girls in vaudeville is dainty Mary Gray, a singing comeliennne. Onaip returns with his piano floating through space. The Bathskeller Trio is a big hit; the Two Georges conclude the bill. Omar the Tentmaker, with Guy Bates Post, will come to the CLUXIE Theatre July 6th and 7th. Bert Chapman is becoming a spendthrift. While out with a crowd at one of the road houses, Bert spent \$1.47—sure! * * * Ed Redmond is building a beautiful bungalow in one of our swell suburbs. He and Mrs. Redmond designed it, and take it from me, it is some home. * * * Harry Eugene, son of the flyman at the Diepenbroek, died suddenly in San Francisco last Saturday. * * * A dramatic recital was given by local talent at the Tuesday Club House Thursday evening, under the direction of the Wilbur-Leland Dramatic Studio. It included four important plays presented in tabloid form: *The Rainbow*, *Her Own Money*, *A Bunch of Roses*, and *Within the Law*. In the play, *Her Own Money*, Earle Gafney appeared as Lew Alden, and Mrs. C. E. Anabel as Mrs. Mary Alden. Charles Latsen portrayed the character of Peter Petlove in *A Bunch of Roses*, and Ruth Archer was Mrs. Petlove. The character of Aggie Lynch, the girl crook, in the drama *Within the Law* was interpreted by Lela Trippet. Arthur E. Gartner portrayed the role of Dick Guilder, and Amelia Marchdolt played Mary Turner. Fancy dances were given by Cecil Harcourt, and soprano solos rendered by Marion Dozier, soloist in the First Congregational Church. A dance was given after the performances. The Ed Redmond Company were especially invited guests.

SANTA CRUZ, July 2.—The culmination of the series of pageant dramas that are being given in this city under the direction of Ferry Newberry will be witnessed July 4th, when a triple bill will be presented on the stage of the outdoor theatre. The extravaganza, *Aladdin and the Lamp*, will be repeated at night with a cast augmented by 50 imperial ballet and toe dancers, who appeared in the *Pageant of Peace*, and will close with a novel pyrotechnic spectacle, *The Burning of the City of Peking*. There will be an elaborate street parade during the day, followed by a patriotic program at the pageant theatre. The celebration will include aquatic sports, races and baseball.

SEATTLE, July 1.—The Metropolitan Players score another success in this week's performance of *Strongheart* at the METROPOLITAN, and appreciation of Manager McKenzie's efforts to give Seattle a first-class stock company is attested by good attendance. Florence Malone, in the role of Dorothy Nelson, strengthens the very favorable impression made since her opening, and Dwight Meade, in the title role, brings out the fine parts of the character admirably. The piece affords opportunity for the full strength of the company and capable handling is given the various roles by Will Floyd, Max Steine, Byron Aldin, Loring Kelly, James Guy Usher, Carl Caldwell, Auda Due and Leslie Wallingford. Attractive gowns are displayed by the ladies. Trixie Friganza headlines the ORPHEUM bill and has them all going with her singing and burlesque of the popular new dances. Emil Pallenberg has the other "bear" act. Three clever bruins perform really wonderful stunts. Clark and Verdi, Italian conversationalists; Roy Coulin, ventriloquist (and he got it over); The Melody Sextette; Paul La Croix, hat juggler, and The Seebecks in bag punching, make up the balance of a good bill which is the last until August 30th, the Orpheum theatres at Seattle, Portland and Vancouver all closing July 4th to remain closed for two months. John W. Considine, in commenting on the summer closing, states it is with a desire to observe the custom generally prevailing, and not on account of decreased business during the warm-weather months. Neptune's Daughter, a spectacular film production featuring Annette Kellerman, is the current attraction at the MOORE. William Hodge in *The Road to Happiness* is underlined, 5th. William Lamp and Company, in a delightful sketch, *One Flight Up*, feature the EMPRESS program. Others are Tom Waters, eccentric dancing and piano selections; La Jolie Deodima, living pictures; Pearl and Irene Sans, and The Six Malvern Comiques. PANTAGES has a strong attraction in *The Imperial Opera Co.* James and Prier are presenting a clever sketch, *At the Depot*, at the GRAND. G. D. H.

HONOLULU, H. I., June 26.—This night winds up the half of the week devoted to *The Escape*. The next bill will be *The Trap*. This company will visit Maui July 6th. Their dates read: Paia, July 7; Kahului, 8; Wailuku, 9-10; Lahaina, 11. The plays to be used will be: *Within the Law*, *The Barrier*, *The Girl of the Golden West*, and *The Witching Hour*. On the 21st they leave for home. Sam Blair will present the first of the Famous Players series of photoplays at Ye Liberty, July 1st. *The Sea Wolf* will be the opener and the next in order will be *Les Misérables* and *Tess of the D'Urbervilles*. Sam has brought a number of choice films with him.

Kathlyn Williams Wants Divorce

One reel in which Kathlyn Williams, the moving picture actress, was the leading woman, is destined to have a quiet premiere and only a single production, which will be in the divorce court in Los Angeles. She has filed suit for divorce against her husband, F. R. Allen, also an actor, charging him with desertion. They were married in March, 1913, and lived together for three months. Their wedding was the outcome of a romance, in which he saved her from death when a big elephant which she was riding stampeded the whole herd, and Miss Williams was thrown while the brute ran through a board fence.

Richard Walton Tully

Universally recognized as the foremost dramatist of the American theatre, has already infused himself into the affections of all Californian playgoers by his immensely popular romantic plays, *The Bird of Paradise* and *The Rose of the Rancho*.
MR. TULLY'S MOST RECENT SUCCESS,

Guy Bates Post

In the Sumptuous Persian Spectacle

Omar, the Tentmaker

Has just duplicated at the Cort Theatre in San Francisco its enormous New York triumph.

When nine out of ten theatrical attractions are summering in the storehouses, Mr. Tully's Omar, the Tentmaker pursues its magnificent career. The gross receipts of this attraction at the Cort Theatre, San Francisco, for the week ending Saturday, June 27th, were \$15,128.50. Retained for second great week.

The Invincible Combination

GUY BATES POST IN OMAR THE TENTMAKER
BY RICHARD WALTON TULLY

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Southern Pacific

THE EXPOSITION LINE—1915—FIRST IN SAFETY

Allen was playing in the same skit, and rushed to her rescue. She suffered internal injuries, from which she recovered and the wedding followed. Her work as a moving picture actress has been largely with wild animals. Miss Williams asks for alimony and the custody of her nine-year-old son by a former marriage.

BERTHA FOLTZ and WALTER NEWMAN are in town, having wound up their tour in Portland.

Ed Armstrong and His Musical Comedy Company Prove a Mascot for the Republic in Los Angeles

LOS ANGELES, July 1.—The beach cottages are fast filling up with the player folk. Many of the Gaiety Company have forsaken their apartments for the coolness of the beach. Selma Paley has lived at Santa Monica for some time, as well as several others of the stock company actors. Many of the Orpheum people whose contracts end here take a little rest at Catalina, and those who fish are happy. Robert Haines and wife, who recently appeared at the Orpheum, are the last to join the Catalina contingent. * * * Charles Ruggles writes that he will join his wife, Adele Rowland, in a vaudeville venture during the summer season. * * * Theodore Roberts has been playing with the pictures since his recent appearance at the Orpheum, and has just returned from Bear Valley where he figured in several pictures. * * * Ralph Modjeska, son of the late Mme. Modjeska, is a guest at the Alexandria. Mr. Modjeska is a very skilful engineer. * * * The Drama League gave a dinner at Hotel Clark for Richard Bennett and his wife, Adrienne Morrison, where it was announced that out of the fifty-three manuscripts offered in the recent contests, Florence Willard and Mrs. Charles Barrington won the prizes. Miss Willard is the author of *Wan o' the Wood*, which has already been so successfully played on several occasions by Mr. Egan's pupils. * * * Kathlyn Williams, the very popular heroine of the *Adventures of Kathlyn*, has sued her husband, Frank A. Allen, for divorce and demanded the custody of her nine-year-old boy by a former marriage. Miss Williams states that her husband deserted her three weeks after their marriage and refuses to state whether she has any plans for the future. * * * "Muggins" Davies and Walter de Leon are at home again, where they find a brand new nephew in the Hartman family. * * * Frances Ring, at one time a very popular member of the Morosco Producing Company, has sailed for Europe to join her husband, Thomas Meighan. * * * Walter Lawrence is busy at the Morosco directing *The Money Getters*, which will be the Gaiety Company's next attraction and which promises Frances Cameron something new and interesting. At the Burbank they are rehearsing *The Remittance Man*, in which J. Harrison Hunter, late with Mrs. Smith (or with the late Mrs. Smith), returns to the Burbank Company. * * * When all the pretty maids paraded at Ocean Park this week in fetching bathing costumes, among the judges was W. H. Clune, who did not let a golden opportunity slip by, for he also had his camera men on the job, and the pictures will soon be on view at the Broadway House. Margaret Gibson, a little movie actress, won the prize. * * * Ruth Roland's night at the Jardin de Danse on Monday was also a joyous occasion. Mabel Normand was there to tell of her last week's triumph and to add to this week's gaiety. Movie Monday is now established as an event of the week. * * * Zoe Barnett is home

for her vacation, after a long season in New York in *The Midnight Girl*. Critics were kind and life was pleasant, so she will return in August to rehearse for *The Debutante*, in which she will be featured this next season. * * * David Hartford, after a season with the pictures, will return to the Morosco forces, and his first commission will be a production of *The Bird of Paradise* in Chicago. After Mrs. Hartford recovers from a very serious operation she will go with her husband to Chicago and later to New York, where a new play will be produced by Mr. Hartford. * * * Babe Lewis of the Century Company has been sworn in as a deputy constable, and a warning is issued to stage-door johnnies. * * * Valeska Suratt has said she will take Melville Stokes east with her, so apparently he has made good in her sketch, *Black Crepe and Diamonds*. * * * Clarence Drown has departed for the Canadian country, where he will forget that such things as Orpheum stars and their contracts ever existed, on a vacation at Lake Louise. * * * Florence Martin, who replaced Peggy O'Neil in *Peg o' My Heart*, has been chosen for Richard Barry's play, *Brenda of the Woods*.

BURBANK: Bought and Paid For is being revived by the Burbank Company, and the Broadhurst drama, well known as it is, is drawing large audiences. There is ample opportunity for each member of this well-balanced company, and they ably handle their individual roles. Forest Stanley is cast as Stafford, the financier of artistic tastes and worldly weaknesses. His shading of character is careful and well balanced, being not only the expression of the man of strength and refinement, but showing the brutish spots when drink has rubbed off a little of the polish. Walter Catlett plays Jimmy Gilley, and possibly his is the most difficult role to handle, in as much as the players seen heretofore in this part have been so wonderful. However, he never misses fire with his comedy and carries the part with sincerity of purpose. Selma Paley is a charming Mrs. Stafford, although somewhat lacking in poise. Grace Travers is at her best as the breezy, lovable sister. Beatrice Nichols has a small role as a French maid, which leaves a big impression. James Applebee plays the Japanese valet with attention to detail that makes all his studies artistic successes. Bought and Paid For is worthy entertainment.

CENTURY: Musical burlesque gives each and every member of the Century aggregation chance a plenty for rip-roaring comedy. Reece Gardner and Babe Lewis are featuring their new Gardner Waltz. Vera Ransdale sings and dances with added grace. Beth Lang and Alma Slamon have pretty musical numbers, and all in all, it is all great fun and laughter, with, of course, Jules Mendel and Al Franks as the chief reason for the merriment.

EMPRESS: The elephants belonging to John Robinson are the thing of interest this week. Their

varied tricks show them to be highly accomplished creatures, especially Tonishy, who even ventures to play upon the piano. A great deal of credit is due a very clever trainer. Clem Bevins does some splendid character work in the role of village constable in a sketch called *Daddy*. A rural character story is this, with much humor and heart interest. Coakland, McBride and Milo put on a miniature minstrel show, with song, joke and dancing. McBride has a splendid tenor voice. Jack Kammerer and Eva Howland offer an entertaining lot of bright and breezy song and patter. The Three Newmans have a novel bicycle act in that it is funny as well as sensational, the boxing match being one of the best things seen in a long time. A Keystone comedy closes the bill.

HIPPODROME: The bill opens with Princess Kalama, a very pretty and sinuous Hawaiian dancer, who sings well and is assisted by Kaopuulain with native accompaniment. Santa Cruz has shadowgraph novelties that win admiration because of their cleverness. Jane O'Roark and Bro'erick O'Farrell offer a delightful little comedy, *The Foundling*, in which the efforts of a pair of bachelors to hide the fact there is a baby in the house affords no end of fun. Max Fischer is a ragtime violinist, who makes his instrument beg for hearty applause. Herman and Shirley return with *The Mysterious Masquerader* and, of course, feature their wonderful skeleton dance. Leonard and Willard create a riot of merriment with *Calling Her Bluff*. The Five Bennet Sisters are pretty girls with striking costumes, who fence, box, wrestle and make themselves very popular with the baseball fans.

LITTLE THEATRE: The Second Mrs. Tanqueray serves to reopen this cozy little theatre and a cordial greeting is given to a company drawn together through an artistic spirit. Mrs. Tanqueray and her "past," although well known to the average playgoer, is revived and made a most interesting personage by the art, personality and costuming of Constance Crawley, whose clever reading of her lines, poise and delicate handling of the character gives a performance that is delightful. Douglas Gerrard plays Cyaley Drummle with impressive understanding of the very important role. Arthur Maude as Tanqueray gives an easy and natural portrayal of the part. Miss Gapon is a charmingly simple and unassuming little Miss Tanqueray. Mayme Lynton is satisfactory as Captain Hugh Ardale. Miss Carew is smartly vivacious as Lady Orreyed, while other minor roles are all ably handled. The piece is well mounted and the production as a whole promises many things from this venture in the future.

MAJESTIC: Mme. Mimi Aguglia and her company of Sicilian players are at this theatre for a limited engagement. While unknown to most theatregoers throughout the West, this extraordinary little artist is very wonderful, both in personality and talent. Opening with *Fedora*, Aguglia demonstrates her ability as an emotional actress, fired by Latin temperament and allowing her artistic sense full sway. Although English is not spoken, the meaning

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is portrayed well enough by look and gesture to allow of intelligent comprehension to the English-speaking spectator. The company is made up of players whose earnest endeavor deserves high praise. The leading man, Mr. Sterni is an actor of subtle, yet fiery temperament, that lends itself to the demands of this highly emotional little actress from Sicily. The repertoire for the week includes *The Daughter of Jorio*, *The Little Chocolate Maker*, *Wilde's Salome*, *The Glove*, *Malia*, *La Cena delle Beffe*, *Magda* and *Camille*.

MASON: Richard Bennett & Co. enter into a second week with their impressive production of *Damaged Goods*. The play has aroused interest beyond that hoped for, and the masterful art of Mr. Bennett and his clever company has been one of rare enjoyment.

MOROSCO: The *Isle of Bong Bong*, gayly sang and danced by the Gaiety Company, is in its third and last week. The dance of Margaret Edwards is one of the beautiful features, while the specialties of Walter Lawrence, Francis Cameron, Will Sloan, Harry Pollard and a clever company meet with emphatic approval.

ORPHEUM: Valeska Suratt is the brilliant headline attraction this week, in *Black Crepe and Diamonds*. The plot bears no relation to the title and the costumes are no kin to the plot, but the gowns displayed are wonderful to behold. Color schemes, architecture and effect seems to be borrowed from the covers of a fashion magazine, contents of which bespeak the queerest of tastes. As Miss Suratt flashes on and off in a series of rather wonderful dances, it is a veritable kaleidoscope of color. Melville Stokes proves to be an able assistant, while the dancing of Conlin and Small deserves worthy comment. "Muggins" Davies and Walter de Leon are dainty, delightful and reminiscent in their turn, which includes the song hits from *The Campus*. The *Seven Colonial Belles* play soft music under soft lights and their costumes add the finishing touch to a simple, restful and altogether delightful act. Annie Kent sings her own songs and jests her jests in her own way. James H. Cullen returns minus the frock coat and oilcloth book, but still able to whisper "thank you" and deliver at least one of his particular brand of stories. Eddie Foy is still here to lead his little irrepressibles on the stage and shoo them off, and make everybody wish there could be another week of the Foy family. Harry B. Lester is also a holdover.

PANTAGES: Ethel Davis and her Baby Dolls return with Bessie Hill, Billy Worth, Charles Hill and

Continued on Page Six

Correspondence

NEW YORK, June 28.—Whiting and Burt made their first appearance with the Ziegfeld Follies at the New Amsterdam Theatre last week. They presented three new songs and introduced an original dance. * * * The Palace Theatre began its all summer season last Monday with Joan Sawyer's dancing as the feature of a long program. Miss Sawyer was assisted by Lewis Slolen, of London, and Benne Dixon. In addition to doing the maxixe, tango and three-in-one, she revived with modern ballroom embellishments a period dance of the fifteenth century, in costume, and a classic minuet called In the Shadows. As usual, Dan Kildare's Clef Club Orchestra played on the stage for Miss Sawyer's dances. George MacFarlane, late star of The Midnight Girl, made his vaudeville debut at the Palace yesterday, and scored. * * * No less than seventeen acts make up the vaudeville at Hammerstein's Roof and Victoria Theatre. The Dolly Twins, in conjunction with Carlos Sebastian, made their last appearance together in costume novelty dances. Other numbers: Sophie Tucker, Temptation of Adam and Eve, Consul and Betty, monkeys; Balaban, Ahern Comedy Troupe, Wohlman and Abrahams, Collins and Hart, The Act Beautiful, Two Tom Boys, Maxine and Betty, Cadets de Gascogne, Lockett and Waldron, Roberts and Lester and Frank Carmen. * * * Capacity audiences greeted Paul Rainey's new 1914 Set of African Hunt Pictures at the Casino yesterday. These latest Rainey pictures were recently exhibited at the American Museum of Natural History, where they were pronounced a marvel in motion photography. This verdict was indorsed by the thousands of people who saw the film for the first time yesterday. A feature of over five thousand feet of film is the lion hunt taken in Central Africa. All of a party of fifty engaged in the expedition this year take part in this scene. After a long fight and desperate pursuit a vicious African male lion is cornered by hunting hounds in a growth of jungle brush. * * * Owing to the success of Damage! Goods, as presented by the stock company at the Academy of Music, it was retained for a third week. At both the matinee and evening performances the theatre was crowded. * * * Arthur E. Holden, champion high diver of the world, was the feature of the free vaudeville at Palisades Amusement Park. Holden made a back dive from a height of ninety-two feet into a tank of water, turning a somersault in mid-air. Four other circus acts comprise the entertainment at the amphitheatre. * * * The inauguration of a new policy at the Jardin de Danse occurred last week, when that popular roof garden welcomed guests desiring a genuine seashore dinner served far above the street. A program includes the first New York appearance of Mr. and Mrs. Douglas Crane, the dancers, of California. * * * The Liebler company has issued several announcements, the chief of which is that it has secured the dramatic rights to Eleanor H. Porter's very successful novel, Pollyanna. This book, the subtitle of which is The Glad Book, has

held a place among "the best sellers" for a remarkably long period of time. A prominent dramatist will be selected at once to put the story into dramatic form, and the resultant drama is to be produced early in the fall. Cyril Maule's second American tour probably will begin on Nov. 13 at the Plymouth Theatre, Boston, with Grumpy again as his vehicle. Katharine Kaelred, remembered for her performance of the Vampire in A Fool There Was, will play the part of Zulcika in Joseph and His Brethren next season. Lawson Butt, the English actor, will resume the part of Boris in The Garden of Allah, playing it when the Century Theatre spectacle is offered as a feature attraction at the World's Fair. No theatre has been selected yet for the New York engagement of Edward Sheldon's new spectacular romance, The Garden of Paradise, in spite of rumors to the contrary. * * * Howard Estabrook has been engaged by David Belasco for one of the principal comedy roles in The Vanishing Bride, the farce from the German, which will be the opening attraction of the season at the Belasco Theatre. * * * The Yellow Ticket closed its very successful six months' run at the Eltinge Theatre last Saturday night. This enabled John Mason to begin rehearsals in the new play in which Manager A. H. Woods will present him early next season. The title has been changed from Drugged to The Jailbird. It's worth a trip to the Eltinge even if only to hear John Barrymore as the American journalist in Russia exclaim, "Oh, my Godski!" * * * Five theatres on Broadway, of which four ordinarily are devoted to regular dramatic productions, gave new motion-picture exhibitions last week, and the range of their subjects and variety of their interest established a new extreme for the entertainment to be derived from the silent shows of the screens. At no other time have so many of the first-class theatres been opened temporarily to this form of amusement.

GAVIN D. HIGH.

CARSON CITY, Nev., June 28.—The Grand (W. S. Ballard, mgr.): The Leisure Hour Club, with a view to clearing the association of the debt incurred by the building of the new clubhouse, appointed different committees, each to provide a certain amount of money, and the committee under the direction of Mrs. Lloyd B. Thomas gave a most excellent entertainment June 26, realizing a goodly sum as her share of the fund. A captivating march and drill, Young America, opened the program, and the intricate figures and attractive posing evoked prolonged applause. The little folks participating in this were: Verna Jones, Earl Fordham, Alice Sweeney, Francis Murray, Dorothy Bartlett, Peter Amodei, Margaret Bartlett, Ogden Monahan, Margaret McCarran, Kenneth Raycraft, Louise Taylor, Frank Gregory, Melva Cameron, Harry Vonderhyde, Mary Margaret Shaughnessy, Lawrence Quill. This feature was followed by a solo by Chas. Francis Durand, formerly of light opera but now a successful chicken fancier of Reno. Mr. Durand has a most pleasing baritone and sings very effectively. His at-home-ness on the stage added to the effect of the song and he was compelled

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to respond to a hearty encore. The Grecian Tableaux, posed by Dorothy Raycraft, Lucile Mulloon, Dorothy Mackey, Charlotte Lovegrove, Bernice Hoopes and Laverne Barkley, were pictures of beauty and elicited unbounded applause. Frances Perrin, daughter of Fair Commissioner Frank Perrin, made her initial appearance before a Carson City audience with a vocal solo admirably rendered, her rich, full voice filling the house in Nevin's Time Enough and d'Hardelet's Without Thee. The very cream of the evening, as conceded by all, was The Darkies' Dream, executed by Master Ogden Monahan and Dorothy Bartlett, assisted by Annie Louise Shaughnessy, Wm. Shelby Harrington, Zola Hinkle, Edward Walsh, Marjorie Noteware, Fred Millard, Frances Shaughnessy, Harvey Dickerson, Merle Peters, George Meyers, Norinne Dickerson, Eugene Morgan. These little folks were mostly six years of age, but their cakewalking would have done credit to professionals, while the principals, Ogden Monahan and Dorothy Bartlett, were the personifications of grace and ease. The rafters rang with the applause and they were repeatedly recalled. Mrs. Thomas and Mr. E. C. Peterson gave the overture From an Indian Lodge, by MacDowell, and the performance concluded with the operetta, Pocahontas McGilligan McGuire, with Miss Gladys Wood in the title role. Miss Wood is perfectly at home in anything she undertakes, both in singing and acting, and she was everything the title implied, her clear, strong soprano ringing out with distinctness and sweetness. She is a most accomplished young lady. Mrs. Zeb Kendall, wife of Fair Commissioner Kendall, as Singing Bird, was bewitchingly pretty, and her voice was truly that of a singing bird. She sings with ease and apparently just for the love of singing, and her music is always greatly appreciated. Frozen Face, acted by L. B. Thomas, rector of St. Peter's Church, was excellently well done, and Mr. Thomas' fine baritone was enjoyed in a comic solo. Mr. Thomas is a man of varied talents and does several things—all of them well. George Smith was Eagle Plume,

with little to say but that done conscientiously. Will U. Mackay as Furring Panther won the plaudits of the audience by his capital understanding of the part, and his deep bass voice lending terrifying force to his manner. An excellent chorus added to the general effect and assisted in making the stage more attractive. Mesdames Chas. Norcross, Noteware Mackey, Morgan, and Misses Edwards, Slingerland, Souchereau Towle and Woodbury, were the pretty Indian maidens, while Messrs. Cavell Clark, Curtis, Pyne, Srenz, Taylor and Woodbury were the braves. Laura Beckstead and Maudie Baker, as Indian children, sang a pretty Indian lullaby, and John Slingerland and Llewellyn Meder made a part of the tableau and acted as general utility Indian lads. The whole performance was certainly a success and one of the most enjoyable amateur affairs ever staged in this city. A. H. M.

Herald Square Theatre in New York Sold

NEW YORK, June 23.—The largest real estate deal recorded in New York in several months was closed yesterday, when William H. Barnum and William Averdall, Jr., bought the site of the Herald Square Theatre, at the northeast corner of Broadway and Thirty-fifth Street, for \$6,000,000. The buyers announced that plans had been drawn for a 12-story office building to cost \$2,000,000, to be erected on the site. As the lease on the theatre will not expire until May 1, 1915, the improvement will not be attempted before next summer.

The Eastern critics were enthusiastic in their praise of Mimi Aguglia, the Italian tragedienne, who will divulge her art at the Cort on Monday night, July 13th. Of her Zaza, one captious analyst of the drama said: "Her Zaza is fuller, more elaborate and shadowed in variations scarcely touched, much less revealed, than that of Rejane (for whom the play was written), Mrs. Carter or the other exponents. She is a really great actress."

Correspondence

SALEM, June 21.—GLOBE Theatre (Laflar, mgr.): Feature pictures and Miss Fowler, soprano; Miss Shen-in, harpist; L. C. Meyer, organist. BLIGH (Bligh Amusement Co.; T. G. Bligh, mgr.): Feature pictures and the Kolstads in musical numbers that pleased. WEXFORD (Salem Amusement & Holding Co.): The Cook and Meyer Musical Comedy Company in tabloids that proved very popular—good company, classy wardrobe. YE LIBERTY (Salem Amusement & Holding Co.): Pictures and five-piece orchestra. GRAND OPERA HOUSE (Salem Amusement & Holding Co.): Dark.

EUGENE, June 21.—EUGENE Theatre (Geo. Smith, mgr.): Dark. SAVOY Theatre (Campbell, mgr.): First half: Claiborne and Trombley in songs (?). Poor act; pictures. Last half: Pictures and Mayes and Soules in talking, singing and instrumental solos—a very good act, playing Kellie and Dailie time. Special electrical effects for the act—made a big hit; pictures. Coming: Mary Pickford in A Good Little Devil. FOLLY Theatre (Goldsmith, mgr.): Pictures and music. REX Theatre (McDonald mgr.): Pantages vaudeville Monday and Tuesday. Kummy, Bush and Robinson in singing, dancing and talking; one of the best acts ever shown here—played to capacity business.

PORTLAND, June 29.—With the advent of the hot periods with us, there has been a dearth of attractions, and outside of two road shows booked for the Heilig until the regular season commences, Portlanders will have to be satisfied with vaudeville and pictures. The Orpheum is announced to close within the next month and when it reopens it will be in its new home on Broadway and Stark, now under construction. HEILIG Theatre (Calvin Heilig, mgr.; William Pangle, res. mgr.): William Hodge in The Road to Happiness opens tonight for a week. Next week, moving pictures, The Spoilers. The only other looking for this season is Omar the Tentmaker. BAKER Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.): This house is dark since the engagement closed of moving pictures. Manager George L. Baker will shortly leave for the East to organize his company for the coming season. LYRIC Theatre (Keating and Flood, mgrs.): This house is dark. ORPHEUM Theatre (Frank Coffinberry, mgr.): Liane Carrera is dividing honors for headline act with Corradini's Menagerie. Others offered are John and Mae Burke; Burns and Fulton; Britt Wood; Claude Ranf; and Lai Mon Kim. EMPRESS Theatre (H. V. Pierong, mgr.): Chas. Backman and Company are featured, and the balance of the bill includes Oxford Trio; Grant Gradner; Newport and Stirk; and Five Violin Beauties. PANTAGES Theatre (John Johnson, mgr.): A tabloid of The Mikado is featured, and the added act is Alla Zandoff. The others offered are Charles Kanna; Leona Guernsey; Los Angeles Ad Club Four; and Kalnowski Brothers. A. W. W.

ALBANY, June 21.—ROLFE Theatre (Geo. Rolfe, mgr.): Feature licensed pictures and Wool and Darby in special musical numbers. GLOBE

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(A. E. Laflar, mgr.): Thompson and Rexford in effects; licensed pictures. OPERA HOUSE (H. R. Schultz, mgr.): Dark. HUB Theatre (Searls, mgr.): Warner's and Universal program.

OAKLAND, June 30.—At last our patience is rewarded and Richard Walton Tully's latest great success is with us. His Omar the Tentmaker, with Guy Bates Post in the leading role, is surely a winner and is deserving of great attendance. It is a Persian romance, a novelty entirely out of the ordinary, and is interesting from start to finish. It is booked for an entire week and will play to crowded houses at every performance. At YE LIBERTY, Officer 666, an exceptionally lively comedy, is given a fine presentation at the hands of the regular Bishop company, headed by James Gleason. It is one of the best offerings of the season and affords good opportunities to Frank Darien, J. Anthony Smythe, Walter Whipple, Ivan Miller, George Webster, Beth Taylor, Marta Golden and Jane Urban. The Japanese, Tameo Kajiyama, in his calligraphic exhibition of psychological interest is certainly one of the wonders of the vaudeville stage and is proving the one big attraction on this week's program at the ORPHEUM. The balance of the week's bill is up to standard and affords some good entertainment. Irene Timmons and Co.; Percy Bronson and Minnie Baldwin; Willette Whittaker, Australian wood-choppers; McMahon, Diamond and Clemence; Paul Gordon; and The Flying Henrys. Harry Cornell and Ethel Corley, in a crook play on the Raffles order, entitled Baffled, are the headliners at PANTAGES and make quite a hit. Cleveland and Woodward in a sparkling operetta, Cupid's Handicap, come in a close second and share the plaudits. Others on the bill are Five Gargonis; Clayton and Lennie; Bob Finley and The Yates Sisters, cycling brunettes. Snookums is the Dillon and King theme at the COLUMBIA, and the fun comes fast and furious. Mirth and song are very much in order and the play as a dispenser of the blues is a jewel. The songs are well rendered, the dances artistically arranged and the large audiences show strong appreciation. The Rich Mr. Hoggeneheimer is proving a good attraction out at IDORA, and large crowds are in evidence at every performance. Ferris Hartman and Myrtle Dingwell continue to be the popular favorites.

LOUIS SCHEELINE.

SAN DIEGO, June 30.—The PANAROMA ROOF GARDEN is open for the summer, and from indications, it seems that they will be turning the crowds away every night. Carol Barker, the prima donna, has an exceptionally beautiful voice; Beatrice Sherwin, a very petite soubrette, has many winning ways, and Lida Leslie, coon-shouter and ragtime singer, is very pleasing. Leon Haskell, the boy with the violin, and Wm. Schiller at the piano. EMPRESS

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Theatre (R. Beers Loos, mgr.): The Three of Us as produced at the Empress this week is well worthy of being called a two-dollar show, the production and acting leaves nothing to be desired. As Rhy McChesney, Helen Carew scored another triumph. Her acting was superb. Warren Ellsworth, as Stephen Townley, had a part which he was right at home with. The character of Louis Beresford was portrayed by Jack Fraser, who had a chance to display more than ever his very fine acting. Stella Watts, as usual, leaves nothing to be desired in the portrayal of her role. William Chapman, as Lorimer Trenhol, handles his part in a very capable manner, as does Walter Spencer as Clem McChesney. Master Wm. Gutteron, especially engaged for this week's production, is a very clever young actor. Palmer Morrison, Harry Webb and others are very good in minor roles. GAUITY Theatre: Thy Neighbors is the bill this week at the popular little theatre. Edna Marshall enacts the role of Claudia Allston and Alice Joyce as Mrs. Allston, both sharing very high honors in their interpretations and showing to splendid advantage in their emotional roles. George Dill as Frank Bartlett was very good. Glennela Porter as Nellis Willcut furnishes a good part of the comedy throughout the performance. William Jossey acquitted himself well in the part of Edward Jones, as did H. D. Watson as Judge Willcut. The minor roles were all well acted. SAVOY Theatre. Pantages: Pony Moore and Company in the Jolly Tars is the headliner this week, followed by the Four Military Girls, Brown and Jackson, singing and dancing numbers that are very pleasing. J. Edwin Crapo and Company in a pretty little sketch, The Garden of Passion, and Frank Bush entertains with some great stories. The American Publishing Company are putting out sets of pictures of the popular movie actors. They are very artistic and promise to become quite popular. The Orpheum commences at the SPRECKELS Theatre on September 1st. In the meantime the house is running the big feature films. J. Warren Kerrigan in Samson is playing this week. The beaches are all open now and are all handling big crowds. It is hard to tell which is the most popular. Coronado Beach, including Tent City, or Wonderland Park, Pacific Beach. The big celebration which is to be held on the third, fourth and fifth, is already to begin and trainloads of people are pouring in from the north. The Watson-Cross boxing contest is proving a drawing card in itself, especially since the Rivers-Wolgast match has been cancelled. ILLUSION Theatre: (Leonard and Holland, mgrs.): The

big Thanouser picture, The Million Dollar Mystery, has just started and is proving to be quite popular. The MIRROR Theatre is closed again.

On board the Girl of the Golden West, a merry party, consisting of the Empress players and their guests, set sail for the Coronado Islands and adjacent fishing grounds at 6:30 o'clock Friday morning of last week. At least it was a merry party that returned, although candor compels the admission that certain favorites of the footlights were anything but happy during that portion of the voyage the Girl of the Golden West pitched and rolled upon the cobalt blue surface of the well known Pacific Ocean. When the fishermen returned it was found that Jack Fraser was high line, landing a 19½-lb. yellowtail, although D. L. Ferry had landed a beauty after a hard fight. Helen Carew carried away the honors of the first catch—a sea bass. Throughout the day the photographers were busy, snapping here and there those with mal-de-mer. In the party were Jack Fraser, Bertha Morris, Stella Watts, Gladys Day, D. L. Ferry, Harry Webb, Helen Carew, Warren Ellsworth, Dorris Pawn, Walter Spencer, Mrs. B. G. Saville, Helen Hooke, Freddie Groves, Jack Johnson, Bob Scipper, W. Wartenberg, P. Wartenberg, Billy Reeves, Frank Day, Mrs. A. J. Santee, William Mountain, Sydney I. Snow, Capt. S. E. Clyne, Dr. George S. Hollister, Mrs. Carroll Hollister and Mary Riddle. BENNY.

PHILADELPHIA, June 26.—The Little Theatre of this city, with Beulah Jay as manageress, will establish a strong repertoire company under the artistic direction of B. Iden Payne, now of the Gaiety Theatre, Manchester, and late of the Fine Arts Theatre, Chicago, early in October. As a result of the visit of Dixie Hines, the New York press man, the names of the first members engaged have been announced. They include Ian Maclaren, late leading man with Margaret Anglin; Mary Servoss, who was with the company last season; Whitford Kane, a member of the Fine Arts Theatre in Chicago last season; Wallis Clark, who is now directing in Canada; Hilda Englund, the Swedish actress; Marguerite Hertz, who has been a member of the Little Theatre Company in Chicago for two seasons, and others whose names are later to be announced. The season will commence about October 16, and will continue for thirty weeks, during which time fifteen new plays by American, English and continental authors will be presented.

THE SAN FRANCISCO Dramatic Review

Music and Drama
CHAS. H. FARRELL, Editor

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Erman L. Seavey

Mr. Seavey, who is appearing with King and Thornton in vaudeville, is making his first professional visit to San Francisco, although he has been an established favorite in the Northwest for years. Mr. Seavey is more than a good character man and has a fine record with stocks in Seattle, Vancouver, Spokane, Tacoma and Washington. He is a brainy, intelligent actor, with a quiet forcefulness that makes a strong appeal to an audience.

Broadhurst Divorce

NEW YORK, June 27.—Mrs. Geo. Broadhurst, wife of the playwright, is to lay preparing to appear in her suit for separation, which comes to trial within the next few days. The latest information is that Broadhurst may not enter a defense, allowing a decision to be entered in default. Mrs. Broadhurst's action, which was begun several months ago, aroused widespread interest. Broadhurst himself heightened this interest by appearing before Justice Cohalan and opposing his wife's application for \$10,000 annual alimony pending final settlement of her suit. Broadhurst related the vicissitudes of the playwright, and said that since he was already passing out of the prime of life, he did not feel that his income would be assured in the future. He admitted earning more than \$200,000 in royalties within two years from some of his plays, but expressed the fear that he could expect no such income hereafter. "Playwriting," said Broadhurst, "is one of the most precarious methods imaginable for the earning of a livelihood. Each play stands on its own merits. A playwright may earn from successful plays \$20,000 a year for three or four years and then never write another play that succeeds." The Broadhursts were married seventeen years ago in Chicago, while Broadhurst was working as a clerk for the Board of Trade. He declared they were never really happy together and that when his wife served him with papers in the present action he expressed his willingness to give her a yearly income.

Does Look Suspicious—Very

A subscriber writes to THE DRAMATIC REVIEW as follows: "Last Monday there appeared an advertisement in the *Call and Post*. It called for chorus girls, experience unnecessary. My wife replied to same and was told to call at the Muirhead Building, Market Street, room 302 and call for Mr. Ellsworth. She passed dancing and singing A. 1, then was given phone number and the name of Mrs. Engell, Market 6991. Phoned today (June 30th) and was informed that

examination was necessary and it would cost \$3.00. Mr. Ellsworth says that he needs 250 girls for the Hippodrome, San Francisco, and that is the way he intends to get them. Can find no Hippodrome in San Francisco, and I think it is just a fake to get \$3.00 from about 500 girls. My wife has an appointment with said Mrs. Engell at 12:30, in the Muirhead Building, July 1 (Wednesday), room 302. A little word from you may save a lot of \$3.00." Signed:

JACK LINTOTT,
1026 10th St., Oakland.
Phone, Oakland 5677.

Redmond Some Attraction

Ed Redmond has a unique hold on California audiences. His San Jose company occasionally fills in a night at other towns to give an Eastern show a chance to appear. Recently this happened, and Watsonville was selected to be entertained. It so happened that no advance work was done in the town—only a sign in the lobby saying the Redmonds would appear. Result—packed house (most uncommon for Watsonville). It would not be a bad guess to say that the Ed Redmond stock would play San Jose at the Victory Theatre all season. One night a week is enough for road shows, especially at \$1.50 and \$2.00.

Personal Mention

JANE LAMBE is a member of the Bellville Comedy Company in Greeley, Colorado.

FRANCES ROBERTS joined the Pratt Stock Company in Marshfield last Saturday to play leads.

Herman Blome, an old-time concession manager, died Thursday in Alameda, aged 58 years.

Charley Ruggles and wife, Adele Rowland, are slated to follow Thurston Hall and Bessie Barriscale at the Alcazar three weeks hence. It is said the Bennison engagement is off.

LOS ANGELES LETTER

Continued From Page Three

all the favorites of the Lyceum days to sing, dance and disport themselves in a careless, carefree and happy fashion. They have the courage to call it *The Fountain*, but it is the sheerest of nonsense, closing with a really lovely dance around the moonlit fountain. The Namba Japs are youthful jugglers, splendid contortionists, and their stage setting is gorgeous in its black and gold embroidery. Martha Russell is the recipient of a royal welcome as she takes the lead in a sketch called *The First Law of Nature*, in which Gordon Hamilton and Wm. Ruth assist her in trying to make the improbable story seem real. Dotson and Gordon patter and sing in Dixieland style, one of the pair being a dancer of unusual attainments. Earl and Lorraine indulge in the cleverest sort of patter and witticisms about *Woman As Is*. De Armo is a juggler with the usual billiard ball to cannon ball range of tricks, but cleverly handled.

REPUBLIC: More Baby Dolls—this theatre is boasting the Armstrong variety—gathered together in *The Candy Ship*, sailing the bounding waves of popularity. Honora Hamilton is an attractive leader. Hazel Wilson is a dainty soubrette, while Ed. Armstrong and Lew Dun-

bar create the big laugh. Ed. Armstrong scores a couple of hits with his special song numbers. Al Watson & Co. appear in a sketch called *A Victim of Circumstances*, a jolly lot of college nonsense, and Watson's efforts are well rewarded. Charles Edenberg used to be Bat-

ting Nelson's sparring partner; now the applause of the vaudeville audience is just as sweet to his ears. Ross and Dale have a good musical act, entitled *The Clerk*. Adam and Dudick offer some music of the higher class and Selig Weekly closes the bill.

N. B. WARNER.

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Sunday Night, July 5th—Last Time All-Star Players in *His Excellency, the Governor*
Beginning Monday, July 6th, First Time on Any Stage.

All-Star Players

In a New Modern Play, Entitled

Trifling with Tomorrow

By Frank Mandel
"Pop" prices at Wednesday Matinee, Saturday Matinee, Sunday Night, 25c to \$1. All other evening performances prices 25c to \$1.50.

Next Play, **FINE FEATHERS**

Alcazar Theatre

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Bessie Barriscale-Thurston Hall in the Big Melodramatic Success, *The Ghost Breaker*
Summer prices: Nights, 25c, 50c, 75c. Matinees: 25c, 35c, 50c. A good orchestra seat at night for 50c.

MONDAY, JULY 6,

Bessie Barriscale—Thurston Hall

in

THE CASE OF BECKY

Next Week's Bill at Pantages Theatre

A snappy brand of vaudeville will show here next week. The bill shows a great ballet dancing act; Daisy Harcourt, the comedienne; a couple of fine athletes and strong men; Mary Erwood and Company in *That Girl*, a snappy sketch; Davis?, a mysterious 20th century idea; Salt Bush Bill, a great whip cracker; Bell Trio, singers; and Clark Burroughs and Company in the comedy, *Marrying Mary*.

CORT LEADING THEATRE

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Nat C. Goodwin

In the Three Act Farceical Comedy,

Never Say Die

Nights, 25c to \$1.50. "Pop" Matinees, Wednesday and Saturday, 25c to \$1.00.

Next—Commencing Monday, July 13—The celebrated Italian tragedienne, **MIMI AGUGLIA**

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A WONDERFUL NEW SHOW
WILLIAM A. BEADY presents Elizabeth Jordan's one-act play, *BEAUTY IS ONLY SKIN DEEP*; YVETTE, the whirlwind violinist; KRAMER and MORTON, two black dots; CHARLES YULE, FRED MUNIER & CO. in Herbert Bashford's comedy sketch, *The Stranger*; HENRY LEWIS, DORIS WILSON & CO., GARDINER TRIO, WORLD'S NEWS IN MOTION VIEWS. Last week—Everett Shinn's new "meller drummer," *WRONGED FROM THE START*.

Evening prices: 10c, 25c, 50c, 75c. Box Seats, \$1.00. Matinee prices (except Sundays and Holidays): 10c, 25c, 50c.
Phone Douglas 70

Pantages

MARKET STREET, OPPOSITE MASON

The Pick of the Season's Vaudeville

MEMOIRS RUSSES, corps de ballet; DAISY HARCOURT, comedienne; KALINSKOWI BROS., athletes; MAY ERWOOD & CO., in *That Girl*, a snappy comedy; DAVIS? 20 Century Idea; SALT BUSH BILL, Australian whip cracker; BELL TRIO, singers; CLARK BURROUGHS & CO. in the comedy, *Marrying Mary*.

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Columbia Theatre

His Excellency, the Governor, by Robert Marshall, is the vehicle of the All Stars this week. The play is a gentle satire on English official life of which we stay-at-homes in America know little and care less, so that its fundamental application escapes us. Beyond that it is merely a bit of froth, lightly and entertainingly treated, with all the earmarks of so-called summer literature, but lacking the tang of the Wilde comedy so necessary in this stimulating climate. Indeed, it would almost seem a mistake in judgment to waste the matured powers of a picked company on so trifling—I had almost said trivial—a work, which less well equipped players might handle with equal effect; while really valuable comedies, such as *You Never Can Tell*, or *The New York Idea*, which would tax the strength of even the present aggregation of experts, are crying for able production. This is not saying that His Excellency, the Governor, through skilful acting, does not rise to a standard, for it is highly diverting. Every point scores with neat precision, and if it is not altogether spontaneous, that is the fault of the material, or rather the lack of it, and not of the actors. Charles Richman is the pompous Sir Montague Martin, who governs the mythical islands where the dangerous aloes grow; a machine-made, ungrateful role, wherein he is unable to lose himself completely. George Stuart Christie is his charming aide-de-camp, who woos and wins under the influence of that same dread plant. Charles Cherry is John Baverstock, the Governor's private secretary, which is the one nearly consistent character in the little play, even though it remains a type. And Mr. Cherry plays him so consistently, and with such a spontaneous flow of serio-comic drollery, yet with such reserve and lack of obvious effort, that he actually achieves life. I gratefully recall one, Mr. G. P. Huntley, who rescued the typical British ass from the London stage in the same refreshing way last summer and brought him within the range of human sympathy. The Right Honorable Henry Carlton, M. P., is played as simply and naturally as possible by Frank Kingdon, upon whose susceptible nature the wiles of Gladys Hanson, as Stella De Gex, the very amiable adventuress, play with telling effect. Miss Hanson's gowns are very important in this particular role, and are the last cry, while emphasizing all the dash of her striking beauty. Rose Coghlan adds to the high-bred insolence and authority of last week a mood of melting, yielding sweetness, due, of course, to the aloes, all without a loss of dignity, but with full appreciation of the comic possibilities. The more intimately I see Miss Coghlan the more I realize what a wonderful comedienne she is. Ethel Carlton is in the hands of Carroll McComas, who is girlish and sincere and charmingly gowned, and the cast is finished out with Horace Mitchell as Captain Rivers, Robert Newcomb as Major Kildare, Chas. Weston as a clerk, and Messrs. Wadsworth, Raymond and Tyler as a sentry, a butler and a footman, respectively. The play is beautifully



THE ACTORS' FUND HOME AT STAPLETON, STATEN ISLAND, NEW YORK

A series of benefits recently held in New York, Chicago, Philadelphia and Boston netted a large sum for this worthy institution.

and adequately staged. Interest centers in the production next week of Frank Mandal's new play, *Trifling with Tomorrow*. From what I know of the work of this very young local playwright, it should prove worthy of this excellent company.

Cort Theatre

Is it the purpose of *Never Say Die* to pay a tribute to the efficacy of Christian Science? It would almost seem so to judge by the first act of the farce-comedy which is an amusing caricature of two eminent London physicians of the regular practice, who, after diagnosing the American millionaire, Woodbury, as a perfectly hopeless complication of diseases, give him one brief month in which to wind up his earthly affairs. Just at this extremity, Providence brings him Griggs, a most resourceful valet, with a contempt for doctors, diets, medicine and all other unpleasant accompaniments of illness, who takes him in charge and by sheer force of making him happy and comfortable, pulls him through his present trials and starts him again on a long and healthy career. This Griggs is delightfully given by a good-looking young actor, Dennis Cleugh, who portrays the ideal self-respecting upper servant, efficient without being officious and deferential without being servile. His work is sustained and sincere throughout. Of course, Nat Goodwin himself plays the American millionaire, bringing out its humorous possibilities with a mirth-provoking touch that smacks of his old-time successes. He is supported by the latest Mrs. Goodwin (Margaret Moreland), whose appreciation of her husband's wit is only equaled by her own blooming appearance. She plays the heroine, Violet Stephenson, and wears some wonderful gowns, her going-away dress in the last act being particularly attractive and becoming. Her mother, the Honorable Mrs. Stephenson, is in the hands of Charlotte Lambert, who also dresses the part and looks almost too young to be a convincing mother-in-law. The two trying roles of the fashionable London doctors who bring about the complication of Woodbury's marriage, are creditably filled by Isador Marcell and Walter Cluxton, while Stanley Harrison is rather colorless as the impecunious fiancé of the beautiful Violet. Several of the minor roles are very well taken, notably the temperamental chef, Verchesi, which Lute Vrolman makes one of the parts of the play, and the boy, Buster, by little Gerald Bidgood. Dan Moyles plays the overzealous detective, who insists on earning his 100¢ fee; John Ryland is a butler; Charles

Kivien is the auction man; Alice Lazars and Jennie Bidgood, the near-co-respondents, and Gladys Wilson is the festive La Cigale, who precipitates the climax. The farce is full of amusing complications that keep the interest up to the final curtain, when everything is cleared up and straightened out to the general satisfaction.

Alcazar Theatre

A most peculiar melodramatic comedy is *The Strike Breaker*, with which the stock company is struggling with this week. It has a number of good moments, a whole lot of wildly impossible ones, and is hardly of the calibre to bring out the best work of the company. Thurston Hall and Bessie Barriscale work hard, as do the rest of the support, to give an entertaining performance.

Gaiety Theatre

The motion-picture season here opened this week with a film version of *Othello*, and a drama of the Northwest, *In Defiance of the Law*. The pictures are changed twice a week. It is announced by the Gaiety management that it has secured the photoplay, *Gabrielle d'Annunzio's Cibiria*, which will be seen Saturday, July 11. An orchestra of symphonic of trained voices help in the chorus of trained voices helps in the impression which, it is said, has exceeded the interest ever before manifested in the art of the photoplay.

The French Attitude

Edmond Rostand's apology to Sarah Bernhardt in re the action which she commenced against him for allowing one of the plays, the rights of which she held, to be cinematographed, is a fine specimen of French chivalry. Says the distinguished dramatist: "I declare that what she says is always well, and I kiss with respect and gratitude her fingers, between which a writ retains for me the grace of a lily."

Musical Company for San Luis Obispo

Dick Wilbur and Emil Clark are organizing The Exposition Musical Comedy Company and the 1915 girls, which will open at the Elks' Theatre, San Luis Obispo, July 9th, for an indefinite engagement. George Slocum will produce. Fred Pollard, Joe Stein, Henry Sherr, Dick Wilbur, Lillian Lorraine and Dot Raymond will comprise the principals. The musical department will be in the hands of Bert Young.

Personal Mention

FREDERICK STARR and MRS. STARR left Tuesday for Milwaukee, where they will open in summer stock.

MAURICE PENFOLD is proving to be an exceptionally clever juvenile man with the Ed Redmond San Jose stock.

DOROTHY CARROLL is playing the leads at the Regal, Los Angeles. This week she is playing the lead in *Hazel Kirke*.

EDMUND PAYNE, a comedian well known to English theatregoers, died in London July 1st. He was born in 1865.

HARRY LANCASTER and wife join the Claman show again in Grass Valley next Monday. Leota Howard retires as leading woman.

GEORGE MACQUARRIE and HELEN MACKELLAR, after a short but enjoyable visit, left Wednesday for the North. They report for rehearsal August 1st in New York. The play: *Today*.

NAT C. GOODWIN inaugurated the construction of Toyland, G. U., Frederick Thompson's concession on the Zone of the Exposition, last Wednesday. At 12:30 he lighted Maddin's lamp, symbolizing the fairy wonders that will be represented in Toyland.

ABELL HIGGINS is doing nicely in the leads with the Ed Redmond Stock in San Jose. She will continue to play these for some weeks, when it is said Beth Taylor will once more come under the Redmond banner. Then Miss Higgins will play the ingenues.

FLORENCE BELL and WILLIAM BREWER will close with the Ed Redmond Stock in San Jose next week.

JAMES GAMBLE, president of the Francis-Valentine Show Printing Co., has returned from his honeymoon trip that took him all over southern California and much of the East.

WHEN DAVID WARFIELD goes on tour again in *The Auctioneer* this coming fall, Marie Bates will again be conspicuous in that artist's support. In fact, three years ago, David Belasco, in consideration of faithful devotion and honorable service, signed a life contract with her, and so long as Mr. Warfield continues to act, Miss Bates is to be a member of his company.

FRANK MANDEL, the author of the new play, *Trifling with Tomorrow*, to be staged at the Columbia Theatre by the All Star Players, commencing next Monday night, July 6th, has to his credit *Our Wives* and will shortly have staged in New York another new play, called *The High Cost of Loving*. Young Mandel is a San Franciscan. His new play to be staged at the Columbia is said to have a decided punch.

FRANCIS SLOSSON, who has been playing one of the principal roles in *Help Wanted* in Chicago, which has closed for the summer, will go to Denver for a couple of weeks' rest and thence to Oakland to appear as leading woman with Ye Liberty Stock Company for four weeks. Franklin Underwood, also of *Help Wanted*, goes to Denver, where he will direct the production of a new play by a Denver stock company. Miss Slosson and Mr. Underwood are both well known on the Coast, and at the conclusion of the summer will return to the East to resume their roles in this successful play.

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Burton King has just completed a particularly fine racing photoplay, *Won in the Stretch*. The majority of the scenes were taken at George Durfee's famous racing stable, the home of Corbokin the trotter. Two thoroughbreds and two professional jockeys helped in the actual race, and a Thomas flyer was well in the action, too. * * * William Garwood promises to finish up a bloated millionaire. Not content with a big ranch near Los Angeles and several seaside lots, he is purchasing some farm lands near Santa Barbara, and Billy does not buy to hold for a future sale, he makes use of his property and derives an income from it. He says he will get an automobile from his income from his investments and not from his salary. Wise man. * * * Adele Lane of Seligs is working in her first animal picture under Director Morton. During the story she saves her lover with the help of the elephant. Boars and a \$5000 Russian hound figure in the play. Miss Lane has always said "no animals for me," and here she finds herself unafraid and rather liking the work. She will most probably figure in other animal stories at Seligs. * * * Charles Bennett, who is doing such good work with the Keystone forces, is an ardent and excellent tennis player. In years gone by Bennett was an all-round athlete, and he lays his good health to the fact that he has never given up active sports; exercise without overdoing it is his motto. Bennett lives at Santa Monica and manages to get a game or two of tennis nearly every evening. * * * Alexandra Phillips Fahrney played under the name of Marjorie Phillips when she obtained her first engagement with Otis Skinner; later, when playing with Abeles, Louis Mann, Wilton Lackaye and others, she used the name of Alexandra Phillips, and then when she settled down to a lucrative income from writing photoplays she used her full married name, adding the Fahrney. She says her earlier experiences are invaluable in her writings. * * * Charles Ray says that playing Spanish roles with the temperament around one hundred is not all fun, especially when one is wearing a velvet coat and nice long, warm curls. He is playing in *The Silver Bell* of San Juan Mission under Director R. B. West, which is being produced at the Kay Bee ranch at Santa Monica, where Charlie motors every day. * * * Grace Cunard's last act in the studios before departing for her Eastern holiday was a graceful one. She helped a little girl make-up and dress, and even did her hair becomingly for her. Grace starts for New York Thursday to visit her people and expects to be gone about a month. * * * Francis Ford is going to take a thirty-days' holiday in Portland, Maine, where he will visit his folks. He has had a strenuous time directing the Lucille Love series and acting in them. * * * J. P. McGowan, the Kalem actor and producer, has completed a thrilling two-reeler, *Liquid Gold*, written by himself and Helen Holmes and featuring both of them. It is a tale of the oil fields,

and the blowing in of an oil well is shown correctly. Helen Holmes appears in overalls, which remind her of the time she spent in Death Valley. * * * William D. Taylor, late of the Vitagraph, who is quite a Broadway favorite by reason of his performance as Captain Alvarez, has made very good as a director at the Balboa studios. His first production, *The Judge's Wife*, was so good that he was at once put on another three-reeler, *Betty*, with himself and Neva Gerber in the leads. * * * The Photoplayers colony of Los Angeles—and it is a big one—is looking forward eagerly to the Famous Players' production of Edward Peple's *The Spitfire*. * * * Edwin August was stopped by a man the other day as he was looking at one of his pictures in a theatre lobby. The man looked hard at Edwin and asked him if he was August. He then said his name was August Edwin and that he never heard the last of it, and had got into the way of seeing all of August's films and thinking of them until the thing had got on his nerves. August says he seemed quite annoyed about it. * * * Ask Harold Lockwood of the Famous Players if he can remember that Saturday evening, two years ago, when two friends went to his landlady and told her that Harold was going to beat her out of her week's money? They then borrowed about all he had "until Monday." When he arrived at his apartment he had a warm session with the lady, and his bewilderment was only cleared when his friends arrived and confessed to the joke.

Among the Movies

The spell of the motion picture has at last taken hold of David Belasco, for he has just made arrangements with The Jesse L. Laskey Feature Film Company, by the terms of which eight of the Belasco successes are to be performed before the camera. They are *The Darling of the Gods*, *The Girl of the Golden West*, *Sweet Kitty Belairs*, *The Rose of Rancho*, *The Warrens of Virginia*, *The Woman, Years of Discretion*, and *The Governor's Lady*.

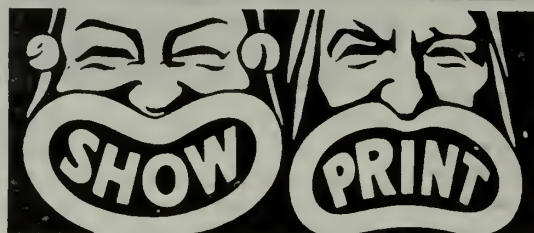
Eleanor Gates has organized a film company on Long Island, with E. Fleet Bostwick, late of the Savoy Theatre of this city, as producing manager.

Grace McHugh, a moving picture actress, and Owen Carter, a cameraman, were drowned in the Arkansas River near Canon City, Colorado, July 1st. Miss McHugh, mounted, was fording the river during a movie scene, when she was suddenly thrown from her mount. Carter leaped into the water, seized Miss McHugh and swam with her to a sandbank. Both were apparently safe when they suddenly sank and were drowned. It is believed the quicksand swallowed them up.

Fine Feathers, with a cast of unusual strength, is one of the early productions by the All-Star Players at the Columbia Theatre.

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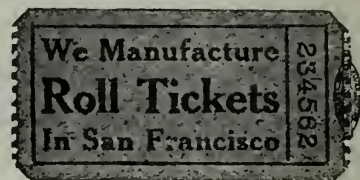
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The Portals of the Past

The following verses, written by James A. Keane of the Keanograph Film Manufacturing Company of Fairfax, were flashed on the screen as a part of the motion-picture play, *Through the Portals of the Past*, which was produced at the prosperous dinner last Monday night:

I.
Through the portals of the past,
From the yestertide, through the portals wide
The flames disastrous roar;
Pray be not affrighted, you'll soon be delighted,
And appreciate our progress the more.

II.
The horrors dissolved, now be it resolved
We are objects of pride, not of pity;
The problem's been solved for the Phoenix evolved
A nobler and far greater city.

III.
Optimism, the King,
Is the ruler to bring
San Francisco, our Queen, through the portal;
Together these two go forward, to view
The achievement that makes her immortal.

IV.
Back to the yestertide the two return,
And through the mystic portals now are brought,
Some loyal San Franciscans, thus to learn
The miracle that confidence has wrought.

V.
With ashes lingering on his head, behold
Old Pessimism mocks at everything,
They drowned him in the waters deep and cold,
And Optimism reigns, long live the King!

Harry Spear Dies in Los Angeles

Harry Spear died of tuberculosis June 13th, at 2827 N. Griffin Ave., Los Angeles. He had been ill for a year and a half and confined to his bed for nine days. He leaves a widow and three children. Spear made his first appearance in San Francisco and was connected with the Belasco and Alcazar for many years. He went east and to London with *The First Born*, and was stage manager at Grand Opera House and Belasco theatres in Los Angeles; was six years with Henry Miller, two seasons with Ethel Barrymore and director with the Thanhouser and Majestic film companies. He was 41 years old at his death.

Sothorn-Marlowe Farewell

E. H. Sothorn and Julia Marlowe departed for England last week on the *Mauretania*. Before leaving they announced that they would not play during the coming season, but would return to America next year and make their farewell tour in Shakespearean repertoire. The plays in which they will appear are *Hamlet*, *Romeo and Juliet*, *Macbeth*, *As You Like It*, *Taming of the Shrew* and *The Merchant of Venice*. Mrs. Sothorn is much improved in health, and after a year's complete rest it is promised that she will be completely recovered. Mrs. Sothorn was compelled to give up the stage last December, while playing with Mr. Sothorn in Los Angeles. Mr. and Mrs. Sothorn will spend the summer in England and the winter in the south of France.

Movies' Strike Against Prussia's Censor Fees

BERLIN, July 1.—Moving picture film manufacturers, including foreign companies, doing business in Prussia struck today against an increase in censorship fees. They say the increase will ruin their business. One company asserts it would have to pay an additional \$50,000 a year. The foreign companies will appeal to the American, French and Italian ambassadors.

Invents Movie Improvement

WILLOWS, June 30.—Martin Soldati of Willows is said to have closed a deal with a big moving picture producing company by which the

Live News of Live Wires in Vaudeville

John Busch, the heaviest amateur banjoist of Stockton, is manipulating the African harp to the satisfaction of the patrons of El Dorado Hall, but John does not vocalize.

Jack Henderson and wife will be seen at Idora Park with Ferris Hartman Musical Comedy Company. The Hendersons were engaged for the Gayety Company and were rehearsing when the order came to close the house to musical comedy.

James Post and Allan Crosby took a trip from San Jose to Sacramento to look over the Post Grand Theatre, which is closed, but will open in September in time for the State Fair. They stopped over in Stockton and paid Mid Thornhill a visit—Mid entertained them royally. Post will not consider any offers for his company until the fall season. His Tetrizini is all O. K. now.

Monte Carter, the Hebrew comedian now at the Garrick Theatre in Stockton, will open at the Wigwam Theatre on July 12th.

Frank Harrington, formerly with James Post and now with Monte Carter, is a big favorite with the Mission patrons of the Wigwam and a good straight man.

Otis Lovelle returned the first of the week from Portland. He went up by auto, which he shipped back per steamer. Ninety-five dollars for gasoline and tires was too costly to take a chance coming back that way. He reports business very dull all along the line.

Eddie Badger, a noble Coast Defender, arrived back home from New York last Friday. The heat drove Eddie back to home and mother, where he is stopping over in Alameda. He will resume his Eastern contracts September 1st.

Geo. Wilson, playing Pantages Theatre this week, is of that great firm of burnt-cork artists, Barlow, Wilson, Primrose and West. When last this company toured the Coast under the advance management of Harry Clapham, no organization ever before the public gave the satisfaction to patrons of minstrelsy as these gentlemen did. Milt Barlow, as an aged negro impersonator, had no equal. Geo. Wilson, as a monologue artist, stands today the peer of all. G. Primrose and Billy West, as double clog dancers, stood at the head in that class. Eddie Fox, violinist and leader of the orchestra, and Edwin Harley, singing A Lock of My Angel Mother's Hair that brought tears to the eyes of the audience, were with this great organization.

Geo. Lord, the rising young comedian, celebrated his sixteenth birthday last Saturday. He was well remembered by his friends. George received many useful presents.

Carmelita Meek is feeling the strenuous work that is being placed on her. She is obliged to put on the musical numbers and attend to all rehearsals of her company now playing at the Lyceum Theatre. A good rest of a week with change of climate will help some and she says she will take it shortly before the doctor steps in or go to Knowlson's Springs.

Effie Whittaker, formerly with Gertrude Hoffman Company, will

soon appear at a local theatre in her dancing act. She is a superb toe dancer also.

Billy Norton and Sadie Fairfield are playing the Inter-State time and are in the State of Missouri. Norton and Fairfield can show them. They write: "Oh, for the cooling breeze of Market Street."

Frank Morrell, Coast Defender supreme, will open at the Empress tomorrow, right across the street from where Frank and Dick Wilde some years ago sang to thousands and pleased the patrons of the Thalia in A Gentleman's Son and A Poor Outcast. How San Francisco has grown! And so has Frank. Get Frank this coming week in his single.

Millie Sloan, the vivacious singing and dancing soubrette, is playing Goldfield, Nevada. She is in her fourth week. She writes that business is very quiet and the weather, Oh, how hot!

Vaudeville acts that returned from Australia per S. S. Sonoma speak very discouragingly of the vaudeville time over there. They were advising the actors in the Coast Defender's office to steer clear of it, but say that Rickards time is all O. K. for artists. The Rickards time has affiliated with the Orpheum Circuit and acts will be placed by them from here.

Shaw and Welch are in their sixth week at the Gayety Theatre, Oakland, producing musical comedy with twelve in the company, including a chorus of six beautiful girls. Manager Fest, formerly of the National, Post and Steiner streets, owns the Gayety.

Chorus girls—that is, good chorus girls—are very scarce these days. All those that have class are working. This fall companies that will organize will have a hard time to get girls that can fill the bill, unless something unforeseen turns up by August 15th.

Inside facts, concerning the preparations for the small time vaudeville war, which is to be waged next season between the combined Marcus Loew-Sullivan & Considine interests and the Pantages circuit in the west, news of which was exclusively published in the Review last week, are being made public. Louis Pincus, general Eastern representative of Alexander Pantages, announced yesterday that he had made a reciprocal booking agreement with Edward F. Albee, by the terms of which he can book any act playing big time vaudeville on the list of the United Booking Offices, which concern in turn will give any act playing Pantages houses the privilege of doing big time afterwards. This agreement was entered into secretly between Mr. Albee and Mr. Pincus, on behalf of Pantages, several months ago, when the Sullivan & Considine chain of theatres was acquired by Marcus Loew, and it will give the Pantages circuit an immense advantage in booking of acts of all kinds. Pantages also announces that he will build a new theatre in Detroit immediately, and that he is prepared to offer acts 17 straight weeks, with a promise of big time bookings to follow if they make good. The report that Chris Brown will be the Eastern book-

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ing manager of the Pantages circuit next season appears to be premature. Mr. Pincus will remain in charge of all the Pantages interests here, as he has been for the past four years, but it is said that Mr. Brown will book acts for Pantages on an extensive scale.—N. Y. Review.

Mr. and Mrs. Douglass Crane made their New York debut, June 22, at the Jardin de Danse at the New York Theatre. An enthusiastic audience greeted their dances, which follow the style of Old California and Spanish dances. These are the Crane skip, a one-step set to Chinese music called Muchachitos and Danza, for which only six feet square of floor is used.

The Anderson Dental Co.

The company opposite the Empress Theatre has opened up a special theatrical department, by recently acquiring two Eastern dentists, graduates of the best Eastern dental colleges. These operators are two of the best experts available, and have been recently employed in Chicago and New York. They specialized in theatrical work, hence the profession can anticipate the best of treatment. Dr. Anderson, the president, is an old showman and assures all of excellent services at very lowest prices.

Correspondence

SALT LAKE CITY, June 30.—The EMPRESS management can be congratulated on this week's bill, being made up of excellent features throughout. Julian Rose, that noted portrayer of the bearded Jew, having a wealth of witty dialogue and stories, headliner, has an offering that is deserving of that position on most any bill. He keeps the audience convulsively engaged almost all the time he is on the stage. Joe Maxwell's Four of a Kind, dealing with crooks, comes in for second honors (playlet seen here once before on the Orpheum time). Bert and Hazel Skatelle can rightfully be termed wizards on the rollers, for they dance the clog, as well as the present-day society dance novelties. Green, McHenry and Deane, the singing trio, have a line of selections that run along the popular order and get good receptions nightly. The Paul Azard Trio of gymnasts close the show. The lady of the troupe is causing some little chatter for her shapeliness and sprightliness as she capers around and the men folks display almost supernatural strength in their trying numbers. PANTAGES has a novelty bill that for a summer show is excellent throughout, with the Annie Mack Berlein Company in The Man Behind the Mask being the weakest spot, the hot-weather crowds not appreciating this class of act. Torcat and Flor D'Aliza, with their "mob" of roosters in clever tricks, headline. It is a novelty act to say the least, some of the feathered stock doing "stunts" that are really very clever and

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prove considerable patience in the teaching. The Halkings, in comical shadowgraphs, open the show and close amid laughter. Tracey, Goertz and Tracey, two masculine singers and a dainty miss at the piano, amuse entertainingly with their songs and dancing, and Ezmerelda, the female zylophonist, executes some difficult and trying selections on that popular instrument. The UTAH has reopened for a few days with Nashville Minstrels and business is very bad. The Round-Up, in picture form, is the added attraction. Sam Loeb at the PRINCESS is offering a novelty in a strictly girl show. All characters are women. Carl Levi, personal representative for Marcus Loew, who will take over the S. & C. local house on August 1st with the rest of the circuit, was a visitor during the week, looking over local conditions. He seemed well pleased and promised an additional act, making the weekly bill seven instead of the present six acts. There was also some talk of reducing the prices from 10-20-30 to 10-15-25, but that is for the future also.

R. STELTER.

Ed Redmond Will Celebrate
His Century

Paul Harvey will leave for an automobile trip to Los Angeles next Monday, and will return to work with Ed. Redmond in Sacramento in about four weeks to help celebrate the 100th week of the Redmond stock in that city. Genevieve Blinn will open with Mr. Harvey in the leads.

W. P. Nichols of Victoria, B. C., has purchased the lease of the Nanaimo (B. C.) Opera House from the National Amusement Co. of Vancouver, B. C. The theatre, which has heretofore played Fisher vaudeville, will probably house dramatic stock for the summer season.

Hollbrook Blinn, at present in London, will shortly return and prepare for an early commencing of the tour of the Princess Theatre Players. He will play the Columbia Theatre, this city.

The Princess

Capacity business prevails at the Princess, where M. Kuttner, the manager, through his courtesy and pleasant treatment, has built up a large clientele of patrons. The incorrigible, a penal institution playlet, headlines the bill. This interesting sketch is intended to truthfully portray the atmosphere of the penitentiary, with Ed Morrell or George Stone, the principal figure, as the incorrigible, which he conveys effectively. Tom B. Loftus, as the new warden, is very acceptable. Others in the cast satisfactorily serve the purpose intended. The audience testified its approval of the theme. Lavaile and Rolfe, a combination act on Roman rings, showed to some advantage in their number and were very well received for their effective catches and rope slides. Time, ten minutes. Lillian Taylor, a banjoist who uses the pick, demonstrates some little knowledge of this almost obsolete musical instrument with applause. Time, eight minutes. Jessie Livingston, who tries to sing and tell Irish tales, failed to enthrall her auditors. Time, eleven minutes. Brown and Lawson, an Ethiopian song and dance number, sang spirited songs in the inimitable way of the darkey. The male member, a typical negro, danced and sang with effect. This act met with big applause from the audience—time, twelve minutes. The audience were well "pictured" at frequent intervals with furious and riotous animated photoplay.

The last half acts were Clara Clay, vocalist; Guzman Trio in a globe act; Hubell Trio, singing act; Musical Fletcher and The Incorrigible, with Tom B. Loftus as the warden.

Portola-Louvre

The Portola-Louvre is offering a advanced vaudeville in the new bill now showing. It is evident that when something is given as a pourboire, gratuity or "Lagniappe," as our New Orleans friends might express it, that it does not impress the people with the same degree of importance as if they paid for same. At any rate, high-class acts predominate at the Portola-Louvre, and for nothing, too. That consummate artist, "Big" Tom McGuire, the Celt who vocalizes the Scotch songs with so much fervor and ability, is still on the bill singing Lauder's successes, Bonnie, My Highland Lassie, Bring Back My Bonnie to Me and other Celtic-Lion successes. "Big" Tom never fails to put it over to the point of boisterous approval. He is "abetted" with excellent results by twelve as shapely bonnie Scotch maidens as were ever assembled in one flock, all in the costume of the Thistle and Heather. Evelyn Shaw and Dolores Suarez are two of the aforesaid "lassies" who show to much advantage. The Highland Fling, as a terminus of this really "big act," fittingly ends an act of much merit. Time, eleven minutes. The Venetian Duo, Mlle. Luisa Bresonier and Michele Giovachini, are exceptionally high-class operatic stars who were adapted for the Abbey Graa and other of the representative impressario organizations. Luisa Bresonier sings the sextette from Lucia de Lammermoor marvelously well, assuming the several voices excellently. Michele

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Review

Giovachini sings with a robust voice of wonderful range. This act is deserving of especial mention and was received with prolonged applause—time, four-en minutes. The Tyrells, an Australian dancing act, presented by two youthful artists in a refreshing departure from the usual act of this nature, and is a very animated and gingery number. This clever brother and sister team recently arrived from Australia, their native country, and are playing a return to the Portola-Louvre—they were for nine weeks on the bill in their previous engagement. The act consists of unique and very clever eccentric and acrobatic dancing, finishing the act with a daring and prolonged neck swing, which meets with tremendous and merited applause. Time, eight minutes. Fox and Leonard, those dainty dancers, present some excellent minnie dances. Their effort is refined and effective. The toe dancing of the little lady is of much merit and the number is well received—time, ten minutes. Ethel Barnes, a vocalist, sings some of the late songs in excellent voice and ample volume; a pleasing number which was approved. Time, five minutes. Hazel Marshall, a soprano vocalist of prepossessing appearance, renders two pretty ballads effectively and was well received. Time eight minutes.

The Man's Mind Was On the Get-Away

About three weeks ago, a bright, prepossessing young fellow, who called himself Chas. L. Friedman, which wasn't his real name, as he was known in Birmingham, Alabama, breezed into town and announced that he had secured bookings in vaudeville, having passed a satisfactory amount of the needful over to one of the booking powers in Chicago. Forthwith he proceeded to get busy, engaged actors, a director, and had a splendid set painted to properly present his sketch, A Man's Mind. All the time he was paying his actors half salaries and advancing them a little money now and then. Finally, last Tuesday, came the try-out at a local theatre, but the verdict was not "O. K." Then the re-



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sourceful Friedman informed his little band of Thespians that they would move to Los Angeles and open next week in what would be a world's tour, lasting two years. To say goodbye properly to San Francisco he gave a little affair at the Hotel Van Dorn Tuesday night and then took the party out for a spin. That was the beginning of other events not so pleasant, for on Wednesday an \$18 check came back to the automobile driver marked "No funds." A couple of hotel checks pursued the same course. It developed late Wednesday that Friedman got up early that morning, packed a suit case, went down to the bank, drew out a balance of \$150 he had there and at present his whereabouts are unknown.

Vaudeville Notes

Charley Yule, in Herbert Bashford's The Stranger, will open at the Orpheum tomorrow. It had a splendid success over the circuit, and Yule, who has talents for character portrayal beyond the ordinary, has scored heavily.

Charley King and Virginia Thornton have returned to work and they headline the bill at Pantages this week if favorable receptions are any criterion. They are assisted by Erman Seavey, a clever and forceful actor who promises to become a de-

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cided favorite. Their sketch, The Village Priest, is by R. L. Scott, and is cleverly and entertainingly constructed. The act will probably go over the "Pan" time.

Abram and Johns will play three weeks more at the Republic and will then be transferred to the Hippodrome in Los Angeles, where they are as popular as they are here.

Maud Odelle is getting ready for another Orpheum trip.

Ed Armstrong is having a big success at Bert Levey's Republic in Los Angeles, and Mr. Levey says Armstrong is attracting large audiences.

Next week will see the close of the Jack Magee musical comedy season at the Wigwam Theatre.

Vaudeville

The Orpheum

Capacity houses prevailed during the new bill which opened last Sunday. Everett Shinn's Wronged From the Start, a satire or burlesquing of the old-time melodrama, was toplined, and justly so—a continuous laugh during the thirty-five minutes this number was on testified to the merit of the comedy intended. Eight capable people carried the theme to the finish. Charles Withers, portraying Cyrus Blivens, the "opry" house manager and general small town hall factotum, monopolized the most laughs, dividing with Ethan Allan, who posed as Ephraim Purdy, the "limb of the law." The other characters in the cast were decidedly effective. The orchestra loft, instead of orchestra pit, was the "locale" or laugh-center with the opry manager's one-man band, mechanical effects and traps. Wronged From the Start is worth while as a laugh producer. Romeo the Great is a chimpanzee under the mentorship of Monsieur Alfred Drowishey. This remarkable chimpanzee proves the Darwinian idea beyond a doubt and shows the possibilities of the inculcation and concentration of thought by a Simian without any apparent suggestion, cue or assistance from his trainer. Romeo rides different-sized and graduated bicycles from the smallest to a kangaroo cycle with really remarkable ability. He also dines and partakes of a meal with more adherence to table etiquette than many people, retiring to his bed, removing his garments with human-like facility—a wonderful animal—time fourteen minutes. Henry Lewis, billed "A Vaudeville Cocktail," offers a hodge-podge, melange or pot pourri of everything, with a German dialect. This artist keeps his auditors in good humor from start to finish with character song, eccentric speech and actions, but lapses to "old stuff" for titters in referring to the previous numbers on the bill. Henry Lewis thinks quite well of himself, but merits the pronounced applause of his auditors at the finish—time twenty minutes. Dainty Marie or Miss Mabel Meeker, the lady who is not what she seems, is a hold-over from last week. She still enchants with her charming contour in her evolutions on the Roman rings. She is a "web" artist of pronounced worth, who is helped much by her good figure and the spot light. Time, eighteen minutes. Doris Wilson and Company in a dancing and singing act, Through the Looking Glass, is a beautifully dressed number which the trio of charming blonde females make the most of. Their number principally is made up of the mirror deception—conveying mirror reflection by means of similarly dressed people following perfectly the actions of one another, on the stage and in a darkened exterior; well received—time, twelve minutes. Laddie Cliff, England's clever juvenile artist, is the other hold-over from the previous week. This finished performer with new songs, holds his auditors by the merit of his act, and was well received. Time, thirteen minutes. Lancton Lucier and Company in Heaps of Hilarity, fall somewhat short of creating that impression. Their

number was made up of much old musical comedy stuff. Eddie Allen is effective in animated song. This number was well received for lax effort—time, twenty-one minutes. The Gardiner Trio, a dull number, two females and a male, go through the usual routine of novelty dances and ballroom gyrations, and were weakly received. Time, twelve minutes. Selig-Hearst World's Views interest considerably with animated photographic views from all over the world.

The Empress

Empress vaudeville opened this week's bill last Sunday to its usual packed business and most of the numbers met with the merited approval of the auditors. Everett Shinn's "meller drammer," More Sinned Against Than Usual, toplined the bill and afforded excellent opportunity to the capable cast to satire and burlesque the old-time melodrama. Continuous laughs indicated the auditors comprehension of the humor intended. The efforts of the outcast girl "with no place to lay her head" were somewhat incongruous with her hands full of diamonds and appealing silk hose. The sheriff and the oyster-can sized star and the villain's compatriot and orchestra with his violin, handed out the most titters. Fred Hallen and Mollie Fuller, the old-time favorites, are still with us in the flesh, and they exhausted their every effort to win approval with their On the Road to Jonesville. The theme conveyed revealed some humorous situations put over with some effect. The Three Falcons, Roman ring exponents, show some excellent work and are well clowning by a capable "Joey"; well received. Dick Lynch, billed as the "Prince of Entertainers," endeavors to live up to the title by conveying a number of humorous Celtic short stories and hard-shoe dancing with some approval. The Moscrop Sisters, two vivacious young girls, sing and dance to some purpose in a well dressed act. The male impersonation is cleverly done. Their number met with approval. The Ricci Trio, two male violins and a female vocalist, present the usual "fiddling act" somewhat apathetic as regards the results obtained upon that much abused instrument. The female in the number is prepossessing, of excellent voice and garbed effectively. She saves the number from the commonplace. Animated photograph effort, featuring inimitable Ford Sterling in comedy, closes the bill.

The Pantages

Pantages opened the new bill Sunday with Mlle. Miami Amato in A Night in the Slums of Paris, a pantomime in one act and a tableaux. It gives ample opportunity for those typical Europeans, Mlle. Amato and Signor Aurelio Coccia, to demonstrate the Apache dance (pronounced apash) with excellent results. The Dance du Couteau, or dance of the dagger, is given with much gusto and realism. The whole plot or theme interwoven in the pantomime is based upon a wager by a rich club man of gay Paris, who is smitten with the charms of the notorious Apache, Casque D'Or, the Belle of Belleville,

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who is Mlle. Amato. In the pursuit of this fair lady, this wealthy but exhilarated roue finds himself in many tight places in the slums of Paris, but is rescued by Mlle. Amato, who dances and wiggles to his rescue. A large caste of Europeans lend support to the pantomime, which holds attention for nineteen minutes. The Village Friest, a playlet featuring Virginia Thornton and Charles King, shows the advanced suffragette, a lover's quarrel and Mr. King as an admirable clergyman, who later effects a reconciliation, all nicely told. Time, twenty-four minutes. Bob Albright, the male Melba, a vocalist of nice appearance and voluminous voice, sings effectively with ample approval of the audience—time, eight minutes. George ("Waltz Me Around Again") Wilson, the old-time black-face comedian, keeps his audience in titters throughout his number, but he starts and perpetuates the laughs himself—his stories are old and his songs not too new. Time, twelve minutes. Kummry, Boesch and Robinson, in Fun in a Music Store, carry through a singing and dancing number with some approval from the audience. The comedy furnished by the decidedly elongated and angular member of the team is excellent—time, sixteen minutes. Romano and Carpe, an ordinary song and Italian harp act, were well received. The songster was accompanied by the harpist with excellent results on that instrument. Time, nineteen minutes. DeVitt and DeVitt, termed "Acrobatic Comiques," showed some really clever barrel-jumping by the male member, who, blindfolded and basket hobbled, jumped long spaces into barrels and onto elevations. Time, eleven minutes. Comedy motion pictures finished the program.

The Republic

The Republic Theatre, with its standard clientele, is meeting with the usual excellent business. The Variety Three, a juggling and sharpshooting act, a man, a woman and a "half portion," are easily the headline act on the bill. Excellent and capable juggling by the male member and some good sharpshooting by the little lady, meet with much merited applause. Time, eleven minutes. Wm. R. Abram and Agnes Johns, supported by Rupert Drumm present MacMann's dramatic comedy, A Modern Camille, or The Sacrifice. These popular people meet with their usual Republic approval in portraying an actress' sacrifice of her lover, to please the wealthy father. Time, fifteen minutes. The New Chief of

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Police treats of the prevailing vices and intricacies of society, with the dangers and lures which beset the young woman of the day. Al H. Hallett, as the new chief, is forceful and practical. Time, sixteen minutes. The De Alberts, a pantomimic and novelty dance act, is well dressed and affords opportunity for the female member of the team to sing in an affected voice and the team to dance those European dances. Well received—time, eight minutes. Mr. Rudeen, the human mocking bird, whistles and imitates. Frequent comedy photoplays intermits refreshingly.

The second half of the bill is as follows: Grace Allen, singing and dancing soubrette; Abram and Johns, with Rupert Drumm, in a stirring playlet, In His Power; Louise Brownell, Ralph Bell, Fred Wilson and Nina Maitland in a Willard Mack sketch, Two Sides to Every Story; Bowen and Bowen, comedy duo.

The Wigwam

Jack Magee and his company are still the mainstay of the entertainment at this house, where Magee, Heine Auerbach, Clarence Lydston, Wm. Sypher and Billy Spera have become popular. Among the ladies, Miss Stewart and Miss Mack have a large following. The name of the piece for the first half of the week has escaped me, but what does it matter?—any name will fit it, as long as the comedians work and the girls appear. The offering for the second half of the week is as follows: Three Sullivan Brothers, cabaret singers; La Veal and Bowden, aerial gymnasts; Howard Sisters, in musical novelty; and Jack Magee and Company in The White Horse Inn.

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 Grenaline, Lip Rouge (in metal cases)..... 25
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Columbia Theatre

San Francisco is to be the scene of one of the earliest, if not the earliest dramatic premiere of the season, for on Monday night, July 6, at the Columbia Theatre, for the first time on any stage, will be seen the new and original play entitled *Trifling with Tomorrow*. The All-Star Players will make their appearance in this piece, which is from the pen of a young San Franciscan, Frank Mandel. He has to his credit three successes, and at the present time a number of New York producers hold his manuscripts and will produce the plays within the next few months. *Trifling with Tomorrow* will see its New York production after it has been staged here with one of the finest casts available. Those who have read the play stamp it as the type of work with the necessary "punch," and there is no doubt that the splendid company now at the Columbia Theatre will give a performance of great worth and brilliancy. The play is in three acts and there are in all seven principal characters. The story deals in main with a quartette of strongly-drawn characters, two men and two women, whose lives are devoted to a cause which brings them into sympathetic touch with humanity, and their own stories of love make a profound impression as told by the author. He has been able to carry a great interest from the very first, and has retained a vital, unexpected situation until the final curtain. The principal characters—the doctor, the nurse and the drug fiend—will be played, respectively, by Chas. Richmond, Gladys Hanson and Charles Cherry. Matinees Wednesdays and Saturdays.

Cort Theatre

Nat C. Goodwin, through the medium of his rattling comedy, *Never Say Die*, has been inspiring chuckles and guffaws all week and the advance for the second and final week of the engagement, which begins Sunday night, augurs well for a most successful fortnight. Goodwin is most happily placed as Dionysius Woodbury, whose generous motives lead him into a matrimonial mixup which has a

vastly different ending from what is anticipated when the comedy is first started on its merry way. The quiet metho's that have so long marked his work as a comedian still prevail, and they have lost none of their nirth-provoking powers. After Goodwin himself, interest naturally attaches to the work of Margaret Moreland, who is Mrs. Nat C. Goodwin. She has a most attractive stage presence and the role of Violet Stevenson, whose impetuosity leads her into a marriage of convenience, only to have it develop into a love affair, allows her to show her ample ability as an actress. The others in the cast are wholly admirable. The celebrated Italian tragedienne, Mimi Aguglia, comes to the Cort Theatre with a repertoire of classic and standard plays, beginning Monday, July 13th.

The Orpheum

The Orpheum offers a particularly fascinating bill for next week. Wm. A. Brady, who has joined the ranks of vaudeville producers, will present *Beauty Is Only Skin Deep*, a one-act play by Elizabeth Jordan. It has to do with the modern woman's mania for beautifying herself. The action of the little play is laid in Madam O'Reilly's beauty parlor in New York City. Yvette, the whirlwind violinist and a very attractive girl, will be an important feature in the new program. Her presentation is what she calls *In a Futurist Setting*. Yvette's gowns and modes will make a strong appeal to the fair sex, as they are the very latest Paris creations. Dave Kramer and George Morton, two black-faced comedians, have padded out the peculiarities of the darkey into as laughable a 15-minute skit as one would care to see. *The Stranger*, a comedy sketch by Herbert Bashford, will be presented by Charles Yule, Ferd Munier & Co. It may be described as a "slice of life." Charles Yule is unexcelled in his portrayal of country bumpkin, and as the awkward rube in *The Stranger* he never fails to provoke roars of laughter. He is supported by Ferd Munier and Charlotte Treadway. Next week will be the last of Henry Lewis, Doris Wilson & Co., *The Gardiner Trio* and Everett

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Spotlights

Mrs. Beulah Jay, whose conduct of the Little Theatre in Philadelphia has made that interesting playhouse one of the most attractive in this country, will establish her most brilliant company at this playhouse early in the fall. The preliminary announcements include the names of Ian MacLaren, Whitford Kane, Hilda Englund, Mary Servoss, Wallie Clark and Marguerite Hertz. Several other names are to be added this week. The director is to be B. Iden Payne, of the Gayety Theatre, Manchester, who directed the repertory company at the Fine Arts Theatre, Chicago, last year.

Those that saw *Bought and Paid For* when it was first produced at the Cort remember well the unique piece of character-comedy contributed by Frank Craven as Jimmy, the incompetent clerk. Craven has written a comedy for himself, *Too Many Cooks*, which was the laughing success of Gotham's last season and in which he will appear shortly at the Cort.

The annual midsummer play of the Forest Theatre Society was produced last night and will be repeated tonight at Carmel-by-the-Sea. The play is *Sons of Spain*, by Sidney Coe Howard of Berkeley, University of California, '15, produced by Garnet Holme. On the evening of July 3rd and the afternoon of July 4th the annual children's play, *Slovenly Peter*, will be given.

John C. Fisher will produce a new play early in August by Paul Wilstach, called *What Happened at 22*, in which the leading roles will be taken by Reginald Barlow and Carroll McComas. *What Happened at 22* is described as an original modern American play; one of the principal characters being that of a forger who has been so very clever that he has gone on in his criminal way for years, apparently safe from detection. His very knowledge of his own cleverness, however, proves his undoing and he becomes careless and thus his wrong doing is uncovered. It is believed that in Mr. Wilstach's play the "crook" is exhibited from a new angle. There is an absorbing love story in *What Happened at 22*, and a promise of many thrills in the development of the plot.

Leo Ditrichstein, entirely recovered from the recent illness which necessitated the termination of his tour in *The Temperamental Journey* in the midst of last season, returned from abroad two weeks ago. Mr. Ditrichstein's exquisite work as the erratic musician in *The Concert*, in which comedy he toured the country for three seasons under Mr. Belasco's management, and his more recent portrayal of Jacques Dupont in *The Temperamental Journey*, were such as to entitle him to stellar distinction; a position which he will assume for the first time, under the Belasco banner, the coming season. Mr. Ditrichstein is now at his home, The Pines, Stamford, Conn., where he is hard at work on the new play which Mr. Belasco will produce in the fall.

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By a coincidence San Francisco has been entertaining three leading men who played the same Pittsburg stock in the past three years. They are Albert Morrison of *Ye Liberty* stock, Thurston Hall of the *Alcazar*, and Charley Gunn, who is out here on a short visit. All three made good, too.

David Belasco has practically recruited the cast for *The Vanishing Bride*, the farce adapted from the German, by Sydney Rosenfeld, which will open the season of the Belasco Theatre, New York. Rehearsals began Monday, June 29th. Mr. Belasco has assembled an exceptionally impressive cast of well-known artists. Janet Beecher again comes under his direction to originate one of the leading feminine roles, while Thomas A. Wise, through special arrangement with Charles Frohman, will also create an important part. Others in the cast are Howard Estabrook, Gustave Van Seyffertitz, Denman Maley, Angela Keir and Ottola Nesmith, the latter a new comer who has never appeared on Broadway. Very little is known about Miss Nesmith, and the Belasco office is extremely reticent about giving out any details concerning her, other than the fact that she is regarded in the light of another "find," having been discovered by Mr. Belasco in an obscure stock company. To her will be entrusted the title role. The first reading of *The Vanishing Bride* was held Saturday, June 27th, and rehearsals are now going on in earnest, under Mr. Belasco's personal supervision.

Harry Leland and Mrs. Leland are away from work with the Redmond stock of Sacramento, celebrating a few weeks' vacation via automobile.

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"Acting is the Most Satisfying of All the Arts," Says David Warfield

David Warfield, who will undertake a tour of the South and West next season in The Auctioneer, appearing as the lovable old Hebrew, Simon Levi, the character that is inalienably linked with the achievements of this beloved artist, is here on his regular summer vacation, and recently, in discussing the art of painting, sculpture and acting, and comparing the rewards to be derived by those who are successful in each line of endeavor, expressed himself thusly: "If it were not for the law of compensation which an all-wise Providence has made a rule of life," he said, "one would say that acting is the most thankless of all the arts. An actor is famous today and forgotten tomorrow. He spends his life in a great effort to make living pictures for a public that forgets him when he is dead. What have they left behind them—the actors of yesterday? Nothing but a memory—a standard for other players in the days to come. The painter dies and leaves behind him great pictures as a memorial. His admirers, especially nowadays, can go out and buy a sepia tint of his great works for five or ten cents and keep it, so that he lives through the passing generations for all of us. A sculptor carves his own memorial in marble that lives forever, and the great author never dies, because his soul lives in his books. But the player goes out into the great beyond and at best there are only a few to say, 'I saw him act. He was a great man,' and that is all. Yet the law of com-

pensation is always there to keep us from becoming disheartened, for it gives to the actor the love and the applause of his public at the time. Painters, writers, sculptors, all these, wait years for recognition and sometimes fame doesn't come until they are dead. They paint a picture and it is hung in some gallery and perhaps forgotten, but the actor receives every night of his life the wealth of a public's love and applause, and so I guess I'm just as glad that I'm an actor after all."

Dates Ahead

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CLAMAN CO. (carrying own airdrome)—Grass Valley, July 1 and up to all of next week.

OMAR THE TENTMAKER (Mgt. Tully & Buckland, Inc.)—Oakland, June 29-July 4; Los Angeles, 6-13; Portland, Aug. 2-8; Seattle, 9-15.

WM. T. HODGE in The Road to Happiness (The Shuberts)—Portland, June 29-July 4; Seattle, 5-11.

ALMA GLUCK, the American grand opera singer, and **Efrom Zimbalist**, the Russian violinist, were recently married in London.

FRED KNIGHT and **GRACE MCGINN** are living in Los Angeles at present, although some tempting offers may induce them to leave in the near future.

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Vaudeville Notes

A physical encounter and face scratching between Mrs. James E. Duncan No. 1 and Mrs. S. Jackson, an aunt by marriage, was averted Wednesday in the corridor of the Oakland Court House only by the interference by bailiffs, when James E. Duncan, a vaudeville actor, was sentenced by Judge Donohue to serve two years in San Quentin for bigamy. Mrs. Jackson, Duncan's aunt, and her mother, Mrs. J. Aubrey, both of San Francisco, had come to the court house to plead with the judge for probation for Duncan. Mrs. Duncan No. 1, on whose complaint and testimony he was convicted, was bitterly assailed by the other two women for having caused Duncan's imprisonment. When Judge Donohue pronounced sentence, Mrs. Aubrey became hysterical and had to be helped out of the room. After the encounter in the corridor, Mrs. Aubrey and Mrs. Jackson followed Duncan to the jail, and the grandmother again broke down, a jail attendant leading her away to the train. Mrs. Duncan No. 1 before her marriage was Nellie Morley, known on the stage as one of the Morley sisters, and is a sister-in-law of Swiftwater Bill Gates, who married her sister, Stella, while the girls were touring Alaska. Last January Duncan, without having been divorced from his first wife, married Eva Azer, also an actress, in Oakland.

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Back Again—Ye Liberty, Oakland

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Characters

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Hugh Metcalfe

Leading Man

Ed Redmond Stock, San Jose

The Old-Timer's Idea

A good straight man is very essential to a comedian, but how little credit does he ever get for his work on the stage. Look back to the time when Add Ryman, Ainsley Scott, D. R. Hawkins and men of their worth were doing straight for a comedian. They were highly educated and had a fine command of the English language, and it was through their education that the comedian made every point count for a laugh. Nowadays, upon our vaudeville stage, it is a rarity to find a good straight man. They are few and far between. The comedian imagines he is the whole works, but you put a poor straight man with him and he will die a noble death before the audience. But a good educated straight man is just as essential to an act, musical comedy or a singing or talking act as the comedian. On the Coast at the present time we have what you might call good straight men. Of course, they are few in number, but they understand their business and what is expected from them when they get before an audience, but get little mention for their work and worth. A good comedian with a poor straight man never can get by, but a good straight man with a poor comedian—well, the straight man can always pull the act over, and that is about the way it is nowadays.

Santa Cruz River Theatre Has Week of Gaiety

SANTA CRUZ, June 22.—After weeks of strenuous building and preparation for her new river theatre, Santa Cruz is all ready for her \$10,000 series of great historical pageant-drama. These plays are to be staged at night in the most ideally beautiful outdoor theatre in America, under direction of Perry Newberry, assisted by a cast of 500 actors, singers, dancers, boatmen, monks, Spanish cavaliers, Indians, cowboys and old pioneers, with ships, cannon, ox teams, historical scenery, fandangoes and battles. Seven night performances will be given. The first four of these are all different, each one being a first-night performance, and a big historical drama and pageant on a stage of river and grove a quarter of a mile long. The program of the week is as follows: Monday night, June 20, The Padres, a beautiful mission play with 250 performers. Tuesday night, The Pathfinder, dealing with the Bear Flag men, Fremont and the loves and battles of Gringo and Spaniard. Wednesday, the spectacular comedy extravaganza, Aladdin and the Lamp, with the huge cast. Thursday, the Pageant of Peace, a very beautiful historical and allegorical production with ballets and interpretative dances and pageantry of all nations. Friday, The Padres. Saturday, the 27th, The Pathfinders.

Question as to Shows Outside of Exposition

Whether amusement enterprises should be permitted near the Exposition grounds next year was discussed Monday at a meeting of the Public Welfare Committee of the Supervisors, the question having been raised on



A scene for the successful play, *The Poor Little Rich Girl*, which Klaw and Erlanger will present at the Columbia Theatre next season. *The Poor Little Rich Girl* is a play for grown-ups, and was written by Eleanor Gates, formerly of San Francisco.

account of an application filed by A. H. MacKenzie to erect a structure for a spectacular show on the Van Ness Avenue block between Hayes and Grove streets. Frank Burt and A. W. Scott, Jr., who have charge of the Exposition concession features, told of the strict supervision to which amusements at the Exposition would be subject and of the care taken to keep them to a high standard. They said that the Exposition might be injured financially if shows of the kind under consideration were allowed in the city generally. R. M. J. Armstrong and Dr. Julius Rosenstirn of the League of Improvement Clubs opposed the granting of permits by the city authorities for Exposition year, saying that not only would the Exposition be interfered with, but the outside shows might not in some cases be of a proper character. At the world's fairs at Chicago and St. Louis, it was said, many of the outside shows were disgraceful. E. E. Pfaeffle spoke for the Retailers' Protective Association and favored the issuance of permits for outside shows. Interested with A. H. MacKenzie in this concession, which is the big winner, Fighting the Flames, is A. W. MacKenzie, his cousin, who is the lessee of the Savoy Theatre.

A Pair of Sixes

In H. H. Frazee's Longacre Theatre last Monday the successful farce, *A Pair of Sixes*, entered upon the fifth month of its New York run, coincident with which Mr. Frazee will begin active preparations for the launching of five additional companies to present the play in as many differ-

ent parts of the world. The organization now at the Longacre Theatre, which includes Ann Murdock, Hale Hamilton, George Parsons, Fritz Williams, Ivy Troutman and Maude Eburne, is scheduled to run through the summer and well into next season before visiting other cities. A company of equally important players, including Frank McIntyre, Joseph Kilgour, Sam Hardy and Oza Waldrop, will open its season at the Cort Theatre, Chicago, on August 9. Another company will begin its season on September 1, en route to the Pacific Coast and Southwest, while two more companies will open a week later to fill dates booked in the smaller cities of the East and Middle West. Mr. Frazee has decided to present *A Pair of Sixes* in London under his own management and will soon go abroad to engage a company of English players. Their season is scheduled to begin on August 31, with Joseph Coyne in the role now played by Hale Hamilton. Contracts have also been signed by Mr. Frazee with Hugh Ward, representing J. C. Williamson, Ltd., for the presentation of *A Pair of Sixes* in Sidney and Melbourne, Australia, on September 7.

Spotlights

When the play of To-day closed in New York a fortnight since, it was recalled that it was fast approaching the three hundredth performance, notwithstanding the critics declared it could not last a week. The power of publicity, plus the determination of a remarkably strong cast, supported by

a virile play, has been given as the answer to the inquiry of its success. In Chicago, where a like program has been mapped out by the producers, Bertha Mann and Arthur Byron will have chief roles. Miss Mann is making her first appearance in the Western city in so important a role, and much of the success which it is predicted will come to the play will be due to her unusual ability as a dramatic actress. George MacQuarrie will head the Southern company with Helen MacKellar, and Edmund Bresse will play the Coast.

Frank Keenan has closed his vaudeville tour in Vindication and has retired to his country home at Laurelton, Long Island. It has been suggested that among the interesting American plays which would prove successful in London is *The Girl of the Golden West*, in which Mr. Keenan played with such vivid force the role of Jack Rance, the sheriff. The English declare that America is the home of the character actor, and should Mr. Keenan play this role in London they would see one of the greatest of our character actors.

Will Cross arrived from Eureka per steamer last Saturday, and the account he gives of the management of the company that went up there four weeks ago is not very glowing. They played the Margarita Theatre and the house is in liquidation. The Judge of the court said that the next company that came there would have to pay fifty dollars per night in advance for the use of the house. The actors got nothing but I O U's for their salaries. This makes it bad for a good manager to follow.

ALL THE THEATRICAL NEWS

The San Francisco
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Music and Drama

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San Francisco, Saturday, July 11, 1914

No. 25—Vol. XXX—New Series



Monte Carter

DRAMATIC MOVING PICTURES VAUDEVILLE

The Truth—A Synopsis of Clyde Fitch's Great Play

About fifteen years ago *The Truth* was first produced with Clara Bloodgood in the role of Becky Warder. In 1907 Marie Tempest appeared in the play with great success in London. Later it was produced on the Continent and received an enthusiasm seldom accorded American plays in any of the European capitals. This spring Grace George has appeared in a revival of the Fitch comedy under the direction of Winthrop Ames at the Little Theatre. This revival has convinced many critics of the permanent value of the late Clyde Fitch's contribution to the American theatre. Even those who insisted that the Fitch comedy was only ephemeral and evanescent have, apparently, been convinced of his skill as a technician and craftsman. If his analysis of character and life is more superficial and less penetrating than that of the great continental playwrights, it redeems itself by intimate observation of detail, and by lively, sure and significant strokes of character-drawing.

Clyde Fitch always held *The Truth* in the highest esteem. Along with *The Girl with the Green Eyes*, a study in feminine jealousy, this comedy contains his closest observation of women. "The first two acts of this comedy are capital, but the last two were labor," he once remarked. It also possesses a distinct literary value.

Suffrage and Feminism have perhaps effected changes in the New York woman of 1914 and the petty vice of "fibbing" to which the Mrs. Becky Warder of 1906 was so hopelessly addicted is perhaps being superseded by greater virtues or more violent vices. But, remarks Montrose J. Moses, in *The Book News Monthly*, "the woman who, for no bad reason an earth, lied herself out of her husband's affections and into a peck of trouble, who, given to mild prevarication, hits upon the rock of constant dissembling, is still a real, live human type—as much a part of New York now as she was in 1906."

Fred Lindon and his wife Eve, we learn in the first act, have become estranged. Under the pretence of bringing about a reconciliation between them, Becky Warder is really carrying on a flirtation with Lindon, though she does not care for him. "She's what the French call an allumeeuse," cries the jealous Mrs. Lindon, who has called at the Warders one Thursday afternoon with her friend, Laura Fraser, "leads them on till they lose their heads, then she gets frightened and feels insulted!" She announces her intention of appealing to Tom Warder himself to put a stop to the "excess of friendship" between Becky and her husband. While the two women are discussing the situation Becky and Lindon enter the house. Noticing their entrance Mrs. Lindon hides in another room. The servant announces the apparent departure of Mrs. Lindon, but Becky and Lindon hear her remonstrating in the next room. Lindon escapes, Becky telling him to return at six. Becky greets Mrs. Lindon cordially, relieved when she feels assured that they did not know Fred had come in with her.

The interview ends in a quarrel be-

tween Eve and Becky, in the midst of which Warder enters. Anxious to be rid of her visitors before Lindon returns, Becky feigns an appointment with another woman for six o'clock. She slips a surreptitious note to her husband to "Get rid of Eve; I want the room." After Becky has gone upstairs, Mrs. Lindon tells Warder of his wife's appointment to meet her husband there at six o'clock. He is incredulous. She asks him to walk home with her in order that she might explain. He consents. Laura Fraser remains behind to discover Becky returning to meet Lindon. Laura advises her to tell Eve the truth. During their short conversation, many of the inconsistencies of Becky's remarks to Eve are revealed to Laura. When Laura points out her prevarications, Becky explains them away with further untruths. Becky finally tells Laura to go, as she has an appointment. "With Fred Lindon!" exclaims Laura. "It is not!" retorts Becky, just as the servant enters and announces Mr. Lindon.

When Warder returns, he finds his wife with Lindon. Becky has made no effort to effect a reconciliation between the Lindons, but, on the contrary, has subtly encouraged Lindon in his attitude toward herself. Lindon informs Warder that Becky has been advising him regarding his marital affairs, and Warder advises him to act according to her advice. After Lindon has left, Warder asks Becky if she has been keeping daily appointments with him. Becky denies this emphatically.

WARDER. I have every confidence in you and your motives. But I have none in Lindon's—so I want today's visit to be his last, my dear.

BECKY. (*Rising, a little uncomfortable.*) All right.

WARDER. Own up, now, hasn't he tried to make love to you?

BECKY. (*Leaning on the back of the chair, facing him.*) No!

WARDER. Not a bit?

BECKY. (*Smiling.*) Well—maybe—just a tiny bit—but not in earnest.

WARDER. (*Rising, angrily.*) It was sure of it! the damn puppy! Becky, I've heard him swear there's no such thing as a decent woman if a man goes about it in the right way!

BECKY. Oh, you men are always hard on another man whom women like.

WARDER. I know what I'm talking about *this* time, and you don't.

BECKY. (*With dignity.*) I judge by his behavior to me. He may have led me to believe he likes me very much—he ought to like me. I've been very nice to him,—and I suppose it flattered me—(*Smiling.*) it always does flatter me when men like me—and I think one feeling I have is pride that you have a wife whom other men admire! If Mr. Lindon has made—er—respectful love to me, that's a compliment to you. (*Warder laughs, sincerely amused.*) But he has not insulted me.

WARDER. (*Smiling.*) That's your fault. You are the kind of woman he doesn't believe exists, and he can't make up his mind just what tactics to adopt.

BECKY. He knows perfectly, un-

less he's deaf and blind, that my seeing him—a few times only—has been solely to reconcile him with Eve.

WARDER. That sort of man is deaf and blind, except to his own rotten mental suggestions. He is incapable of believing in your philanthropic motive, so let it go, dear.

BECKY. Eve has frightened you.

WARDER. Not a bit; I laughed at her fears that you were fascinated by her precious worm! But I do consider that unwittingly you have been playing a dangerous and—forgive me, darling—a very foolish game. Already some one believes you've been seeing Lindon every day. You haven't! But that doesn't make any difference! Every one will believe you have seen him twice a day in another month if you continue seeing him at all. No woman can have the "friendship" of a man like Lindon for long without—justly or unjustly—paying the highest price for it. (*He places his hand tenderly on her shoulder.*) You wouldn't know what the price was till the bill came in,—and then no matter how well you knew and those who love you knew you had not danced, all the same the world would make you pay the piper.

BECKY. I do your sex greater justice than you! I don't believe there's any man, no matter what he has been, whom some sincere woman can't waken to some good that is in him!

WARDER. (*Smiling.*) That's all right, but you please let Eve wake up Lindon! (*He moves away.*) Had you made any arrangements to ring a little friendly alarm on him tomorrow?

BECKY. No! And that, of course, was Eve's suggestion!

WARDER. Well, never mind so long as it's understood his visits here are at an end. You don't expect him tomorrow, and should he come, you won't see him, eh?

BECKY. Exactly! (*Smiling.*) When I told him today his visits were over, what do you think he said?

WARDER. I couldn't guess.

BECKY. He said I'd change my mind and send for him!

WARDER. And if you did, do you know what he would do?

BECKY. No,—what?

WARDER. Consider it a signal of capitulation,—and ten to one take you in his arms and kiss you!

Becky's father, an inveterate old gambler named Roland, who boards at Mrs. Crespigny's in Baltimore, and receives an allowance from Warder, has sent Becky an appeal for \$500. Warder refuses to send the old man another dollar. By sending back a bonnet she has ordered, Becky succeeds in getting a check for \$50 to send surreptitiously to her father. But she has had to lie to carry through her scheme, and she has to admit her fib to Warder.

(*The Servant goes out as Warder, all dressed, save that his tie hangs loose, rushes in. Becky rises quickly.*)

WARDER. Who's ready first?

BECKY. (*Laughing.*) Oh, you've raced! But while you're tying your tie I'll—

WARDER. (*Interrupts.*) No, I came down purposely to get you to tie it for me!

BECKY. You forgive me for telling you that little fib?

WARDER. Yes, if it's to be your last one.

BECKY. My very last.

WARDER. No more of those wicked little white lies, even, that you know you do amuse yourself with; and distress me?

BECKY. No, no! Really! I've opened the cage door and let all the little white mice fibs out for good!

WARDER. And you do love me?

BECKY. Do you want to know how much I love you?

WARDER. Yes, how much?

BECKY. How deep is the ocean in its deepest spot?

WARDER. As deep as your love for me.

BECKY. Oh, that isn't fair! You're stealing my thunder! There! (*The tie is finished and she pushes him playfully into the chair by the writing table.*) One good turn deserves another. (*With her arms about his neck she slides on to his knee, like a child.*) I've let Perkins go out, and you must hook me up the back.

Mrs. Lindon, who has bribed telephone girls and hired detectives in her mad efforts to prove her husband's and Becky's perfidy, returns to call on Tom Warder the following Saturday afternoon with notebooks full of surreptitious appointments and meetings. She refuses to see Becky but talks to Warder.

MRS. LINDON. You can't make me believe you've lived as long as you have with Becky Roland and not found out—she lies.

WARDER. (*Rises quickly in anger.*) It's because you're a woman you dare say that to me, but you know I don't have to listen to you, so don't push our old friendship's claim too far.

MRS. LINDON. I said Becky and Fred met often on the sly.

WARDER. (*Sitting again.*) Which isn't true!

MRS. LINDON. No! They meet every day!

WARDER. Eve, I think your trouble has gone to your brain.

MRS. LINDON. (*Still quietly, but with the quiet of the crater when the volcano is alive beneath.*) I can prove to you that Becky has seen Fred every day and more than that! When we had our talk two days ago, they had agreed that he was to go through a form of reconciliation with me for appearance's sake, and their meetings were to continue. She had an appointment with him for yesterday.

WARDER. That I know isn't true, for she swore to me the opposite.

MRS. LINDON. Yes, you frightened her off and she broke the engagement by telephone, which made Fred perfectly furious.

WARDER. (*Rising, goes to mantle and knocks his cigar ashes into the grate; absolutely unconvinced, he continues with a cynical smile.*) And how did you obtain this decidedly intimate information?

MRS. LINDON. (*In an outburst, the volcano becoming a little active.*) From him! I knew they hadn't met for two days—

WARDER. (*Interrupting.*) How? (*He looks up curiously.*)

MRS. LINDON. (*Rises and turns away, a little ashamed.*) I've had Fred watched for weeks!

WARDER. (*Astonished.*) You mean you've— (*He hesitates.*)

MRS. LINDON. Yes! I took their not meeting for a sign that after all Becky had given him up, and I had the

Continued on Page 5

Oliver Morosco, Still Intent on Producing New Play, Will Soon Offer Another at the Burbank, His Los Angeles Mint

LOS ANGELES, July 8.—Cool weather keeps up and thus the theatres have not much to contend with along that line and patronage is good. * * * Willis Marks of the Burbank is making a trip through the Orient, and when he returns no doubt will be able to display some very wonderful photographs, for, if we remember rightly, Mr. Marks is a very clever photographer. * * * Bud Duncan, who has joined the Gaiety forces here, was on the yawl *Iola* when it was seized by the Federals with 50,000 feet of film, he being with a picture company at the time. * * * When William Hamilton Cline wrote a sketch called *Between Trains*, and sold it to Dan Bruce and Margo Duffett, little did he know that it would some day bring a decision in court that would jar all vaudeville land. Dan Bruce, it seems, paid royalties for a while, then ceased and continued to produce the sketch under another name, and now it is a question whether or no, vaudeville managers are not liable for aiding and abetting an unlawful act. * * * *Help Wanted*, we are told, will reopen in Grand Rapids, Mich., September 1st. In the meantime, Henry Kolker will return to Los Angeles to produce a new play, *His Son*, which Mr. Morosco has purchased for him. Grace Valentine will either go to Europe or return to Los Angeles. Franklyn Underwood and his wife, Frances Slosson, will go to Denver, where Mr. Underwood will appear in stock. Lillian Elliott and James Corrigan will come back to the Burbank. Charles Ruggles, it is said, will go to your city after showing *Los Angeles* to his bride and his bride to Los Angeles. * * * Last Friday was movie night at Pantages, when many of the stars of filmland gathered to do honor to Martha Russell, the Essanay girl. * * * Cleo Madison was the guest of honor at the "Movie Monday" at the Palais de Danse this week, where everyone seemed to enjoy themselves and all the ladies looked their prettiest. * * * Margaret Edwards has left the Gaiety Company, reason unknown. * * * Word has just been received that Mr. and Mrs. Lewis Stone have lost their little daughter, the child dying while Mr. Stone was in Boston playing in *The Misleading Lady*. Mr. Stone returned immediately to New York, while one of the authors of the play assumed the role.

BURBANK: Bought and Paid For continues for this week, Forrest Stanley, Selma Paley, Grace Travers, Beatrice Nichols, James Applebee and others of the Burbank cast being seen to good advantage.

EMPRESS: Onaip's name sounds as though it might have been written by the ambidextrous Jap at the Orpheum this week. Onaip's audience is left with a queer feeling of seeing things in a strange light when he causes piano, player, stool and all to rise from the stage into mid-air, while upside down and

right side up, the music goes on uninterrupted. Quaint and delightful Tom Nawn returns with his "Genii," so well done and so enjoyable. Mary Gray is pretty, winsome and not afraid. She sings clever character songs and waltzes a waltz that is a scream. The Rathskeller Trio return with a lot of amusing songs and a clever accompanist. The Two Georges are acrobats and tumblers of worth, who are not at all adverse to a little comedy.

HIPPODROME: The dog and bears belonging to Howard are as clever as their master, and a joy to the little folks. The Cleverest Devil, a most interesting sketch with Jane O'Roark as the girl, wearing gorgeous gowns, and Broderick O'Farrell as the artist. Lester Paul cleverly plays the Devil. The Fresh Freshman is the offering of Pete Lawrence and Company and creates much enthusiasm with the latest slang hits. The MacKinnon Twins are ragtime singers and ragtime dancers as well. Jack and George, "the two nuts," live up to their title. Raymond is an amazing juggler. Max Fischer, with his ragtime violin, duplicates his success of last week.

LITTLE THEATRE: The last of the week Constance Crawley and her company of English players will give D'Annunzio's *Francesca de Rimini*. George Melford of the Kalem Company will appear in *The Littlest Girl*, in which Frank Egan will also appear. Frank Elliott and Miss Carew will give a one-act play.

MAJESTIC: Mme. Mimi Aguglia is in the second and final week of her engagement, beginning with a magnificent performance of *Francesca de Rimini*. Mme. Aguglia, with a depth of feeling tender, yet fiery and far reaching, is wonderful. The splendid double bill, *The Glove and Wilde's Salome* is repeated. Malia is to be the attraction for the matinee. Mme. Aguglia's countrymen have bought out the house for Friday's performance of *La Fiaccola Sotto il Moggio*, which will be a gala night for this charming little Sicilian player and her friends. Mme. Aguglia's company, with Signors Sterni, P. Rosa, L. Aguglia and Mme. Zoppetti, prove themselves to be excellent players.

MOROSCO: Waldemar Young wrote *The Money Getters*, or rather he recollected the most of it—for familiar comedy and familiar tunes are haunting reminders of days gone by, but it is all colorful, with brilliant new costumes, plenty of musical numbers that are speedy enough to carry the little story along. Then, of course, there is Walter Lawrence to breezily enact the leading role and Frances Cameron to flash her most toothsome and wonderful smiles and to sing in the sweetest voice, to say nothing of the gorgeous gowns. Louise Orth, a stunning blonde, Will H. Sloan, who scores easily with the large share of the comedy, together with the assistance of Willard Louis, Arthur

Clough, Maude Beatty, Jack Pollard and Bud Duncan carry the venture along with a dash of good nature and cleverness. The stage settings, especially the second scene, are elaborate. The costumes are new and brilliant, and *The Money Getters* is good fun.

ORPHEUM: Another Los Angeles pair comes back to see us in the persons of Percy Bronson and Winnie Baldwin, who do a lot of lively dancing, mighty good singing, all in a way that is light, airy and sure to please. Tameo Kajiyama is a juggler with the pen and it obeys his will absolutely. Backwards, forwards, up and down—all so easy and truly amazing—writing as put forth by this little Japanese is an art for sure. The Scarecrow is the lively singing and dancing number of McMahon, Diamond and Clemence, its chief attraction being a very limp and artistic scarecrow, a pretty maid with a pretty little voice and a man to ably assist the two. Willette Whitaker gives us darky songs of the quaintly plaintive sort, sung with the feeling of an artist, accompanying herself upon the harp. F. Wilbur Hill adds an enjoyable touch with his whistling. This is surely a week of hold-overs, but each of highest class, with new touches. Valeska Suratt in *Black Crepe and Diamonds* displays new and startling gowns. Walter de Leon and Muggins Davies offer *Reel Stuff* in place of the campus songs, and make a big hit. James Cullen's bits of humor again adorn this week's bill.

PANTAGES: Smith and the Eel is a one-act sketch played with all due respect to its tense moments, by Harry Cornell, Ethel Corley, Minnie Townsend, Edward Roberts and James Stand. The Cycling Brunettes handle the most impossible feats with ease and grace. The Five Gargoni are acrobats whose turns are most enjoyable because of the daring but easy grace with which they are accomplished. Clayton and Lennie give an idea of what an Englishman and his "chappie" friend might be. Their work is good and gets the laughs. Bob Finlay and the Yates Sisters can sing and dance with an interesting line of patter. Mabel Normand does her funniest stunts through the Keystone pictures to delight her faithful friends.

REPUBLIC: Armstrong's Baby Dolls display shapely figures in their efforts to entice Paul Chabas to paint a companion piece to his famous September Morn. New songs and plenty of hilarious comedy are used as an added inducement. Ed Armstrong and Lew Dunbar lead the gaiety, while George Henry, Honora Hamilton and Hazel Wilson keep step. Richard's posing dogs are the acme of canine cleverness. The Howard Sisters are a versatile and comely musical pair. Mac O'Neill's comedy is of the Scotch variety. O. B. Wise is a chalk talk entertainer. The Dallas Comedy Four furnish music and fun, and the Selig weekly and comedy pictures close the bill.

N. B. WARNER.

HONOLULU, H. I., June 28.—Paid in Full was offered by the

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players at the Bijou last night. Guy Hitner, Jay Hanna, Frank Bonner, Inez Ragan, Marie Baker and Florence Oakley were clever in their parts. Next week—the last of the company's stay here—will be given over to repeat bills. The company will probably leave here after a tour of the Islands, on the *Mongolia*, sailing July 18th. July 1st Sam Blair will be ready with the first of the Famous Players' films, *The Sea Wolf* being the offering. This will be followed by *Les Misérables* and *Tess of the D'Urbervilles*. Associated with Blair at Ye Liberty is Jack Le Claire, formerly amusement manager of the Odeon Cafe, San Francisco. W. D. Adams, the manager of the Royal Hawaiian Opera House, announces the following attractions for the fall season: Sept. 6th, Harold Bauer, pianist; Sept. 10-12, Maude Allen, danseuse; Sept. ..., Paul Renault; Oct. 6th, Carter, magician; Oct. 20th, Marion Dowsett Worthington.

SACRAMENTO, July 7.—Of the old guard at the DIEPENBROCK, only Ed Redmond and Merle Stanton remain. The rest are on their vacation. The Redmond bill this week is *A Bachelor's Romance*, and Ed Redmond as the lovable old young man, David, furnishes a treat. He is ably seconded by Marshall Zeno, who plays Martin with fine intelligence. Lew Harrigan was also good as Mulberry. Fred Harrington was pleasing as Harold, and Marshall Birmingham a fine-looking Archibald. Edith Newlin, the new leading woman, more than pleased with a delightful Sylvia. Merle Stanton reveled in the part of Miss Clementina, and Marvin Hammond was a dainty Harriet Liecester. Next week a musical-melodrama, *A Banker's Holiday*, will be the bill. Specialties will be introduced by Ed Redmond, Merle Stanton, Marvin Hammond, Clara Elton, Marshall Birmingham and Marshall Zeno. CLUNIE Opera House: Omar the Tentmaker opened here last night for two nights. Big business and pleased audiences the verdict. EMPRESS: More Sinned Against Than Usual, with a cast of ten players, is going big. Marika and Carman Moscrop are possessed of talent and charming mannerisms, together with good voices and pretty gowns. Fred Hallen and Mollie Fuller present *On the Road to Zanesville*, and Dick Lynch completes the bill.

The End of All Things is a new sketch that Fred Butler is rehearsing, and of which much is expected. In the cast are Edna Price, Wm. Raymond, Hortense White, Earl Hodgkins, Stanley Livingston, Wm. Cook and Bob Colley.

Correspondence

NEW YORK, July 5.—Victor Herbert has accepted a proposition made to him as he stepped off the Emperor last Thursday to write a new comic opera for Arthur Hammerstein to be produced in 1915 with Miss Edith Thayer as the particular star. Otto Hauerback will take care of the book and lyrics. The new piece will be the only new addition for a year to Mr. Hammerstein's present holdings, as the Victoria Theatre demands all his time. Miss Edith Thayer, who has been promoted from the No. 2 Firefly company of last season, will be starred in the No. 1 Firefly the coming season, succeeding Miss Emma Trentini. She has been a star a little more than a year, Mr. Hammerstein having discovered her in the chorus. She is a coloratura soprano and has had four years' tuition under Jean de Reszke. * * * According to the announcement of Walter Kingsley, official publicity promoter for the Palace Theatre, special measures are to be taken this summer for the comfort of the players, as the hall will be kept open during the entire summer. The Palace's announcement is: "Hot and cold shower baths have been installed on every floor of the Palace Theatre dressing rooms and a masseur and masseuse engaged for the summer to look after the vaudeville artists on each week's bill. The management is convinced that physical condition has a great deal to do with a player's reception by an audience, hence the arrangements for shower baths and rub-downs. Besides this the Palace directors have arranged with Jack Cooper, the athletic instructor, for a special summer rate for artists needing physical training." * * * A novelty at the Strand Theatre last week was the first production in New York of one of the moving picture plays made from an opera, Germania, for which Baron Franchetti wrote the music to the text of Luigi Illica. This is one of the operas prepared from the repertoire of the Casa Ricordi. The work was sung several years ago at the Metropolitan Opera House with Signor Caruso in the leading role. The story shows the history of the German revolution that ended with the defeat of Napoleon at the battle of Leipsic in 1813. There is no ambitious attempt to reproduce the music of the opera, but its scenes are shown. There was the usual music at the Strand and a quartet. The pictures of the recent Lambs' Gambol were also shown. * * * The heat has been powerless to diminish the desire of the patrons of the Academy of Music to see Damaged Goods. Brioux's play is to have another week there with Theodore Fricbus and Priscilla Knowles in the leading roles. * * * Fourth of July week at the Palace Theatre was celebrated with a lengthy bill headed by Montgomery and Moore. Other acts were Joan Sawyer, assisted by Benne Dixon and Lewis Sloden; Adelaide and Hughes, Al Von Tilzer's Honey Girl, Bert Wheeler and company in Fun on the Boulevard, Fred Korman, Willie Weston, the Toozoonin troupe of Arabian acrobats, Ruth Royce and Ralph Herz. * * * George MacFarland, well known in light opera, headed the bill last week at the New

Brighton Theatre. Others on the programme were Winona Winter, Jesse L. Lasky's The Beauties, Ed Gallagher and Bob Carlin in Before the Mast, Nana, assisted by M. Alexis; Stepp, Goodrich and King, Harry Breen, Durkin's dog and monkey pantomime, Gerard and West and the Azard brothers. * * * Alice Eis and Bert French presented a new dance at Hammerstein's Victoria Theatre and roof garden called The Temptress. Other acts on the interesting bill were Carmelita Ferrer, the Spanish dancer, who made her first American appearance; Joe Jackson, Lyons and Yosco, Consul and Betty, the Arnaut brothers, Bedini and Arthur, Balaban, Grace de Mar, Lockett and Waldron, the Castillions, Two Tom Boys, Fred Eldridge and Ethel Vane. * * * The second week of Paul J. Rainey's 1914 set of African hunt pictures was a great success at the Casino. A number of new pictures have been added, showing the Wandarobos tribe of native Africans doing their war dances, their march across the veldt and into the jungle, wild birds weaving their nests and several others. Mr. Rainey sailed on the Emperor on Saturday for a long hunting trip in India and Africa. He was surprised by a delegation of newsboys who saw him off and gave him a large hunting knife as an expression of their gratitude in giving half of the receipts of the Rainey pictures last week to the newsboys' fund. * * * Albert Brown, who took the part of the volatile French lover in Sidney Rosenfeld's comedy at the Maxine Elliott Theatre, has taken the place of Frank Craven in Too Many Cooks at the Thirty-ninth Street Theatre. Mr. Craven has gone abroad for a brief rest in London and to select an actor to play his part in the English production of his amusing farce. * * * A Pair of Sixes is so popular at the Longacre Theatre that it will be acted there indefinitely. The farce of Edward Peple is soon to be produced in London. Poker is so well understood there that any of its points are not likely to be lost. On the other hand, the understanding and enjoyment of this clever play does not in reality depend so much on the poker that is in it. The mere fact that a wager has been won by one man and lost by another is sufficient. * * * Jane Oaker, who has supplanted Ada Dwyer in The Dummy at the Hudson Theatre, plays the part of the more or less shady adventuress, who is really good hearted and prepared to mother the child after whom the kidnappers are supposed to be in search. Miss Oaker delights the large audiences at the Hudson Theatre and will play the part all season. * * * Potash and Perlmutter, which still crowds the Cohan Theatre, has as one of its heroes Alexander Carr, who really has the better part, as Barney Bernard is really in many scenes no more than a feeder for the other actor. Mr. Carr, who had his experiences in burlesque, is proud of his voice and it is said to be a really fine organ, worthy of the careful training he has given it. * * * The musical shows that survive are The Passing Show of 1914 and The Follies of 1914. GAVIN DUHIG.

PORTLAND, Ore., July 6.—HEILIG Theatre (Calvin Heilig, mgr.; Wm. Pangle, res. mgr.)—William Hodge in The Road to Hap-

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piness was the bill at this theatre last week, and business was only fair. There was too much hot weather to make theatrical entertainment enjoyable. The play was a pleasing one, and star, company and production were capable. Commencing last night motion pictures, entitled The Spoilers, were shown at this theatre. Next week the Heilig will return to its old home, Broadway and Taylor streets. BAKER Theatre (George L. Baker, mgr.; Milton Seaman, bus. mgr.): Announcements made that the regular stock season will be inaugurated about 10th of September. LYRIC Theatre (Keating & Flood, mgrs.): House is dark until next season, when doubtless musical comedy will again be offered. ORPHEUM Theatre (Frank Coffinberry, mgr.): This is the last week of the present season. Next season will find the Orpheum housed in the new theatre being built at Broadway and Stark streets. This week's bill includes Trixie Friganza as a feature act, and also Pallenberg and his bears, Clark & Verdi, Melody Sextette, Ray Colin, The Seebachs, and Paul LaCroix. EMPRESS Theatre (H. W. Pierong, mgr.): The Seven Minstrel Kiddies are headliners, and the other acts are Three Harbys, Savoy & Brennan, Bonair & Ward, and Todd-Nards. PANTAGES Theatre (John Johnson, mgr.): This week's acts are Girard & Brown in The Luck of a Totem, Harry Jolson, Royal Basy Troupe, Orpheus Comedy Four, and Woodward's Posing Dogs.

Rowland & Clifford's Companies for Coming Season

September Morn, four companies. An Aerial Honeymoon, a trick musical comedy by John F. Byrnes, author of Eight Bells, The Rosary, by Edward E. Rose—in its farewell tour; this phenomenal success, to be immediately followed by a sequel under the title of Father Kelly of the Rosary. Rodney Ranous and Marie Nelson in a new drama by Mabel S. Keightley, author of The Warning. While the City Sleeps,

Rowland and Clifford's tribute to the police force—new, big comedy melodrama by Edward E. Rose. Annie Laurie, a beautiful romantic offering by Edward E. Rose, produced in conjunction with Messrs. Gaskill and MacVitty. Rowland and Clifford will have 250 people in their employ, which doubtless makes this firm the largest theatrical producing company west of New York City.

Cort Secures Vancouver, B. C., Theatre

John Cort, general manager of the Northwestern Theatrical Association, announces that he has leased for a term of years the Avenue Theatre, Vancouver, B. C., and hereafter all attractions playing the Northwestern circuit will be taken care of in Vancouver at the Avenue. The Avenue is a first-class theatre, with a seating capacity of about fourteen hundred, and has ample stage room. It was operated last season by George McKenzie, Klaw and Erlanger's representative on the Pacific Coast. The first attraction that will be played in the Avenue by Cort will be Guy Bates Post in Omar the Tentmaker, for a three days' engagement, about the middle of August.

Undraped Actresses Shock the Parisians

PARIS, July 8.—Two of the principal vaudeville houses in Paris will be submitted to an inquiry by the magistrate tomorrow. It is charged by the public prosecutor that certain undraped scenes, showing at these establishments, constitute an offense against public decency, and the managers, together with several actresses, will be interrogated on this subject.

The one-week engagement played by Fine Feathers at the Columbia Theatre last season, broke all records in point of attendance, and the final performances were sold out forty-eight hours before they were played.

THE TRUTH

Continued from Page 2

impulse to go to him—to go back home. He turned on me like a wolf—said I'd meddled with his affairs once too often—that I'd frightened Becky into breaking off with him, that he'd been on the point of making up with me for the reason I've told you, but now it was done for! I'd raised your suspicions, I'd given the whole thing away to everybody, and I could congratulate myself on having broken off his and my relations for good—forever! Oh, how could he insult me so when it was only his love I was asking for? *(She sinks down in the chair above the table, and buries her face in her hands and sobs.)*

Still confident that his wife will tell him the entire truth, Warder relates all that Eve Lindon has told him, all the accusations she has made against Becky. The latter flatly denies everything. Warder, however, begins to doubt her.

BECKY. *(Coming to meet Warder.)* I think I'm a pretty good-natured woman to let Eve—

WARDER. *(Stands before Becky with his hands on her shoulders, making her look straight into his eyes.)* Now be careful, dearest. You've married a man who doesn't understand a suspicious nature—who has every confidence in you and the deepest—a confidence that couldn't be easily disturbed; but once it was shaken, every unborn suspicion of all the past years would spring into life fullgrown and strong at their birth, and God knows if my confidence would ever come back. It never has in all the smaller trials I've made of it in my life. So you'll be careful, won't you, dearest? I mean even in little things. My faith in you is what gives all the best light to my life, but it's a live wire—neither you nor I can afford to play with it. *(Goes to the writing table and takes the papers out of Eve's envelope.)*

BECKY. Tom, you frighten me! Eve has made you jealous again. *(Goes to him and puts both arms about his neck.)* Now, my darling, I give you my word of honor that I love you and never have loved Fred Lindon and never could! Say you believe me!

WARDER. Haven't I always believed you?

BECKY. Ye—s—s.

WARDER. But if I find your word of honor is broken in one thing, how can I ever trust it in another?

BECKY. Of course you can't,—but you needn't worry, because it won't be broken.

WARDER. Then, now we're alone, tell me the truth, which you didn't tell me when you said you'd not see Lindon often.

BECKY. *(Turns away.)* It was the truth. I haven't—so very often.

WARDER. Not every day?

BECKY. *(Sits in the chair by the writing table.)* How could I?

WARDER. Nor telephoned him Thursday, breaking off an engagement after you told me absolutely you'd parted with him for good—and had no appointment?

BECKY. Of course not! The idea! *(But she shows she is a little worried.)* Eve Lindon never could tell the truth!

WARDER. The telephone girl must have lied too or else the statement was made out of whole cloth. *(Throwing the envelope on the desk.)*

BECKY. What statement?

WARDER. *(Sitting on sofa.)* From these detectives. *(He begins to look through the papers.)*

BECKY. Detectives? *(Stunned.)* What detectives? *(Picks up envelope and looks at it, puts it back on desk.)*

WARDER. Eve's, who have shadowed her husband for the past two months.

BECKY. *(Thoroughly alarmed.)* You don't mean—

WARDER. *(Interrupts, not hearing what Becky says; his thoughts on the papers which he is reading, he speaks very quietly.)* These certainly do make out a case of daily meetings for you two.

BECKY. It's not true!

WARDER. Though not so very many here. *(Turning over a fresh paper.)*

BECKY. *(Rises, gets above desk.)* All! All the meetings there have been—practically. This is simply awful! Eve is capable of making the most terrific scandal for nothing. Don't let her, Tom, will you? Tear those things up!

WARDER. *(Smiling indulgently, not taking her seriously.)* Becky!

BECKY. *(Leaning over the table, stretches out her hand toward him.)* Well, let me! Let me take them from you without noticing till it's too late!

WARDER. *(Seriously.)* You're not serious?

BECKY. I am!

WARDER. You heard me give Eve my word?

BECKY. To a mad woman like that it doesn't count.

WARDER. I wonder just how much your word does count with you, Becky!

With her husband's faith in her slipping away, cut off from the use of the telephone through fear of detectives, Becky can devise no way out of her trap except by more and more lies.

Roland thanks Warder for the fifty dollar check Becky sent him the day before, thus further revealing her dishonesty. The husband has hardly recovered from this shock when the servant announces the arrival of Lindon, who has come in response to Becky's distress signal, sent by a messenger. Warder thinks Becky has gone out, as she had told him she would. He learns that she is still at home, however, waiting for Lindon. He tells the servant to announce Lindon, he himself leaving the house.

When Becky hurries in, crying "Fred!" in tones of distress and excitement, Lindon meets her, and, before he realizes what he is doing, has taken her in his arms and kissed her. She forces herself away, standing for a moment speechless with rage.

LINDON. I told you, didn't I, Becky? *(Tries to embrace her again.)*

BECKY. *(Slowly and deliberately.)* That's just exactly what Tom said you'd do!

LINDON. What!

BECKY. Ten to one, he said, if I sent for you again, you'd kiss me.

LINDON. *(In alarm and astonishment.)* Yes, but what—

BECKY. But I wouldn't believe him! I said, and I believed, he did you an injustice.

LINDON. So you talked me all over with him, did you? Then why did you send for me today?

BECKY. Because I was a fool, if you want the true reason.

LINDON. My dear Becky—

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BECKY. Oh, you'll hear more and worse than that if you stay to listen! I advise you to go! You can't help me. I don't trust you. You might even make matters worse. It may have been all done purposely as it is.

LINDON. Oh!

BECKY. You see I'm ready to believe all I've heard of you, now that you've shown your true silly self to me in that one sickening moment, and I'd rather not be saved at all than be saved by you! *(She leans for a second against the corner of the writing table.)*

LINDON. How saved? From what?

BECKY. Never mind! I only want to say one more thing to you and then go, please. But I want this to ring in your ears as long as you remember me! There is only one man in this world I love, and that's Tom, and there's only one man I despise and that's you—Lindon, Fred Lindon! You know whom I mean! I know now what our friendship meant to you and I wish I could cut out of my life every second of every hour I've spent with you! I've been a fool woman and you've been a cad,—but thank God there are men in the world—real men—and one is my husband. Now go, please! Eve's a fool not to jump at the chance of getting rid of you and I shall tell her so.

When Becky learns on her husband's return that he is aware that Lindon has been calling on her, and that he has discovered that she sent the check to her father, she is on the verge of a collapse and, "realizing what is hanging over her, like a drowning person who cannot swim, flounders helplessly about, trying to save herself by any and every means that she thinks may help her for the moment."

BECKY. Well, I'll be honest, it was Fred Lindon!

WARDER. *(Anger getting the best of him.)* After everything—your word of honor, Eve's accusations, my absolute desire—you sent for him to come and see you!

BECKY. No, no, you mustn't think that, Tom! He came of his own accord, of course,—I suppose to see if I would see him! I didn't know it!

WARDER. *(Wary, suspicious, to lead her on.)* Then why did you see him? You could easily excuse yourself.

BECKY. No, you don't understand. *(She flounders hopelessly.)* I didn't know it was he! Don't you see?

WARDER. No, I don't see! *(Watches her with a face growing harder and harder with each lie she tells.)*

WARDER. *(In a voice not loud but full of anger and emotion.)* Lies! all of it! Every word a lie, and another and another and another!

BECKY. *(Breathless with fright, gasping.)* Tom!

WARDER. *(Going to her.)* You

sent for him! *(She is too frightened to speak, but she shakes her head in a last desperate effort at denial.)* Don't shake your head! I know what I am talking about and for the first time with you, I believe! *(She puts up her hands helplessly and backs away from him.)* I saw your note to him! *(She starts with a sense of anger added to her other emotions.)* I read it here, in this room; he gave it to me before you came down.

BECKY. The beast!

WARDER. *(With biting satire.)* You're going to misjudge him too!

BECKY. No, Tom, I'll tell you the truth and all of it!

WARDER. Naturally, now you've got to!

BECKY. No—wait! I did send for him—it was to tell him about those papers of Eve's.

WARDER. Yes, you must plan your escape together!

BECKY. No! because I still believed he was decent. I thought it was his duty, that he would claim it as his right, to prevent such a scandal as Eve threatened to make, which he knew I didn't deserve.

WARDER. Hah!

BECKY. You may sneer, but I don't! Yes, I broke my promise to you—what else could I do? You wouldn't let me send for him! And he came! And he did what you said he would. He took me in his arms before I could stop him, and kissed me. *(She bends over the back of the chair on which she is leaning, and sobs.)*

WARDER. *(Goes to her, speaking with bitter irony.)* Charming! And you turned on him, of course! Played the shocked and surprised wife and ordered him out of the house!

BECKY. Yes. But I did! Why do you speak as if I didn't?

WARDER. Do you expect me to believe this, too?

BECKY. *(Facing him.)* I don't expect, you've got to!

WARDER. Do you think you can go on telling lies forever and I'll go on blindly believing them as I have for three years?

BECKY. Even you couldn't have turned on him with more anger and disgust than I did.

WARDER. I couldn't believe you if I wanted to! You've destroyed every breath of confidence in me!

BECKY. It's the truth I'm telling you now!

WARDER. In everything—everything that has come up since my eyes were first forced half open—you have told me a lie!

BECKY. It's the truth! It's the truth!

WARDER. *(Continues, hardly hearing her.)* The money to your father, the first lie, and today made a double one! All this rotten evidence of Eve's—another dozen! Your promise that

Continued on Page 16

THE SAN FRANCISCO Dramatic Review

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CHAS. H. FARRELL, Editor

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Monte Carter

For the fourth time in less than a year Monte Carter will play a season at the Wigwam, opening tomorrow. When you come to think of it, this is a tribute seldom paid to any actor. That Carter can return time after time to one of the city's finest theatres and play to practically capacity business speaks most eloquently of his worth. Carter is not only a fun-maker, but he is a real artist. He has had dramatic training and is hard working and unusually intelligent. Some day the Jew impersonator will develop into a creative artist of unexpected versatility. You will remember this city was responsible for Dave Warfield.

Exposition People Not to Be Permitted to Exclude Outside Shows

For nearly two hours Wednesday the Board of Supervisors argued the request of the Exposition directors for a declaration of policy to be pursued by the city in the matter of granting amusement concessions for 1915. At the conclusion of the debate the Supervisors were still up in the air and the matter was referred back to committee. Had the matter been left to Mayor Rolph, the Exposition directors would have received a definite answer in short order, for it took the Mayor only about two minutes to declare himself on the subject. Here's what he said to the Supervisors: "I am anxious that the Exposition shall be a success. I am willing to do everything within my power to assist in making the Exposition a success. But I am going to look out for the welfare of San Francisco first, last and all the time. San Francisco will be here long after the Exposition is forgotten. I am not in favor of closing the city for the benefit of the Exposition. The people of this city have contributed millions of dollars to insure the success of the Exposition. We have shown the Exposition directors every consideration. San Francisco will be, of itself, the greater part of the Exposition, and I believe we should do everything possible to make San Francisco attractive. I would throw this city wide open to every clean, wholesome, entertaining and instructive exhibition for which a concession is applied for. I don't want this board to be a party to any scheme for closing the town for the benefit of the Exposition. Quite recently a very prominent citizen informed me that cer-



Frank Leahy

Frank Leahy, a former San Francisco newspaperman and now showman, is ably directing the tour of Lorenz, the hypnotist.

tain directors of the Exposition had said that if the Exposition directors were given jurisdiction over all concessions, the morals of the city would be better safeguarded. I was highly incensed at such a statement; and I want to say here and now that under my administration the morals of San Francisco will be more fully protected than under the administration of representatives of the Exposition company. Gentlemen of the board, you have my declaration of policy on this matter." Until the board has agreed upon a definite policy, the application of Wm. MacKenzie for permission to conduct a concession known as Fighting the Flames, on the St. Ignatius lot on Van Ness Avenue, will be held up. The promoters of this concession propose to spend \$65,000 in construction work and their payroll will average \$3000 a week throughout the year 1915.

Stage Folks Lives in Munich Far From Happy

BERLIN, July 4.—An astonishing commentary upon the conditions in the German theatrical world, has been furnished by a libel suit at Munich. Ernest Schruppf, director of the Munich Folk's Theatre, brought action against the publisher of a magazine devoted to stage affairs who had accused Schruppf of mistreatment of his employees. The testimony at the trial disclosed conditions which moved the presiding judge to declare that "we have experienced a great deal in this courtroom, but never before such testimony as this process has brought to light. The poorest workingmen are better off than these actors. Workingmen would not endure such treatment." Uncontradicted testimony showed that Schruppf was accustomed to strike and kick actors, and to lash them with a whip; that actresses were engaged at a salary of \$15 to \$22.50 monthly and required to furnish their own wardrobes, although the theatre was extremely profitable and Schruppf had become rich through its management; that the director had declared in the presence of the whole company that "it is a pity that we are not in Russia, so I could walk into you with a knout"; that he struck a woman prompter in the face

with a bunch of keys—(German keys are so big and heavy that a bunch of them is almost a deadly weapon). The testimony concerning the plaintiff's conduct toward the women of his company was of such a nature that the public was excluded from the courtroom while it was being given. The

Personal Mention

MYRTLE VANE will play leads for the Ed Redmond stock in San Jose and arrangements may be closed to star Charley Gunn for a few weeks with the same organization.

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publisher of the offending article was acquitted and the entire costs were placed on Schruppf. He will also lose his concession as theatre manager. The abused actors declared that they submitted to such treatment because they were, under prevailing conditions in their profession, helpless to resist. Moreover, they said, there was no feeling of solidarity among actors which would make resistance effective. It was a question of bare existence with them, and they bore ills they had, rather than flee to others which might be worse.

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Ursula, a nurse, daughter of Dr. Manning . . . Carroll McComas
MacCormack, an orderly, . . . Robert Newcomb
Dr. Herbert Manning, chief of the visiting staff . . . Charles Richman
Dr. Lincoln Craill, an interne, . . . George Stuart Christie
Dr. Linnell, superintendent of the hospital . . . Frank Kingdon
Berwick Sayre . . . Charles Cherry

With Trifling with Tomorrow, which receives its initial production this week at the hands of the All-Star Stock at the Columbia, Frank Mandel achieves something very like success; not only is it the best that I have seen from his pen, but it would do credit to many a more experienced and seasoned playwright whose work passes muster with the public. Not that the play is by any means faultless. That any court in these United States should be corrupt enough to refuse a woman divorce from so despicable a figure as Berwick Sayre, the dope fiend, would be more deplorable if it were not so great a tax on one's credulity; and in the face of the sane, serene strength of Katharine Sayre, the shrinking sensitiveness, which, we are told, kept the young wife from giving full testimony against her husband only a few short years before, is out of character and another weak link in the chain. Then there is Berwick Sayre's sudden and opportune change of heart—necessary as a motive for his subsequent suicide, but unaccounted for, as well as unaccountable, and serving as foundation for the inquisition that here, as in Mrs. Dane's Defense, marks the dramatic climax of the play—and the laboriously constructed tissue of lies that robs the scene of sympathy. But in spite of the remote contingency of the hypothetical case, obviously hands-made, in spite of insufficient motivation and explanations which savor of fiction rather than the series of imagined facts that should serve as vehicle for the theme, Trifling with Tomorrow displays a live ingenuity of plot, a clean-cut terseness of dialogue that makes for magnetism, and a conscious tendency to eliminate all material that does not forward the action or build up character. This distinct effort at characterization, by the way, is notably successful in the role of Katharine Sayre, which is capable of infinite shading; while consideration of the subject of enthusiasm, though not profound and offering no conclusion, gives body and weight, adds the modern social touch, to a story that is vitally interesting in itself—the old conflict between nature and convention appearing under the guise of the new versus the old morality. Nothing else perhaps testifies so forcibly to the quick brain and sensitive touch of our young fellow-townsmen as this seizing upon the changing character of the laws ruling mankind, recognition of the dynamic world that is replacing the old static condition. After all, the true value of a work lies not so much in present achievement as in its prophecy of future accomplishment; and Trifling with Tomorrow answers both tests. Beside its importance to the

William Desmond Wins Great Popularity in Baltimore

BALTIMORE, June 29.—Despite the terrific heat of the past week, the Poli organization drew good houses for their production of Broadway Jones, and incidentally the male members of the company earned a good deal of merited praise for their work. With the recent performance of the inimitable George and his clever family still fresh in the minds of the local playgoers, the Poli Company exhibited a good deal of courage in the presentation of this piece. The presentation last week was altogether an admirable performance. William Desmond had the difficult task of walking in the footsteps of George Cohan. The more one sees of this new leading man, the more one is thoroughly convinced that he is one of the most versatile and finished actors we have had in many a long stock season. Without disparaging the ability of others who superseded him, justice compels the statement that the Poli Company gained considerably in artistic merit, and the standard of the organization was raised when Mr. Desmond became a member of the company. In the past few weeks he has proven himself the most valuable addition of the season. He gave a clean-cut performance of a young man about town, avoiding carefully any of the mannerisms which so indelibly stamped this role as a typical Cohan creation. Mr. Desmond deserves credit for giving us an opportunity to view Broadway Jones from a different angle.

author, the play offers their first real acting chance to two at least of the producing cast. Charles Richman, struggling with uncongenial material for the two weeks previous, is for once fairly well fitted, though I cannot say that he has hit his stride even yet; his Dr. Manning is marked by quiet dignity and sincerity, and in the last act, an alert listening intentness laying bare the whole working of his mind, carrying on the action of the play and flashing its solution to the audience with sustained convincing power. Gladys Hanson's work is far beyond the anticipation of those who know her only through the present engagement. The role of Katharine calls for a wide range of emotion, big, warm vitality, nerves at the snapping point controlled by iron will, a strong sense of duty—a complex personality of which Miss Hanson gives us a consistent interpretation without effort or descent to melodrama. Little Carroll McComas is delightful as the little nurse just budding into womanhood, tender and sprightly and responsive, with a glimpse into the depths below the surface; and George Stuart Christie plays opposite as Dr. Craill, the young interne. Frank Kingdon is Dr. Linnell, the machine-like head of the hospital, and Robert Newcomb is Mac, the hospital messenger, a character bit that is sympathetically given. Charles Cherry is woefully miscast as Berwick Sayre, but at least, to his credit be it said, shows how he ought not to be played.

Cort Theatre

Anyone who enjoys a laugh could not do better than to see Nat Goodwin in Never Say Die. For real merriment it is a winner. Goodwin's method is so dry and unpremeditated that the laughter he creates is absolutely spontaneous. The audience laughs for very joy. The play is a delightful farce, in itself nothing very much, but it supplies a splendid vehicle for Mr. Goodwin and his support, who sustain their various roles most excellently.

Alcazar Theatre

The Case of Becky is a drama that is full of thrills, as everyone will remember who saw Frances Starr's performance of it some time ago at the Columbia, but its punch is even greater on a second hearing. This is due in no small degree to

the dignified earnestness and sincerity of purpose which is the keynote of its performance by the Alcazar players, who will easily bear comparison with the higher priced company. In fact, the two principals, Bessie Barriscale and Thurston Hall, will challenge it. Miss Barriscale's interpretation of the Jekyll-Hyde role of the lovely Dorothy and the devilish Becky is a revelation of her emotional power. It is her opportunity of this present engagement to demonstrate her growth in artistic histrionic mastery, and she makes the most of it. Her portrayal is very moving and so humanly appealing that more than one hardened theatregoer had recourse to his pocket handkerchief. Her Dorothy goes very close to the author's conception in its spirituality and pathetic sweetness, but the Becky falls short of the malignant beastliness of Miss Starr's creation. Her quick changes from good to evil are quietly effective and lacking in sensationalism, and she succeeds in being spiteful and venomous, but she is not the incarnation of evil that rises to meet Professor Balzamo's brutal sensualism as Thurston Hall conceives it. His Balzamo is a vividly realistic study of a merciless human brute, consistently worked out from the fawning servility of his entrance, through the blustering self-exaltation and vain-glorious pride in his questionable success to the climax, where his malignant bestiality is laid bare in all its hideousness by the hypnotic influence of Doctor Emerson's stronger moral power. It is the best work that Mr. Hall has given and is breezy and vital. Howard Hickman is a noteworthy Doctor Emerson, with the right touch of ascetic refinement and moral strength associated with that character; and Kernan Cripps is very attractive as his skeptical young assistant, but Dorcas Matthews, apart from her beauty, is not consistently serious as the young nurse without a sense of humor. David Butler has only a few moments on the stage as the assistant in the surgery, but he makes the most of his opportunity. The production is excellently staged and runs with a satisfactory smoothness that is all the more remarkable considering the weekly change of bill that is the rule of this engagement.

J. J. ROSENTHAL will leave for New York tomorrow. Something doing—Yes!

Personal Mention

BARBARA LEE joins the Ed Redmond stock in San Jose next week.

VIRGINIA CALHOUN and her mother are spending a few days in San Francisco.

JEAN DEVEREAUX opens in Maggie Pepper at Ye Liberty in Oakland next week.

W. W. CRAB and wife left Thursday for a few weeks' stay in Los Angeles.

GEORGE JOHNSON has left the Claman company and joined the Howard Foster company.

CHARLES COMPTON, late of the Alcazar stock, will open a juvenile with the Winnipeg stock on August 10.

HUGH J. WARD and J. M. Young, theatrical men of Sydney, Australia, have been at the St. Francis this week.

FRED J. DAILEY has been engaged by Arthur Hammerstein to go ahead of his big New York Casino success of last season, High Jinks. The company is booked to play San Francisco during the Panama-Pacific Exposition.

MONTE CARTER has gotten together a particularly strong company for his Wigwam engagement. The roster is as follows: Monte Carter, Clarence Lytton, Wm. Spert, O. J. Post, J. Roy Clair, George Archer, Lawrence Bowers, Drew Mack, Blanche Trelease and Blanche Gilmore, with a chorus of ten girls.

JACK GLEASON, once known as a promoter of athletic events here, and who went East immediately after the Johnson-Jeffries fight in Reno, has been elected secretary of the "Friars," one of the two big theatrical clubs of New York. Gleason, who has hundreds of personal friends in San Francisco, is now in New York and doing well. He is now putting out "movie" films on the trip around the world of the Chicago and New York clubs last year. He secured the privileges from McGraw. His present job was secured for him by George Cohan.

MAY KINDER ASTLEY, formerly an American actress, widow of Henry Jacobs Delaval Astley, an aviator, was married in London, July 8, to Shirley Falche, son of an art dealer. May Kinder went to London from New York in 1907 and made her debut as one of the twins in Peter Pan, appearing later in musical comedy. She was married to Astley, eldest son of Lady Florence Heathcote-Drummond-Willoughby, who was a daughter of the Marquis of Conyngham. Two years later Astley was killed in an aeroplane accident at Belfast. He left his entire estate, valued at \$328,000, to his widow.

Porterville Theatre Damaged by Fire

PORTERVILLE, July 4. — Fire originating from an unknown cause in the gallery of the Moore Opera House on Main street late today caused a loss of \$8000, covered by \$4000 insurance.

Business has been bad for the musical comedy show at San Luis Obispo, headed by Jim Rowe and Florence Young, and there is some talk of the company being used for moving pictures.

AROUND THE STUDIOS IN LOS ANGELES

By RICHARD WILLIS

Heard from Harold Lockwood again. He is very enthusiastic regarding Wild Flower, by Mary Germaine, which is being produced by Allan Dwan, for the Famous Players, and in which Harold is acting opposite clever little Marguerite Clark. The photoplay is being made in five reels and from all accounts is one long happy country jaunt. All Harold's friends are glad to hear he is doing so well. * * * Getting up at 5 a. m., traveling 57 miles to Fullerton, California, in an auto, working hard until sundown, back again and getting up a new scenario at night time, this was the experience of J. I. McGowan and Helen Holmes on a recent oil picture. As a side issue Helen Holmes had a real runaway when a spirited team of horses started down an incline with Helen driving. McGowan jumped on a horse and gave chase, but his leading woman pulled up just before he reached her and a thrilling rescue was lost (we will have to sack this press man). * * * William (Billy) Gittinger, who has been with the big "U" for a long time now, and who was for a long time with the Melies, is now a member of Harry Edwards' company. He and Louise Glaum offer a big contrast, Bill is big and solemn, Louise is petite and full of fun, and she is constantly playing jokes on William, who enjoys it all without retaliating. He says that sitting down on a pair of spurs may be humorous, but it has its disadvantages. * * * They call it the "nut company," and this is due to that terrible cut-up Bess Meredith, who is the star of the troupe. Certainly the Meredith comedy combination at the Universal is a jolly one. Bess has infused her spirit into Ernie Shields, Phil Dunham, Eddie Bolland and Betty Schade. Even Jack Blystone, the director, is infected. Here is a company composed of good fellows, which enjoys its work and gets through lots of it. * * * Francis Ford and Grace Cunard very kindly left a young lady in charge of their mail whilst they were on their month's holiday. "It won't be very much, dear—just keep account of your time and the stamps," said they in an easy, casual sort of manner. Now that young person is waiting for their return with a bill which looks like a railroad ticket around the world and it starts "ALL MY TIME." * * * Adele Lane has finished up working in her first "animal" picture and says that the experience was a distinctly novel one. For one thing one gets more time on one's hands when the elephants and leopards and things are sharing the lead, so Miss Lane has been making progress upon some truly wonderful embroidery. Here is a little lady who never awaits "cues" without keeping busy and what she puts her hand to she does very thoroughly. * * * The work of Cleo Madison in Otis Turner's Damon and Pythias is the talk of the photoplayers here. Singling out Miss Madison does not detract from the fine performance of William Worthington, Herbert Rawlinson, Frank Lloyd and Anna Little, but Cleo Madison's work in this picture in the comparatively small part of

Hermione, while she was also heading her own company, makes her performance all the more notable, especially when the delineation becomes a matter of special comment. Otis Turner has made a remarkable picture. * * * Pauline Bush says she will be well pleased when Francois Villon is finished, and not that she objects to the photoplays in this series, but because she does not have enough to keep her busy, and she hates idleness, as she puts it. Villon is essentially a man's play, but with it all Pauline Bush's work stands out well; whatever she does is distinctive and dignified. * * * Myrtle Stedman has a new car, her first, and for a while it looked as though it might be her last, as her first attempts were quite spectacular. The neighbors really enjoyed it—from upper windows—and the man next door refused to catch his usual car as Myrtle and the machine were covering the street and he was not insured. However, she is getting the hang of it now, and the pussy cats and bow-wows in the neighborhood are able to take day siestas once more and the wall of the garage is being rebuilt. * * * Wilfred Lucas directs in Knickerbockers and with shirt thrown open; he leaves his hat in the studio. As a result he looks like the wild man from Borneo. He is revelling in his work with The Trey of Hearts, which gives him scope for big scenes, thrilling incidents and lavish display. * * * Alexandra Phillips Fahrney is back where she started, and yet she has advanced to the forefront of her profession. Years ago she acted all the leads for the Centaur and Nestor productions and now she is writing all the big feature photoplays for the Centaur in New Jersey. When one sees lists of successful photoplay authors who have done real good with their writings it is astonishing that this lady's name is not mentioned, for she has written two hundred produced plays or more, and draws a big income from it, too. * * * William Garwood is giving one of his clear-cut, finished performances in A Girl From the Hills, in which he appears as a young revenue officer. Billy goes through all his work in such a natural manner that it is hard to believe he is acting, and he delights in open air scenes, so should be well content in this play, which contains but one interior. Sydney Ayres directs and Vivian Rich plays opposite to Garwood. * * * Charles Ray of the N. Y. M. P. Company is coming to the very front with rapid strides and is winning recognition all along the line for his varied and clever delineation of character. He has been playing leads ever since he went into pictures and can take a boy, a tall boy it is true, or a grizzled veteran. One can always gauge an actor's popularity by his mail, and Charlie's correspondence is growing by leaps and bounds. * * * In The Barnstormers Edna Maison does a delightful piece of comedy acting in which she takes the part of an actress who persuades a foolish elderly gentleman to act as "angel" to the trouble, said elderly person being left in the lurch when she runs off with a

drummer. Lloyd Ingraham directs, which assures a good photoplay. Edna will alternate dramas with light comedies. * * * William Taylor has amply proven his right to a director's position as his first two pictures have turned out big successes. It is no easy matter to direct and to act one's own leads at the same time, but Taylor not only does this, but is able to write a novel and stirring story to produce. Since leaving the Vitagraph where he did such excellent work, William Taylor's services have been in great demand, and he has received tempting offers as a leading man, but he made up his mind to try his hand at the producing end and has apparently made no mistake. * * * Edwin August's fame goes beyond the footlights and the screen. A lady has written him asking him to tell her the best breed of chickens to raise and requesting many other pointers regarding chicken farming. Everybody knows that August possesses a chicken ranch, but most people know that he does not have time to attend to it himself—he is far too busy a man.

Motion Picture Men to Meet Here in 1915

DAYTON, July 8.—The threatened split in the National Motion Picture League convention here over the election of a president was averted today, when M. A. Neff retired as a candidate for re-election to the presidency. Neff was the first president and organizer of the league and was the central figure in a hot fight. New officers chosen are M. A. Pearce, Baltimore, president; T. P. Finnegan, Texas, first vice-president; M. E. Cory, San Francisco, second vice-president; W. R. Wilson, Columbus, secretary, and J. E. Jeap, Detroit, treasurer. San Francisco was chosen as the next place of meeting. President Neff, in his annual address, advised against five-cent picture shows, urging that ten cents be charged, and he also urged shorter films.

Among the Movies

George Kleine, the Chicago moving picture magnate, has withdrawn from the General Film Company, in which he holds \$20,000 worth of stock, and his weekly release will be offered through other channels. No reason is given for Mr. Kleine's withdrawal from "The Trusts." It is also reported that the Selig-Hearst combine will withdraw from the General Film Company.

Correspondence

SAN DIEGO, July 7.—EM-PRESS Theatre (R. Beer Loos, bus. mgr.): The Lady from Laramie is this week's offering at San Diego's popular theatre. Wm. Chapman in the role of Henry Weatherford, carries off the honors. His portrayal of the character of the howling Westener is the best piece of work yet undertaken by Mr. Chapman and he deserves much praise for the way he handles this difficult part. Jack Fraser as Sir Blakesly Beresford, an English nobleman, does exceptionally well. Warren Ellsworth was enjoyable, as was

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Helen Carew in the role of Robin Weatherford. Stella Watts, as Lady Violet, was all that an English hostess should be. Gladys Day, as Ethel Osborne, did some very convincing work and working opposite to her was Walter Spencer in the role of Archie Winthrop, a young civil engineer. The character of Lady Violet Beauchamp was adequately handled by Bertha Morris. Palmer Morrison, as Wilson, was good. SAVOY Theatre: Pantages. Ethel Davis and her Baby Dolls in The Fountain of Youth heads the bill this week. The return of this popular lady and her troupe is always welcomed. The Eight Namba Japs, acrobats; Martha Russell and Company in a sketch; Dotson and Gordon, singing and dancing; De Armo, Earl and Lorraine conclude the rest of the bill, which is an exceptionally good one. GAIETY Theatre: The Exposition Stock Company, headed by Edna Marshall and Geo. Dill, present a delightful comedy, entitled The Marriage of Kitty. Clarence Bennett, as John Travers, portrays one of the best characters in which he has as yet been seen in. The same may be said of Roy Van Fossem in the role of Norbury. Edna Marshall, in the role of Katherine (Kitty) Silverthorne, does very good work, as does George Dill. Alice Mason, as Mme. Feniana, and Glennella Porter, as Rosalie, are both very good. H. D. Watson and others in minor roles are pleasing. J. Warren Kerrigan and a bunch of the Universal actors and actresses were down over the Fourth, staying down for the big celebration and the fight. "Jack" is still here, but is going back to Los Angeles on Wednesday. ILLUSION Theatre (Holland and Leonard, mgrs.): The second installment of The Million Dollar Mystery is playing this week, and continues to please as well as mystify the patrons of the movie "drammer." Blue Knot, King of Polo, is one of the best pictures portrayed on the screen for many a moon. It gives a bit of the game between the Hawaiian and American teams and is very interesting. SPRECKELS Theatre: Commencing August 31, the Orpheum attractions will play in San Diego. Following is a partial list of bookings at this playhouse: Milestones, Too Many Crooks, The Trail of the Lonesome Pine, A Pair of Sixes, The Bird of Paradise, In Old Kentucky, The Things that Count, David Warfield in The Auctioneer, Adele, Polly of the Circus, When Dreams Come True, Nearly Married, Fannie Ward, George Arliss in Disraeli, The National Grand Opera Company, the great Irish tenor, George McCormick, Peg o' My Heart, Seven Keys to Baldpate, Everywoman, High Jinks. BENNY.

W. V. TAMBLY has secured the lease of the Nevada City theatre and is using it for pictures.

Live News of Live Wires in Vaudeville

Coast Defenders' office will close for a few weeks on account of all the artists playing dates in the good old summer time. It will reopen about September 1st with steam heat and beer if you wish.

Tony Lubelski has made an offer for the American Theatre to the Felton Estate. Tony will make all seats 10 cents if he gets the lease. Acts work in one, one full stage set for musical comedy or a closing comedy act.

Bertha Weston, than whom no better ever appeared in comedy acts, is a resident now of our city and is bringing up a family. Also bringing up father, who she says is well brought up.

Lord & Meek closed last night at the Lyceum. Mrs. Lord's health was being impaired by too strenuous work and a much needed rest will do her good. After a couple of weeks' rest and a visit to Knowlson, they will accept a stock offer.

Jeannette Ormsby, the prima donna, is still confined to her bed by a siege of sickness of eight months' duration.

Walter Farnsworth, Harry Leahy and Bert Vincent this week at Pantages are some riot in their vocal selections. The Bell Trio are all to the good. Booked from the Coast Defenders office, where lots of good acts originate.

Maude Amber, a friend to everybody in the profession, steps into the Coast Defenders' office daily looking over those that are fit, and the misfits, and Maude generally gets what she wants, for the C. D.'s are all for Maude.

Emil Clark of the Coast Costume Co. furnished all the wardrobe for the vaudeville show at the penitentiary at San Quentin July 4th. It consisted of twelve different vaudeville acts by the convicts, and the committee tendered Mr. Clark a vote of thanks.

Hilda Seymour journeyed to San Quentin July 4th, not to serve time, but to witness the vaudeville show. Miss Seymour says it is the first time she was ever in prison, but is willing to go back any time she can see as good a show as she saw on July 4th.

The Garrick Theatre, Stockton, is playing vaudeville acts, but will go back to musical comedy in the near future. Jim Post can open there when he says the word. No better selection could be made.

Comedians, Irish or Dutch, are very scarce around here now. All comedians, that are comedians, are working. The would-be comic fellows don't hold a job long. Comedians are born, not made.

Jim Magrath is working for Jim Goewey in Los Angeles. Goewey is interested in the movies down that way.

Lew Fontello, manager of the Lyceum Theatre, is giving the families of the North Beach section a clean and refined show at his house. Sadie Vanderhoff, the pianist, is still at the Lyceum directing the music.

The Excelsior Theatre, corner Leo and Mission streets, a picture house, has closed. This was formerly owned by Musical Bentley and Kid Mohler, the ball player, formerly with the Seals.

Sixteenth street to Twenty-fourth, out at the Mission, just think, only one vaudeville show and eight moving picture houses, with a population of over 100,000 people to draw from. What are you promoters thinking about?

William A. Brady, from reports, is figuring on placing a musical show at the Gaiety Theatre.

Elsie Stevens, one of the best singing and dancing acts in the profession, is paying Kitty Healy a visit in Stockton and is enjoying the delight of auto riding to the adjoining suburbs as the guest of her lifelong friend, Kitty. With side trips down the San Joaquin River in a motor boat she is enjoying the time of her life.

Mrs. Jack Henderson opened with Ferris Hartmann at Idora Park on the 6th. The Hendersons are residents of Oakland for the season.

Author of "Little Egypt" Dinner is Dead

NEW YORK, July 8.—Herbert B. Seeley, for several years pointed out on Broadway as the man who gave a dinner at Sherry's at which "Little Egypt" danced and which the police raided, is dead. News of his passing reached this city today from Maine, where he had been living for some time in retirement. Seeley was a grandson on his mother's side of Phineas T. Barnum, the showman, and inherited a large part of the \$4,000,000 Barnum fortune. He spent most of it, it is said, trying to be a "turf king." It was on the evening of December 19, 1896, that he gave the dinner at Sherry's in honor of the approaching marriage of his brother, Clinton. The dancers were engaged and plans made for a revel that would give the most blasé guest a thrill. The police, however, furnished the thrill. It was never settled what caused the leak, but one of the women entertainers divulged the program to Captain Chapman of the old Tenderloin station. About the time "Little Egypt" began to dance on a flower-laden table the patrolmen arrived.

Vaudeville Agents are Facing Another Trouble

The bill of Congressman Murdock is now before the Committee on Labor and it is expected that it will be favorably reported upon and passed at this session of Congress. The plan is for the Bureau of Employment to establish a system of Labor Exchanges in different cities to supervise State and local employment agencies engaged in interstate business. It will license, regulate and inspect all private vaudeville agencies, make rules for the conduct of business of employment agents in general, classify the business and make other rules for the different classes of agents, and seek to prevent fraud, misrepresentation, extortion and improper acts by agents. All private employment agencies doing an interstate business or pro-

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curing employees for interstate shipment (under which classification the United Booking Offices and the Marcus Loew Booking Office will fall) will be completely under the control of the Bureau of Employment. A schedule of fees charged by every agent must be filed by each, and to charge more than the given fee will be an unlawful act, the offender being subject to criminal prosecution. This provision is aimed to prevent extortion from employees. All contracts must be also filed with the Bureau of Employment. The provisions of the proposed law are so sweeping and the intention of the author of the bill is so evident, that vaudeville agents are very much alarmed. If the bill becomes a law and is strictly enforced, it will completely revolutionize the entire vaudeville agency business. It is doubtful if many agents can meet the requirements of the proposed law, which, if passed, will undoubtedly put many out of business.

Laurette Taylor Peeved Over Author's Success in Peg O' My Heart

Laurette Taylor will bring suit against Oliver Morosco for breach of agreement because he has presented Peggy O'Neil in Peg o' My Heart in Chicago this summer, and will seek to have her contract with Morosco declared null and void.

This was the news given out yesterday at the Cort-Morosco offices, and it was stated that Hartley Manners, husband of the actress, is now on his way to this city for the purpose of starting the suit. Attorney David Gerber of Dittenhoefer, Gerber and James, has been retained by Miss Taylor to bring the action. It is said that before Mr. Gerber agreed to take the case he insisted that all letters and communications which have been passed between Morosco and Miss Taylor be submitted to him for perusal, as well as the contract. Miss Taylor's claims that her contract has been broken is understood to be based on letters which she has received from Mr. Morosco.

The extraordinary action of Laurette Taylor in sending cablegrams from Europe to Chicago dramatic critics, protesting against the appearance of Peggy O'Neil in Peg o' My Heart in that city, has placed her in a very unenviable light before the public and it may result in the severance of business relations between Oliver Morosco and the actress, although the manager has an iron-clad contract with Miss Taylor, which calls for her exclusive services for the next four years.

The opinion in theatrical circles is that Miss Taylor has been guilty of a gross breach of professional courtesy in cabling the Chicago critics, not only against her rival star, Miss O'Neil, and her manager, Mr. Morosco, but against her own

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husband, Hartley Manners, the author of Peg o' My Heart. The cables were sent on the eve of the Chicago opening of Miss O'Neil in Peg, and were distinctly derogatory and prejudicial to the success of the actress and the play in the Windy City. The fact that both Miss O'Neil and the play scored a triumph will not add to Miss Taylor's peace of mind.

Laurette Taylor was very glad three years ago to accept a stock engagement in Mr. Morosco's company in Los Angeles. Peg was originally produced there by Mr. Morosco, with Miss Taylor in the title role, and after Mr. Morosco was convinced of its success he gave the actress a five-year contract upon the most liberal terms. Under this contract she must play wherever and whenever Mr. Morosco elects the next four years. It was also stipulated that she was to be featured in the play, but it did not provide that Mr. Morosco could not feature any other actress in Peg that he choosed to and the manager was distinctly within his rights in presenting Miss O'Neil in the play in Chicago. Miss Taylor, however, wanted to appear in Peg in Chicago herself, and this is her principal grievance. Mr. Morosco had four other Peg companies in tour last season and Miss Taylor did not object.

Miss O'Neil has demonstrated most convincingly that Miss Taylor is not necessary to insure the success of Peg in any large city, and that it is the play and not the actress that the public wants. This may be bitter food for reflection to Miss Taylor, but there is no denying the truth of the situation. This is not the first time that Miss Taylor has had trouble with her managers. The story of her professional career is replete with anecdotes of strife between the actress and those who were providing her with opportunities.

Bothwell Brown has been secured by the Republic management to stage their musical shows there for the next five weeks, starting with The Merry Masqueraders this week.



Delphine and the parrot in the popular *Klaw and Erlanger* musical play, *Oh! Oh, Delphine*, which will be seen at the Columbia next season.

Correspondence

OAKLAND, July 9.—What happened to Mary, with James Gleason and Beth Taylor in the stellar roles, is the attraction at YE LIBERTY. The settings are adequate and the play deserves unstinted praise and support. It is an old-fashioned love story that appeals to the sentiment of the audience and keeps up the interest from start to finish. The support at the hands of Bishop's players is all that could be desired. Ready Money follows. The bill at the ORPHEUM is one of the best of the season and is decidedly well worth seeing. Laddie Cliff and Dainty Marie are the headliners, and are the executors of a couple of clever stunts. Others who contribute are Homer Miles & Co.; Bellows; Ambler Brothers; Will and Kemp; Frances de Grossart, Australian wood-choppers. The attendance is good. At PANTAGES the lion's share of the plaudits go to two acts—Aurelia Cacia's Apache Dancers and Mlle. Minni and Company in a pantomime drama, entitled, *A Night in the Slums of Paris*, and Charles King, Virginia Thornton and Company in *The Village Priest*. Romano and Carnu; Kumry; Boesch and Robinson; De Vitt and De Vitt; George Wilson, and a Keystone comedy complete the bill. Frisco 1915 is the magnetic title of a spicy musical melange that Dillon and King are showering upon their COLUMBIA audiences. At IDORA,

the attendance depends entirely upon the weather. If pleasant, the park is thronged and if otherwise, the attendance is slight. The current attraction, Louisiana Lou, is a good one and gives general satisfaction. Ferris Hartman and Myrtle Dingwall still remain ruling favorites. Albert Morrison, the popular leading man of Bishop's players, is spending his vacation visiting relatives in Pittsburg, Pa. He will return in three weeks. James Gleason's engagement at Ye Liberty will terminate next week, much to the regret of Ye Liberty's steady patrons. Manager Bishop announces the early production of Rose Stahl's great success, *Maggie Pepper*.

LOUIS SCHEELINE.

SAN JOSE, July 6.—The success of the Ed Redmond Company at the VICTORY is still a very interesting subject here. This week the stock company is appearing in *Madame X*, and honors are won by Roscoe Karns, Hugh Metcalfe, Bobby Lawlor, Maurice Penford and Andelle Higgins. JOSE Theatre: The offerings for the first half of the week are Musical Walsh in a novelty musical act; Fox and Leonard, two of the cleverest dancers now appearing in vaudeville; The Guzmains in a globe-rolling specialty. Lewis and Harr Company have a spectacular scenic act. Coming, Wednesday, will be Ed Morrell's skit on prison life, *The Incurable*. MARKET STREET Theatre: George F. Sharp, one of San Jose's popular young men, has taken over the management of the Market



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PEG O' MY HEART D—Northern; Marion Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

OTHER ATTRACTIONS

KITTY GORDON in *Fretty Mrs. Smith*, with Grant and Greenwood. Cort Theatre Boston, indefinite.

Jack Lait's smashing success, *Help Wanted*, Maxime Elliott Theatre, New York, indefinite.

Help Wanted—Cort Theatre, Chicago, indefinite.

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VANCOUVER, B. C., July 6.—EMPRESS Theatre: The Del Lawrence Company was to have opened Nana Bryant in the female leads tonight, but the fair lady willed it otherwise, so the company is offering Little Miss Brown this week. The AVENUE Theatre has passed to John Cort's management and the ORPHEUM is still playing vaudeville.

Harry C. Payne a Benedict

Harry C. Payne, auditor and book-keeper of the Hayward Larkin Company, billposters, of San Diego and Spokane, married this week in San Diego to Miss Margaret Hayward, youngest daughter of Harry C. Hayward of the bill-posting firm. Mr. Hayward's son, Ralph Hayward, of the San Diego plant, was also a recent benedict.

In the Maurice Chick company, now playing Marshfield, are Frances Roberts, Maurice Chick, Carl Case, Jimmy Guilfoyle, Harold Gray and Ella Haughton.

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Spotlights

Roster of the Los Angeles Regal Theatre: Allen and Smith, mgrs., producing tabloid dramatic and musical comedy stock, under direction of G. Harry Hamilton. Dramatic stock—Louise Buckley, Dorothy Carroll, Louise Devereaux, Miss Le Lorch, Jack Devereaux, James Spencer and G. Harry Hamilton. Regal Musical Comedy Stock—Pete Gerald, Eddie Murray, Otto Kaestner, Grace Maynard, Mazie Hoffman, Bessie Post, Theresa Young and twelve girls.

Henry W. Savage will start his season with two companies in the operetta hit, *Sari*, one company in the Truth, and one company SHIRLUOL Holman Day comedy, *Along Came Ruth*, and one company in Walter Browne's morality play, *Every Woman*. There may be other productions later but announcement of them is withheld until they are put in preparation.

Vaudeville

The Orpheum

The bill this week arouses the greatest enthusiasm and it would be hard to recall any in a long time past that has given more satisfaction. Wm. A. Brady offers *Beauty Is Only Skin Deep*, a one-act play by Elizabeth Jordan. It has to do with the modern woman's mania for beautifying herself. It is very effective. Yvette, the whirlwind violinist, is an attractive girl and plays cleverly. Dave Kramer and George Morton are two black-faced comedians, who have the regulation fifteen-minute skit, presented with the skill of old times. *The Stranger*, a comedy sketch by Herbert Bashford, is presented by Charles Yule, Ferd Munier and Company, the company being the very attractive Mrs. Munier. It may be described as a "slice of life." Charles Yule is unexcelled in his portrayal of rustic characters, and as the awkward rube in *The Stranger* he provides one of the most artistic bits of acting seen here in some time. Henry Lewis, Doris Wilson and Company, *The Gardiner Trio* and Everett Shinn's *Wronged from the Start*, are the holdovers.

The Empress

From the start to the finish every act on the bill this week is as good as has ever been played in this house. For headline honors we must hand it to Marie Stoddard and Frank Morrell. Talent and ability to please the patrons and gain the applause fall to these artists. Marie Stoddard is certainly a very clever impersonator of types we see everyday, and her one change of costume to the kid girl is a sensation for an impersonation. Frank Morrell, who was made right here in San Francisco, like old wine, has improved with age. His monologue kept the audience in roars of laughter and his vocalisms—well, the world knows Frank's voice, and his rendering of his selections were as sweet as ever. Sheck, D'Arville and Dutton in their novelty comedy acrobatic act have one of the best acts that has appeared here in many a moon. They put the large audience in good humor, so it was easy sailing for all to follow. They should have been placed fourth or fifth on the bill. *The Five Musical Lassies* offer a very gorgeous scenic spectacle and render very sweet music from their many instruments. The young lady's rendering of the Scotch ballad, *Annie Laurie*, was a revelation. She has a very powerful soprano voice and the act went over big. John T. Doyle and Company put over a comedy playlet, entitled *The Police Inspector's Surprise*. There was a cast of three men and Marion Willard assisted greatly in developing the plot. The act responded to numerous curtain calls. *Torrelli's Comedy Circus* of five ponies, a bucking mule, a monkey and several dogs, with three colored assistants to help out for good measure, give the usual stunts seen by these kind of acts. It is a very good kid act, minus the peanuts and red lemonade. The act was a hit.

The closing movie picture, an Italian scene, was splendid and started the show off in good interest. The house is playing to capacity business at every show.

The Pantages

There are four good headline acts at this house this week, and for variety, excepting a singing and dancing act, the bill cannot be beaten. Agnes Mahr reminds one of Mlle. Bonfanti, the greatest toe ballet dancer of a decade ago. Miss Mahr is certainly a most graceful dancer, and is ably assisted by a group of young ladies that are good-looking and good dancers. Daisy Harcourt, the English comedienne, is very clever. She works on the same plan as our Irene Franklin, being assisted by Hal Dyson, a proficient pianist. Daisy puts over four good songs, with as many changes of wardrobe. *The Bell Trio*—Walter Farnsworth, Harry Leahy and Bert Vincent—put over a trio for an opener, and after solos by Walter and Harry, Bert took up the solo with a rousing chorus for a finish which caught the large house that was present. They came back with a ragtime that aroused great enthusiasm. Some trio, these boys. Davis, in his 20th Century Idea, has an act away from anything that has ever appeared here. A stage hand appears and asks for a doctor, stating that a member of the company is taken suddenly ill. Davis arises from his seat in the audience and proceeds to the stage, where, for fifteen minutes, he keeps the audience in convulsions with his refined monologue. Davis looks like an M. D. and he certainly did put over a classy act. Salt Bush Bill, Australian whip cracker, does everything possible with the Australian whip. The young lady who does the announcing for the act should talk louder so patrons in the center and rear of the house can hear her. May Erwood has a good sketch, but the young man assisting her should talk louder. May is very taking in her way. She takes everything from the young man's scarf pin to the hat rack, and she took three curtain calls for her good endeavors—and took well with the audience. Clark Burroughs and Company, in *Marrying Mary*, have a good act. Burroughs worked hard and scored several laughs and Al Holstein showed up cleverly as the sea captain. Florence Marigold was pretty and appealing in the lead, and Maud Francis played Mary Medway with spirit. Lillian Mason was great as the coon Nemesis. Chris Linton played Carraway Bones conventionally.

The Princess

Bert Levey, aided and abetted by his house manager, Leon Kuttner, has provided fine bills this week as follows: First half—Three Sullivan Brothers, singers; Grace Donnelly, the athletic girl; George and Marie Brown, the Fashion Plate Duo; Mitchell and Lightner, comedians, and Foster and Lamont, equilibrists. Second half: Three Mozarts, snow shoe dancers; Winifred Duffield, female baritone; Ingalls and Duffield, entertainers; Al Gamble, lightning calculator, and Mantel's Marionettes.

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The Republic

The Western States bill at this house is typical of the entertainment that has made it such a popular and profitable proposition. The first half of the week shows us Bothwell Browne's Merry Masqueraders; Ricci Trio, singers; Batting, monologist; Perry, funster; Abram and Johns, with Rupert Drumm, in a rattling fine sketch, *The Boss*. Second half: Bothwell Browne's musical company in *The Merry Masqueraders*; Mahoney Brothers and Daisy, in song and talk; Gardini, saxophonist, and two other acts.

The Wigwam

The Jack Magee season will end tonight, when the Irish comedian will be succeeded by Monte Carter. Of the Magee Company, only Wm. Spera will be retained. Magee put on two of his best pieces during the week and the management offered in the vaudeville section for the first half: La Rosa Trio and The Mozarts. For the last half: Mitchell and Lightner, talkers.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of July 12, 1914.

EMPRESS, San Francisco—Newport and Stirk; Five Violin Beauties; Chas. Bachman and Company; Grany Gardner; Oxford Trio. EMPRESS, Sacramento—Scheck, D'Arville and Dutton; Marie Stoddard; John T. Doyle and Company; Frank Morrell; Torellis Comedy Circus. EMPRESS, Los Angeles—Three Falcons; Moscrop Sisters; Hallen and Fuller; Dick Lynch; More Sinned Against Than Usual. Odgen—Two Georges; Mary Gray; Tom Nawn and Company; Rathskillers; Onaip. EMPRESS, Salt Lake City—Three Newmans; Kammerer and Howland; Clem Bevins and Company; Coakland, McBride and Milo; Robinson's Elephants. EMPRESS, Denver—The Skatelles; Green, McHenry and Dean; Four of a Kind. EMPRESS, Kansas City—Berry and Berry; Whittier's Barefoot Boy; David Walters and Company; Morrissey and Hackett; The Picchianis.

Pantages Promises New Theatres to Circuit

Alex Pantages, head of the chain of theatres bearing his name, arrived in San Francisco Wednesday evening and announced that he had completed arrangements for the addition to his circuit of a half dozen amusement houses that will entail expenditures amounting to over \$1,800,000. Two of the new theatres will be in California, one at Stockton and the other at Fresno. Detroit, Mich.; Dallas, Tex., and Oklahoma City, Okla., are among the other cities to be added to the Pantages string. "The theatres

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Ella Herbert Weston, Gen. Mgr.

in Dallas, Oklahoma City and Detroit will form the entering wedge into a new territory for me," declared Pantages. "The past season has been the poorest financially we have had in years, but I have managed to keep sixteen theatres in the Northwest open. I plan to put through many more houses, am ready to buy more and am not on the market to do any selling."

Vaudeville Notes

Professor James Munyon, patent medicine man, received a divorce from Mrs. Pauline Louise Neff-Munyon in Philadelphia, July 7. As Pauline Neff, Mrs. Munyon was known on the musical comedy and vaudeville stage. The marriage, which took place in Jersey City in April, 1903, came as a surprise to the Munyon family.

The Claman company, playing in its portable airdome, opened at Grass Valley, July 6, and turned a hundred people away. The company will stay there indefinitely, playing three bills weekly.

When Clarke Burroughs and company go over the "Pan" time in *Marrying Mary*, Chris Lynton will be switched to the sea captain and a new man will be engaged to take his place in the role of the undertaker.

Herb Bell, Julie Hamilton and Jake Clifford are at Everett, Wash., this week. Their everget act is a hit at every house they have appeared since leaving this city.

Alma and Grace Astor open at the Wigwam tomorrow with the Monte Carter Company. They have been with Monte a long time and are two very capable girls.

The Emil Clark-Dick Wilbur Company left Wednesday night for San Luis Obispo. Clark is moving the Coast Costume Company from the American Theatre Building this week. We will publish his new location next issue.

Lord and Meek closed at the Lyceum last night. After a short rest they will hit the road with a company of twelve good performers, headed north.

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Columbia Theatre

With a dozen or more telegrams from New York producers asking for Trifling with Tomorrow for early presentation in the Eastern metropolis, author Frank Mandel has consented to the Columbia management's requests for an additional week of the play which has created a stir here. It was originally intended to offer each play for one week during the All-Star Players' engagement, but so fast has the interest in this play increased that it has been arranged to keep it on for a second week, commencing next Monday. Trifling with Tomorrow has won success through its very unusual and original plot. It has been carefully and effectively staged.

Cort Theatre

Monday night's performance will usher in the much-discussed engagement of Mini Aguglia, the Italian tragedienne. Interest in this season of Italian drama is being evidenced to considerable degree among American theatre-goers, for the fame of the Latin star has traveled, and she is sure to be greeted with a large house on the occasion of her local debut. Aguglia is supported by a large company of players, every member of which has been with her since the start of her present world tour, which began in Rome almost a year ago. The versatility of Aguglia is truly amazing. She has played the leading roles in 200 plays, and the parts she will portray at the Cort have been selected with a view to showing the many sides of her art expression. The opening bill Monday night will be The Daughter of Jorio, a great tragedy from the pen of Gabrielle D'Annunzio. Sardou's Fedora is announced for Tuesday, and playgoers will have an opportunity of comparing Aguglia's interpretation with that of Bernhardt. European reviewers have compared it, and distinctly to Aguglia's advantage, with those of Bernhardt, Rejane and Duse. Wednesday matinee will see a repetition of The Daughter of Jorio and Odette will be the offering Wednesday night. The Schemer's Supper, a

tragedy in four acts by Sem Benelli, will hold forth on Thursday night. Camille, on Friday night, should prove popular. Saturday afternoon's performance will see a repetition of The Schemer's Supper, and Luigi Capuana's tragedy, Malia, is to be Saturday night's bill. Camille will be repeated at the Sunday matinee, with The Hidden Torch as the attraction Sunday night. Nat C. Goodwin in Never Say Die will be seen for the last time tonight.

The Orpheum

One of the most important announcements in the field of vaudeville is the initial appearance in this city next Sunday of Liane Carrera, the Daughter of Anna Held. Miss Carrera will offer for her debut in this city a musical melange written especially for her, in which she will be assisted by Tyler Brooke and a chorus of six stunning show girls. Miss Carrera looks just as her mother did when a girl and her every look, gesture and intonation is that of her mother, Anna Held. M. and Mme. Corradini's Menagery is composed of a group of trained animals consisting of a pair of zebras, a two-ton elephant, a horse and several dogs. Trained zebras are exceedingly rare. The independence of these striped animals taxes the ability of the most expert animal trainer, so that with few exceptions they have been given up by them as impossible. A Ragtime Soldier is the title of a droll skit of music and novelties offered by John and Mae Burke. Miss Burke is a handsome blonde who makes a striking picture in her black and white military uniform with its gold trimmings. The title of the sketch best describes John Burke, whose only purpose is to create laughter. Sammy Burns and Alice Fulton, a dainty and finished dancing couple, will present a series of terpsichorean classics. Britt Wood, who on account of his characterization has been frequently referred to as "The Boob," is one of the most original jesters of the period. Next week will be the last of Yvette, The Whirlwind Violinist; Kramer and Morton and William A. Brady's Beauty is Only Skin Deep, which is

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Hackett Not to Appear in Berkeley

BERKELEY, July 7.—Press of business in closing up the \$1,500,000 estate recently left him has caused James K. Hackett to cancel his engagement to appear as Othello at the Greek Theatre of the University of California on September 5th. In a brief telegram to the musical and dramatic committee of the University, Hackett simply states that he cannot come to California. Hackett was invited last year to produce Othello and there had been no intimation that he would not come.

Sydney Grundy is Dead

LONDON, July 6.—Sydney Grundy, the dramatic author, died Sunday. He was born at Manchester in 1848. Among his publications were A Pair of Spectacles, The Degenerates and Frocks and Frills.

Spotlights

John Cort, says a Yakima paper, is considering a plan to demolish the theatre building at the northwest corner of North Second and A streets, and the erection of a modern office building on that site. Mr. Cort is said to regard the site as too valuable for theatre purposes, and to hold that such a building should not be placed on a corner. His plan also contemplates the erection of a new theatre, which he believes would soon be a big paying proposition here. To I. J. Bounds, manager of the Yakima Theatre, who talked with Mr. Cort in Seattle, the latter said events in New York showed that the public taste was turning away from the moving pictures and demanding high-class shows. Mr. Bounds says the question of a new theatre will be taken up very shortly.

Those that saw the Paul J. Rainey African Hunt pictures at the Cort Theatre two seasons ago will be interested to know that a new series, called The Paul J. Rainey African Hunt of 1914, will be seen at the Cort shortly. They are declared to be every bit as wonderful as the previous ones. They were given their initial showing at the Casino Theatre, New York, a couple of weeks ago and proved quite a sensation. The pictures will be brought across the continent direct to the Cort Theatre.

In the list of attractions now scheduled for early appearance in this city the coming theatrical sea-

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son is America's popular dramatic offering. In Old Kentucky, soon to begin its usual biennial tour to the Pacific Coast. After several years' absence from New England, it came back in triumph and started all the Boston critics talking of its unending vogue and crowded the historic Boston playhouse to the doors for many weeks. The big Boston Theatre cast and production will be seen on the transcontinental trip.

The final performance of Trifling with Tomorrow, the latest effort in playwriting by Frank Mandel, a San Francisco author, and which was given its premiere presentation last Monday night at the Columbia Theatre, will take place this Sunday night. Trifling with Tomorrow has caught the popular approval of local theatre-goers and goes to New York with a positive stamp of success achieved in this city.

Too Many Cooks was declared by New York critics the laughing hit of Gotham's last season. It also lays claim to being the most original in idea of any comedy in recent years. Frank Craven, the irresistible Jimmy of Bought and Paid For fame, wrote Too Many Cooks as a vehicle for himself. Craven will be seen in the piece when it comes to the Cort shortly.

The Gilbert and Sullivan Festival Company, headed by De Wolf Hopper, will be seen at the Cort soon. It will be remembered what a success the season of this organization was at the Cort two years ago. The Yeoman of the Guard, which was not given at that time, is one of the comic operas promised in addition to the other favorites.

The Princess Theatre Company of New York is to come to the Columbia Theatre and present its entire series of short plays which proved sensationally successful as staged with Hollbrook Blinn in the leading roles.

Rose Coghlan will be seen in her original role, that of the talkative Mrs. Collins, in the All-Star Players' production of Fine Feathers at the Columbia Theatre.

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HOWARD FOSTER CO.—Dorris, Cal., July 6-7; Merrill, Ore., 8, 9, 10, 11; Bly, 12; Lakeview, 13-19; Pine Creek, 20; Ft. Bidwell, Cal., 21, 22, 23; Cedarville, 24, 25, 26; Eagleville, 27, 28, 29.

OMAR THE TENTMAKER (Tully & Buckland; J. G. Peede, gen. mgr.)—Riverside, July 11; Los Angeles, 12 and two weeks; San Diego, 27-28; Santa Barbara, 29; San Jose, 30; Marysville, 31; Medford, August 1; Portland, 2 and week.

Bob Barton Means Business

FRESNO, July 7.—Trehitt and Shields were the successful bidders for the contract to erect the new White Theatre, the award being made yesterday afternoon in the office of T. C. White in the Hotel

Fresno Building. The contract price is \$81,000 and the work of completing the playhouse will begin immediately. The same contractors had the contract for the foundation, which is already completed, and they promise that there will be no delay in the completion of the structure. The contract price does not include the cost of furnishings and decorations, so the building will represent an expenditure of approximately \$100,000 when completed.

An Interesting Letter From the Howard Foster Co.

DORRIS, CAL., July 6.—We are still going, but stopped for a while last night when one of our machines broke down on the top of a mountain. It caused us to lose a night, but we arrived here this morning none the worse for our adventure. Scott Valley was very good to us and we are booked to play return dates there this fall. We have landed some good fair dates for this fall in Burns, John Day, and Prineville, Ore. Everything is coming our way fine and dandy.

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The Pantages

The Los Angeles Ad Club quartet, which created a stir at the convention held in Toronto last month has been especially engaged for the new show at the Pantages next week. The four young business hustlers have a collection of topical songs, telling why the 1915 fair will be the talk of the world. The toplineers are Landers Stevens and Georgia Cooper and company in Willard Mack's one-act drama, My Friend; Teddy McNamara and a big company of comedians in The Guide to Monte Carlo, and Alla Zandoff, a talented violinist.

The new Modesto Theatre had its formal opening with Omar the Tent Maker July 9. A vaudeville bill was used the last week.

By Wireless

James Post, the musical comedy magnate, was called suddenly to Sacramento on Wednesday last. He came from San Jose in his auto with Allan Crosby. James left the auto and Allan in San Francisco and journeyed to the Capital by train. Something will be doing shortly with Post's Grand Theatre.

Chas. Alphin has a tabloid musical comedy on the Huerta-Villa war in Mexico, that he will produce for Pantages. Bob Cunningham, Harry Hallen, Geo. Weiss, an Irish comedian to be selected, will comprise the male principals, and of course Alphin will surround these artists with a bevy of god singing and dancing girls, for which he is noted.

Will Cross and Harry Hallen are rehearsing the Two Awful Dads at the Lyceum Theatre. They open there this afternoon for Manager Fontello.

Marcus Blum, manager of the Jose Theatre, San Jose, playing Bert Levey acts, has just expended \$4000 in renovating the Jose. It is now one of the best-equipped theatres in the interior. Marcus is looking forward to a banner fall in his house.

No wireless from Al Bruce, Chas. T. Byrne or Eddie Dale. Bruce is in Phoenix, Ariz; Byrne in San Diego, and Dale is in Seattle. They are all too busy playing dates to send a wireless.

Personal Mention

W. V. Tambyly has secured the lease of the Nevada City Theatre, and is using it for pictures.

PEGGY LUNDEEN, former member of the Gaiety Theatre company, left New York for this city to become the bride of Parker Whitney, son and heir of the late J. Parker Whitney, and recently the defendant in a sensational case in the Federal Court. Whitney, whose divorce case was finally settled three weeks ago, admitted last night that he and the pretty musical comedy favorite are engaged, and that they will be married in this city in the near future. Confirmation of this fact has also been secured from Miss Lundeen, who is in New York. Miss Lundeen and Whitney first met two years ago and their friendship developed into an attachment shortly after Whitney and his wife became estranged. When Miss Lundeen made her appearance in The Candy Shop, the first of the Gaiety productions in San Francisco, Whitney left his ranch at Rocklin, Cal., and secured apartments here, remaining all the time of Miss Lundeen's engagement. She was his guest at a sumptuous New Year's eve supper at Tait's, and they were later seen everywhere in each other's company. It was during a theatre party at the Orpheum that Whitney was recognized by Mrs. Genevieve Hauan Harris, an old flame. Mrs. Harris left the theatre immediately, hurried to her apartments and later placed before the United States District Attorney a bundle of letters that led to Whitney's arrest on a charge of violating the Mann act. Mrs. Harris dropped from sight later, and the case was settled when Whitney pleaded guilty and paid a fine of \$2500.

Roscoe Karns

Leading Man
Ed Redmond Stock, San Jose

J. Anthony Smythe

Leading Juvenile
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Albert Morrison

Leading Man
Ye Liberty Playhouse—Oakland

Beth Taylor

Leading Woman
Ye Liberty Stock—Oakland

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Hugh Metcalfe

Leading Man
Ed Redmond Stock, San Jose

THE TRUTH

Continued from Page 5

Lindon's visit Thursday should be his last, the next!

BECKY. I meant it then—I meant it truthfully.

WARDER. (Ignoring her interruption.) His visit after all today—that led of course to a mass of lies! And then the truth! He kissed you! And then another lie and another dozen to try to save yourself!

BECKY. (Quietly, in a hushed, frightened voice.) By everything in this world and in the next that I hold dear and reverence, I've told you the truth at last!

WARDER. You don't know what's true when you hear it or when you speak it! I could never believe in you again! Never have confidence! How could I? Ask any man in the world, and his answer would be the same.

Warder's faith in Becky is completely shattered. He decides that they must separate. He is going to Boston. Becky declares that she cannot stay in his house without him. But in spite of her sorrow and the tragedy in her heart she cannot resist calling Laura Fraser on the telephone and telling her that her husband has been called to Chicago on business and that she must go to Baltimore that evening, because of her father's illness.

When she arrives at Mrs. Crespigny's flat in Baltimore, she tries to conceal the fact that Warder has decided upon a separation. Then it develops that Becky has really inherited a taste for lying from her father. "If you had always told me the truth about everything," she reproaches her father.

"You must begin young and you didn't," answers her father.

BECKY. By whose fault? (Roland turns away from her, feeling the sting.) Tell me now about you and mother.

ROLAND. Well, your mother accused me as you do Tom. But it wasn't true of me, Becky! it wasn't true—then.

BECKY. I'm afraid I don't believe you, father.

ROLAND. You don't believe me when, even now, after all these years, I tell you it wasn't true?

BECKY. No. I want to believe you, father, but I can't! You've just admitted that you've lied to me all my life about you and mother! Why should I believe you would suddenly turn around and tell me the truth now?

ROLAND. At last, one trait in you like your mother! Do all that I could, swear by everything she or I held holy, I couldn't persuade her I was telling the truth!

BECKY. Do you remember the time, father, after I'd been reading Grimm's Fairy Tales about the wicked step-parents, how I told all over Baltimore you were my step-father and beat me! It made me a real heroine, to the other children, and I loved it! And you found it out, and gave me my choice of being punished or promising never to tell another story! Do you remember?

Becky is forced to admit that Tom has left her—that is the reason she cannot go back. "Trimming up the truth," her father sends Warder a wire informing him that Becky is dying.

The next morning, when Warder arrives, Becky is to feign illness under the direction of her father. But her love for her husband triumphs even over her passion for lying. Warder discovers the proposed ruse from Mrs. Crespigny.

MRS. CRESPIGNY. (Going toward him.) It won't do you any harm to perfect me, and I give you my sacred word of honor that it's the truth instead of the lie you've been told! And all I ask is that you'll perfect me as regards Mr. Roland.

WARDER. (Astounded, bewildered, but his suspicions reawakened.) What lie? Go on. I give you the promise.

MRS. CRESPIGNY. (Whispers.) She ain't sick!

WARDER. Who?

MRS. CRESPIGNY. Mis' Warder! She ain't been sick—that was all a story to get you here!

WARDER. (Catching her two hands by the wrists and holding them tight, so she can't get away from him.) No! don't say that!

MRS. CRESPIGNY. Ssh! I will say it! It's true! The doctor wasn't here when you came! Mis' Warder was out and only came in when I knocked on the door just now!

WARDER. Do you realize what you're saying?

MRS. CRESPIGNY. Perfectly!

WARDER. And you're telling me the truth?

MRS. CRESPIGNY. Keep your eyes open and judge for yourself, that's all. Maybe you think that's the truth! (Snatching up the imitation orange from the table, she smashes it on the floor. Warder moves to go; she stands in front of the door to stop him.)

WARDER. Let me go! I won't stay for this brutal farce!

MRS. CRESPIGNY. You promised to perfect me, and if you go now Mr. Roland'll catch on, and I want him to marry me! Now you know—

WARDER. Was this his idea or hers?

MRS. CRESPIGNY. His, and she—

(Listens.)

WARDER. (Eagerly.) She what—

MRS. CRESPIGNY. (Moving away from the door.) Ssh! they're here!

(Warder controls himself and goes to the other side of the room. Roland comes, bringing Becky, who leans on him. Her eyes are down. Warder stands immovable and watches.)

ROLAND. (Pointedly.) Thank you, Mrs. Crespigny. (She goes out unwillingly. Becky looks up and sees Warder. He stands motionless, watching her.)

BECKY. (As she meets Warder's eyes, breaks away from Roland.) No, father! I can't do it! I won't do it!

ROLAND. (Frightened.) Becky!

BECKY. No! I tell you it's only another lie, and a revolting one.

ROLAND. You're ill! You don't know what you are saying!

BECKY. No, I am not ill, and you know it, and I haven't been! And if I can't win his love back by the truth I'll never be able to keep it, so what's the use of getting it back at all? (The tears filled her eyes and her throat.)

WARDER. Becky! (He wants to go to her, but still holds himself back. His face shows his joy, but neither Becky nor Roland sees this.)

BECKY. (Continues after a moment, pathetically.) I thought I might creep back, through pity, first into your life,

and then into your heart again. But, after all, I can't do it. (She sits in the Morris chair, hopelessly.) Something's happened to me in these two days—even if I tell lies, I've learned to loath them and be afraid of them, and all the rest of my life I'll try—

WARDER. (In a choked voice.) Thank God! (He goes to her, almost in tears himself. Roland looks at Warder, and realizes what it means; a smile comes over his own face, and at the same time his eyes fill with his almost-forgotten tears.)

BECKY. You can't forgive me!

WARDER. We don't love people because they are perfect. (He takes her two trembling hands in his, and she rises.)

BECKY. Tom!

WARDER. We love them because they are themselves.

Blake and Amber Bookings

Bookings through the Blake and Amber Agency during the past week: Chas. Adams, heavies, with Ed Redmond Stock Company, San Jose; Eleanor Blevins, ingenue leads, with Ed Redmond Stock Company, San Jose; Frank Harrington, juvenile, with Dillon and King, opening July 19th; Harry St. Ives, straights, with Fontanel, Lyceum, opening July 11th; Ruth Lenore, soubrette, with Fontanel, Lyceum, opening July 11th; Lillian Lorraine, leads, and Babe Sully, Helen Brown, Bonnie Dee, Edith Weston, Helen Hunter, Ethel Davis and Ethel Fox, chorus, with Exposition Musical Comedy Company, with their 1915 Girls, opening in San Luis Obispo July 9th; Dale Wilson, Semlo Louvre, Salt Lake City; Flo King, Semlo Louvre, Salt Lake City; Jennie Somerville, Ethel Davis, Pantages time; Columbia Quartette, Pantages time, opening in Los Angeles July 6th. Blake and Amber Agency has also placed a sketch, written by Vera Benton of Alameda, with A. A. Avery, who may play it over the Pantages time, opening in Spokane about July 19th. Also sketch written by Grant Carpenter has been placed with Edwin Redding. The sketch is called Virginia.

Next Season's Symphony Music

The San Francisco Musical Association, maintaining the Symphony Orchestra, has prepared and announced the programs for the coming season of 1914-15. The plans for the fourth season agreed upon will include a subscription series of ten symphony concerts, at which the greatest works of the classic composers will be performed. To present these works to the best advantage, the orchestra will be augmented and improved by an importation of musicians, among whom will be French horns, first bassoons and harpist. Two special concerts are to be given on Sunday afternoons, December 6th and January 24th, both at the Cort Theatre, with full symphonic programs. The ten subscription concerts will all take place at the Cort on the following dates: October 23rd, November 6th, November 20th, December 4th, December 11th, January 8, 1915, Jan-

uary 22nd, February 5th, February 19th, March 5th. The orchestra will be under the conductorship of Henry Hadley. In detail the classifications for the programs will include the following: .

SYMPHONIES

Manfred, Tchaikowsky; No. 3, Schumann; Italian, Mendelssohn; No. 2, Sibelius; No. 6, G. major, Haydn; No. 7, A. major, Beethoven; No. 8, Glazounow; No. 9, with solo and chorus, Beethoven; No. 5, Mahler; No. 3, Bruckner; No. 1, Herman Perlet; No. 1, Kalinikoff.

OVERTURES

Pierrot of the Minute, Bantock; Euryanthe, Weber; Sakuntala, Goldmark; Anacreon, Cherubini; Sappho, Goldmark; Benvenuto Cellini, Berlioz; Tragic, Brahms; Die Meistersinger, Wagner; The Flying Dutchman, Wagner; Eine Faust Overture, Wagner.

SYMPHONIC POEMS

Le Ruet d'Omphale, Saint-Saens; Heldenleben, R. Strauss; Mazeppa, Liszt; Francesca de Rimini, Tchaikowsky.

SUITES

Ballet Suite, Glazounow; D minor, Arthur Foote; L'Arlesienne No. 2, Bizet; D minor, Volkmann.

MISCELLANEOUS

Rhapsody Espagnole, Ravel; L'Apprenti Sorcier, Dukas; Moorish Rhapsody, Humperdinck; Iberia, Ippolitoff-Iwanoff; Variations of a theme by Haydn, Haydn-Brahms; The Enchanted Lake, Lladow; Damnation de Faust (Menuet des Folles, Valse des Sylphs, Marche Hongroise), Berlioz; Scherzo, op. 15, Goldmark; Phedre, Massenet; Waldwehen from Siegfried, Wagner; Siegfried Ascending, Brunnhilde's Rock, from Siegfried, Wagner; Klingsor's Magic Garden and Flower Girls Scene from Parsifal, Wagner.

Correspondence

SALT LAKE CITY, July 7.—Manager F. R. Newman has added an act on this week's bill, making the showing especially strong. The St. Albans, wire artists, is the act in question, opening the show with a very good performance, the Grays, society dancers, following in the intricacies of present-day novelty ballroom dances. The Riffles have a singing and dancing act that takes well, and La Petite Alva, the juvenile comedienne, sings and chatters away merrily. Joseph Remington has a neat, entertaining sketch, The Military Salesman, that carries several good laughs. Skipper, Kennedy and Reeves, singing trio, and Wartenberg Brothers, foot jugglers, complete the bill. Considerable business is being pulled toward the EMPRESS by the tunes of the caliope which is stationed at the entrance during the week that Circus Days is holding forth there. The bill opens with the Great Johnson, aerial contortionist, Bijou Russell, the black-face songstress, following. DeMarest and Doll come next and Nat Ellis, Ella Nowlan and Company of seventeen in the big circus act in two scenes, close the show. The extreme heat which is hovering over this locality is making the theatres hustle to get big business. Sam Loeb is putting on numbers at the PRINCESS led by Celeste Brooks, Ida Thornton, Gladys Vail and Lew Marshall, the chorus seen in pretty costume changes and fetching steps. Business seems to hold up surprisingly well. With the close of the week, C. J. Conlon, assistant treasurer to L. J. Swinton at the Empress, leaves on a several months' vacation, intending to go to San Francisco and other California points. He will be succeeded by Roy Kay. Manager J. H. Garrett is installing a cooling system at the UTAH and making other needed improvements preparatory to re-opening with a dramatic stock company of New York players early next season.

ALL THE THEATRICAL NEWS

The San Francisco

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Music and Drama

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Correspondence

OAKLAND, July 15.—Ready Money is Bishop's selection for the final week of Jimmie Gleason's engagement at YE LIBERTY. The play is one of the strongest of its kind on the present stage and the attendance throughout the week has been very gratifying. The company give a very clever performance, the best work being done by James Gleason, Andrew Bennison and J. Anthony Smythe. Others who perform creditably are George P. Webster, Ivan Miller, Frank Darien and Walter Whipple. The feminine department have not much opportunity to display talent but good characterizations are given by Beth Taylor, Jane Urban and Marta Golden. Maggie Pepper is in preparation. At the COLUMBIA fun fairly bubbles with Dillon and King in a screaming comedy, His Royal Knobs. A splendid bill is offered at the ORPHEUM with Everett Shinn's new melodrama, Wronged from the Start, as the big feature. The balance of the bill shows plenty of class and proved entertaining—Gardner Trio, Dodis Wilson and company, Prince Lai Mon Kim, Henry Lewis, Charles Yule, Ferd Munier and company, Claude Rauf, Dainty Marie. With Daisy Harcourt, the English comedienne, and Russian Corps de Ballet, PANTAGES have a couple of headliners that make splendid hits with their audiences. Other good numbers are Six Musical Lassies, Davis, Bell Trio, May Erwood and company, Keystone Comedy. The IDORA management have another winner in Frank Daniels' success, Miss Simplicity. Tuneful music, popular songs and comical situations keep the audiences in a happy frame of mind. Business is good. Motion pictures will be shown at the MACDONOUGH Theatre during the entire month of August, and then in September the autumn season of drama and road shows begins. The Spoilers, a photoplay of Rex Beach's novel, will be the first to be shown, and then come the Annette Kellermann pictures, Paul J. Rainey's African Hunt pictures and Cabiria.

SAN JOSE, July 14.—The Ed Redmond company is doing a fine business with The Virginian at the VICTORY, giving a capital performance of this sterling Western comedy. Any number of strong and finished portrayals were given and triumphs are scored by Roscoe Karns, as The Virginian; Maurice Penfold, as Steve; Hugh Metcalf, as Judge Henry; Robert Lawlor, as Honey Wiggins; Audelle Higgins, as Molly Wood; Rose Merrill, as Mrs. Hewie; Barta Lee, as Mrs. Henry, and Lorimer Percival, as Uncle Hewie. Mr. Percival also is to be congratulated upon his fine settings and the very excellent performance given by the company. This week sees the return of Mrs. Hugh Metcalf to the stage, after a long siege of ill health, and her happy, buoyant self

was noticeable in the performance. Next week, The Fight will be a strong card, with Myrtle Vane appearing for a special engagement of several weeks. July 30, Omar the Tentmaker will be seen at this house. JOSE Theatre—The Bert Levey acts are as follows: First half—Winifred Stewart, female baritone; Mantell's Marionettes; Shy and Shyman, a study in crazyology; Foster, Lamont and Foster, novelty teeth equilibrists; and Joe Lee, comedian.

SACRAMENTO, July 14.—Marie Stoddard at the EMPRESS this week, is a big, pleasant hit with her brand new songs and comedy stories. A most unusual playlet is The Police Inspector's Surprise, by John T. Doyle. Marion Willard and a competent cast. Scheck, D'Arville and Dutton in their novel comedy sketch, The Men Next Door, present an episode of theatrical life, giving an insight into the manner in which many vaudeville teams are organized. One of the best circus acts is Torelli's Comedy Circus, showing dogs, ponies, monkeys and a trained mule. Frank Morell, singer, scores. It is whispered that Virginia Brissac will open at the GRAND on September 1st. The DIEPENBROCK Theatre will be repaired by that time and the Redmond Company will open with a great cast in a big play.

SAN DIEGO, July 15th.—EMPRESS Theatre: The Mediator, a labor play with lots of comedy, is this week's offering at this popular house this week. Helen Carew, as Ruth Dayne, a school teacher, and Jack Fraser, as Mark Randolph, a mine owner, assume the leading roles and are splendid in each. Gladys Day, as Phyllis Filken, a stenographer, does some exceptionally clever work and bring forth a great deal of favorable comment as to her ability as a comedienne. Gus Mortimer, played by Walter Spencer, is good; Steve Sears, a young mining engineer; Warren Ellsworth; Sam Pangdale, a fanatic, being portrayed by Wm. Chapman, is clever; Stella Watts, as Aunt Polly, is the same as usual, up to her part; Palmer Morrison, as Joe Rivers, and Harry Webb, as Jim Lansing, make up the balance of the cast. The scenery and costuming are very effective. The play is produced under the production of William Chapman. SAVOY Theatre: Baffled, a sketch that was promised to be better than Alias Jimmy Valentine, was about as good as Dr. Carman thinks Wm. J. Burns is. Clayton and Lennie, the cycling brunettes, are very good. Bob Finley and the Yates Sisters in singing and dancing are even better. The Columbia Four in popular songs are good, and the five acrobatic Gargonis fill up the remainder of the bill. The MIRROR Theatre: Raymond Whitaker and Dolly Varden in

songs and dances, and moving pictures help to make up an evening's entertainment at this show house. The GAIETY: The Common Law, with Edna Marshall and George V. Dill.

VANCOUVER, B. C., July 14.—EMPRESS: Stop Thief is the week's bill here. Del Lawrence is funny as Jack Doogan, because he is so unfunny, while Alf Layne and Howard Russell supply the real hits of the show. The ORPHEUM has the S. & C. show. The Ross and Fenton Players in A Modern Cleopatra; Armstrong and Manley, funsters; Kitty Flynn, ragtime singer; Rosaire and Prevost, acrobatic comedians; Majestic Musical Four, masters of melody and mirth.

SEATTLE, July 15.—The Spoilers, in motion pictures, is being exhibited at the MOORE to excellent business. Old Heidelberg is being presented by the stock company at the METROPOLITAN. Manager McKenzie's players give an excellent production of the old favorite. James Guy Usher further demonstrates his ability in his fine characterization of the old professor. Dwight Meade and Auda Due are well cast. Singing by a local trio is a feature that is well received. Florence Malone closed with last Saturday evening's performance. During her stay here Miss Malone made many friends and she, together with other members of the Metropolitan Players, were guests of honor of the Press Club on the 9th inst. Maud Leone, until recently with the Del Lawrence Stock Company at Vancouver, B. C., has been engaged as leading woman, and will open on August 2nd. Manager McKenzie has also engaged Edgar St. Clair, of California, and Joe Kemper, who has played comedy roles in a number of the musical comedy successes. The new male members of the company will reach here in time for next week's production of Broadway Jones. Several female stock stars will likely appear at the Metropolitan during the summer, Manager McKenzie having decided upon the plan of offering several leading woman during the next few months. The future of the stock company now at the Metropolitan seems assured, and will probably remain a permanent organization at Seattle, possibly playing short seasons at the theatres in nearby cities, which Mr. McKenzie controls. Jessie Shirley and Company offer a condensed version of Under Two Flags at PANTAGES. Julie Ring in The Man She Met and May and Kilduff share headline honors. Others are Louise Defoggie, who sings and dances well; and the three flying Kays, comedy acrobats. Gertie Carlisle and her seven sweethearts head the EMPRESS bill. Menetti and Sidelli, acrobats and tumblers; Wal-

ter Brower, monologist; Billy McDermott and Hester Wallace; and Paul Stephens, a one-legged acrobat, are others. George J. McKenzie announces the taking over of the Imperial Theatre at Vancouver, B. C., in the interests of Klaw and Erlanger. This house was formerly under lease by Sullivan and Consideine. It is rumored that the Orpheum attractions which have been playing in this house at Vancouver, will be discontinued, and that Spokane will again be comprised in the Orpheum circuit. John Cort has leased the Avenue Theatre at Vancouver, B. C., for a number of years, and will play all Northwestern circuit attractions at that house. The Avenue last year was operated by the Klaw and Erlanger forces.

TACOMA, July 11.—Neptune's Daughter, the attractive Annette Kellermann films, were shown at the TACOMA Theatre the past week. The new APOLLO Theatre, the first strictly motion picture house to be erected, has opened and is enjoying a fine patronage. The house is beautiful and commodious. Attractive musical selections are rendered by Paul Engel, pipe organist, and Sadie Gumbling, violinist. Desmond Kelly is visiting in Tacoma, her first visit home for several seasons. Miss Kelly is now under the Frohman management, and appearing in the comedy success, Wanted, \$22,000. EMPRESS Theatre: The Empress bills are giving splendid satisfaction these days. Sam Asch in popular songs and Joe Cook in One Man Vaudeville were distinct hits on the week's bill. The Kincaid Kilties found much favor. Frank Bryon and Louise Langdon scored with a sketch, The Dude Detective. The Cavana Duo pleased with music and dancing, accompanied by tight-wire walking. PANTAGES Theatre: The big hit of the bill was Barnes and Barron, two of the most capable comedians seen here in many a day. Alpha Quartet were seen in sensational stunts in hoop rolling. The Gallerini Four had a musical act far above the average. Comedy was provided by Galloway and Roberts in a black-face act, and Napoleon and Little Hip, who are welcome visitors to this city every season.

The Burns Theatre at Colorado Springs had its annual stock opening June 29th, when the Burns players appeared in The Spendthrift, with The Ghost Breaker and The Master Mind to follow. The company is headed by Malcolm Duncan and Eleanor Haber, with Donald Gregory, formerly of the Academy of Music, New York, as stage director. Others in the company are: Manart Kippen, William Lorenz, William Reiffel, Roy G. Briant, Girard Patterson, Edgar Mayo, Florence Radfield, Nila Mac, Dorothy Nelson, and Alice Tolley.

Bessie Tannehill Comes Back to the Stage in The Money Getters in Los Angeles

LOS ANGELES, July 15.—While Mr. Morosco is busy planning a beautiful new home to be built in Windsor Square, he is called to Chicago to start the fight for Peg o' My Heart, backed by a dazzling array of legal talent and a disposition to stand by his guns. In the meantime, Peggy O'Neil is scoring a big hit. * * * When Frank Frayne comes to town next week he will find his old haunt, the Grand Opera House, flaunting the same thrilling pictures of the melodrama as when he trod the boards at that house, but the heroes and heroines are of the silent sort, for the house is now the home of the "movies." Also he will find that his erstwhile associates have gone their several ways—Lillian Hayward being a movie favorite, and Laurette Taylor has made another theatre in Los Angeles famous as the birthplace of a "success." * * * The opening performance of Omar the Tentmaker was the occasion of a thrilling experience for Guy Bates Post, when a slip in one of the stage contrivances dropped him to the stage, a distance of about fifteen feet. Mr. Post pluckily insisted he was not hurt and repeated the scene, carrying out his part to the end, although much bruised and very sore. * * * Mr. and Mrs. Benjamin Scovell will give a reception to their pupils at the Gamut Club on Friday, at which Frances Cameron and Walter Lawrence will be the honored guests, because of an old-time friendship existing between Mr. Lawrence and Mr. Scovell. * * * Maude Beatty has retired from the cast of The Money Getters on account of illness. Bessie Tannehill takes her place. * * * Monday's feature at the Jardin de Danse was a mere man, Earl Fox, who proved that the movie actor is as big a drawing card as the movie actress. * * * Grace Valentine has decided that her small self does not need a vacation, and has decided to start out immediately with a Help Wanted road company. * * * Florence Martin, who is playing the name role in Brenda of the Woods, bears an almost startling resemblance to Florence Reed. She is also a very clever young lady. * * * An interesting visitor in town this week is Jack Elbeck, a sheriff from the Yukon country, who tells of playing leading roles opposite Marjorie Rambeau, when she was playing up there and not in the best of luck—in fact, ran into pretty hard luck—but all hands fell to and rehearsed for her various plays, which were a success, and Miss Rambeau was able to depart with a light heart and heavy money bags.

BURBANK: Brenda of the Woods, Mr. Barry's long-delayed production, is being given for the first time, with a very delightful Brenda in the person of Florence Martin. The play as it stands now, sags in places with the weight of improbability, but no doubt ere the week is out, the clever hand of the author and the quick eye of the producer will have rebuilt and strengthened the weak places.

Brenda is born in southern woods, with the smell of the earth in her nostrils and the music of the birds and the trees in her ears, together with the heart of a child. Brenda is lured away from all this by a man from the city who leads her into a life of luxury in Paris, where she develops a talent for the brush. After two years, she learns that the man is married, and she leaves him to earn her way in the world. Trouble follows in her wake, but another man comes into her life here and finally, after accusations are heaped upon her, she flees to her mountain home, where her lover woos her again and weds her. Miss Martin brings to the role the charm of youth, beauty and understanding, revealing delightful possibilities. Forrest Stanley is cast as John Olin, the city man, a part which does not bring much happiness to the actor or the audience. Harrison Hunter plays Guy Langham, the persistent suitor, in a well-balanced, artistic tone that is always used by Mr. Harrison. Thomas McLarnie, as Brenda's father, creates the most lasting impression. Walter Catlett lends the comedy touch. Mr. Applebee plays a small role splendidly. Grace Travers is an artistic success in the role of the wife. Winifred Bryson plays with frankness the adventuress. Miss Oberle makes a clever darky mammy. The play is ished and touched up will in all probability become a success.

CENTURY: King Hobo is a happy conglomeration of nonsense, tuneful and gay, with its author, Walter Reed, as Finnegan, and Jules Mendel as Heinze, and Al Franks to carry the fun along with his role of King Kroma. Reece Gardner flourishes in dance and song. Babe Lewis, Vera Ransdale and Florence Reed are well fitted with specialties, and the chorus, in gorgeous Oriental costumes, are a colorful background.

EMPRESS: Everett Shinn's skit, More Sinned Against Than Usual, is a farce more enjoyable than usual. Here is a stage within a stage, for upon a small stage upon the Empress stage is enacted a satire upon the good old-fashioned melodrama, well acted by the ten earnest comedians. Frederick Hallen and Mollie Fuller appear in a clever farce called On the Road to Jonesville, a skit that moves with enjoyable swiftness and the tale of mistaken identity is a funny one. Dick Lynche is an original young Irishman with an entertaining lot of dialogue and some nimble Irish jigging feet. The Three Falcons are skillful on the rings, adding comedy for good measure. The Moscrop Sisters are graceful dancers, who try to sing. Some good motion pictures complete the bill.

HIPPODROME: Variety marks this week's bill. Barry and Barry are singers of ragtime and a happy pair. Jane O'Roark and Broderick O'Farrell appear in a capital sketch called The Bluff, in which they are assisted by Lester Paul. Gabrielle is a dancing violinist, whose offering is marked by daintiness as well as skill. The Three Cavaliers sing the good old fashioned

songs amidst picturesque settings. Pete Lawrence and Ursula Nolan create rounds of laughter with their skit, Peanuts. Richard Hamlin scores a hit with his catchy songs and lively dances. Lester Leigh and La Grace are jugglers with some clever boomerang stunts.

MAJESTIC: The kindly and broad-minded old Persian, Omar, is fantastically brought before us in a dreamy, beautiful and whimsical spectacle, Omar the Tentmaker. The romance of it all is so thrilling, the wisdom so appealing and the atmosphere so colorful and beautiful and the lines so wonderfully spoken that it is one of the treats of the season. In Guy Bates Post, one enjoys a player thoroughly in sympathy with his role, possessor of a voice that lends an added beauty to the line and a charm of person that brings to the personification of Omar throughout youth, middle life and old age, artistic perfection. Woven in and out of the soft, lovely romance is thrilling, swiftly moving melodrama, marked by wonderful stage contrivances. Pictorially, the play is such a one as is seldom seen. Miss Louise Grasser is a charming Little Shireen. Jane Salisbury as the Evil Banou, Charles Francis, Fred Eric, Lee Baker, as well as many others in the cast, prove worthy support. The music by Anita Baldwin McLaughry is an added bit of loveliness.

MOROSCO: The Money Getters is a much better performance this week. Bad places have been smoothed over, weak spots strengthened and a dash and speed added that make it a joyful occasion. Walter Lawrence, Francis Cameron, Louise Orth, Will Sloan and all the others create a clever musical comedy that will probably run for some time.

ORPHEUM: Men, maids and monkeys—everything goes into the vaudeville pie of this week. English, Japanese and Australian add their particular flavor to the enjoyment. Laddie Cliff seems to have found that spring of eternal youth and refuses to grow up. He returns with new and wholesome songs, new stories and his nimble legs, all to aid him in gaining a hearty welcome. Romeo the Great goes through all the stunts that high-salaried chimpanzees do as a rule, but apparently really enjoying his cigarettes. Rellow is a funny fellow, a mentaphone artist with a Frenchified air. One is left in the dark as to what a mentaphone may be, but Rellow is highly entertaining with his particular stunt. The Australian Woodchoppers wield their axes with skill and fill the air with flying chips in an exciting race, making the atmosphere redolent with a refreshing, woody smell. Percy Bronson and Winnie Baldwin remain with new songs and dances and their own brand of cheerfulness. McMahan, Diamond and Clemence repeat their marvelous scarecrow dance. The balance of the holdovers include Willette Whitaker, assisted by F. Wilbur Hill, and Tameo Kajama, the clever two-handed writer.

PANTAGES: This week's headliner is a thrilling, tuneful and daring Apache dancing number, called A Night in the Slums of Paris, in which a stirring interesting tale of

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the underworld is told in pantomime. Mlle. Amato and Signor Coccia are dancers whose art is well nigh perfect, and their every movement carries grace and meaning. The sketch, as a whole, is well staged and graphically portrayed. Bob Albright is here again with his splendid singing and imitations that are really worth while. Devitt and Devitt are acrobats whose stunts are marked by originality. John Ramano and Mlle. Carmi as The Harpist and the Singer, present a most attractive musical number. Fun in a Music Store features a long, tall man, whose comedy talent lends itself to his dancing. Kumry, Boesch and Robinson are the two men and a girl who stir up the fun in this sketch. George Wilson tells funny stories and a Keystone comedy fills out the bill.

REPUBLIC: The spectacular feature of the current week's bill is a musical satire on Los Angeles night life, written by Ed Armstrong to feature each and every one of his Baby Dolls. Lasky's Six Hoboes are a sextette of fun-makers well known and popular, and their whirlwind finish is as novel as it is clever. Lillian Seger is a cornet soloist who adds a touch of novelty to a taking musical number. Paul and Azella in Phun with the Phingers are first-class shadowgraph artists. A boy violinist is one of the big hits of the bill, and the Hearst-Selig weekly completes the bill.

N. B. WARNER.

Changes in Canadian Theatres

EDMONTON, Alta., June 27.—The Western Canada Theatres, Ltd., of which C. P. Walker of Winnipeg is general manager, has taken over the Empire Theatre in Edmonton, the Sherman Grand Theatre at Calgary, and houses in Regina, Saskatoon and two other western points, formerly controlled by W. B. Sherman of Calgary, and his associates. The future booking for these houses will be through a central office, also playing the Orpheum attractions. The Empire Theatre is now undergoing alterations. Mr. Sherman and Arthur Aylesworth have a small vaudeville circuit in Western Canada, and also manage several road companies, such as those which played The Rosary and The Barrier here last season. These companies and vaudeville acts will be directed from Mr. Sherman's offices in Calgary.

PIETRO SASSO recently came into an inheritance of \$20,000, a legacy left by an uncle in Italy. No one is more worthy of good fortune than the always smiling, gentlemanly Pietro.

Correspondence

NEW YORK, July 12.—Hollbrook Blinn will present the Princess Players in their entire repertoire in San Francisco at the Columbia Theatre during the month of August. Mr. Blinn is expected to return from London in about ten days. The four weeks in San Francisco will be followed by one week in Los Angeles, after which the players will return directly and without stop to the Princess Theatre, New York, to take up final rehearsals for the new season of one-act plays. * * * Gene Hodgkins and Irene Hammond, the dancers who were engaged to give exhibitions in the Ziegfeld Dance des Folies, in the Aerial Gardens, atop the New Amsterdam Theatre, also perform in the last act of the Ziegfeld Folies in the theatre. They made their debut in both playhouse and dance pavilion last Monday. * * * Eugene Brioux's play, *Damaged Goods*, has broken all records at the Academy of Music, where it began last Monday its sixth week. Were it not that a museum of anatomy had existed prosperously for so many years on the other side of Fourteenth street there might be occasion for surprise in the popularity of M. Brioux's essay at this stock theatre. Theodore Fricbus and Liscilla Knowles still have the leading roles. * * * Houdini headed the bill at Hammerstein's Roof Garden. Among interesting feats the erstwhile "handcuff king" releases himself from a tank of water in which he, fully immersed and upside down, is shackled to the last word. The *Temptress*, a dance and spectacle, with Eis and French, continues. Among the favorites are Fannie Brice, Joe Jackson, Nonette, Arnaut Brothers, Bedini and Arthur, Lalla Selbini and Smith, Cook and Brandon. Others are the Brothers Arco, Martinetti and Sylvester, Balaban, the Merry Monopedes and Bisset and Evelyn. * * * At the Globe Theatre Annette Kellermann in *Neptune's Daughters* continued to attract large and enthusiastic audiences. This feature film, which has the longest run to its credit of any seen in New York this season, displays Miss Kellermann at her best in diving feats, physical charm and as an actress. * * * Other moving pictures that continued include *Cabiria*, with its stupendous historic pictures, at the Knickerbocker; Paul J. Rainey's thrilling new pictures of the African hunt at the Casino; Mme. Lina Cavalieri, the famous operatic prima donna, in *Manon Lescaut* at the Republic. * * * At the Strand Theatre the main photo feature was *The Eagle's Mate*, in which Daniel Frohman presented Mary Pickford. *The Eagle's Mate* is a film version of Anna Alice Chapman's novel of the same title. The scenes are laid in the heart of the West Virginia mountains and the plot deals with the feud of rival families, through which a thread of love has been cleverly woven. The part of Anemone gave Miss Pickford exceptional opportunities. The new Ford Sterling comedy, *Crash*, created uproarious laughter. The scientific studies this week consist of the evolution of the beautiful carnivorous plants. * * * The Palace Theatre had Joan Sawyer and her dancing partner as its leading attraction. She and Nigel Barrie will be at the Palace during the summer months. Ruth Royce and Belle Baker vied for the champ-

ionship of songs and there were many popular entertainers on the program. * * * Amelia Bingham, who is one of the most popular performers in vaudeville, was on the program of the New Brighton Theatre last week with her *Big Moments* from *Great Plays*. Miss Bingham won her audience as completely as ever. Her way of doing it is to make friends of the audience by reciting the incidents of the play that precede the scene she acts. Her scenes were taken from Mme. Sans Gene and Joan of Arc. Frederick Bowers, Mabel Berra, Catherine Hayes and James J. Morton were also on the program. * * * Eliz Gergely is to be Sari in one of the companies Henry W. Savage will send out this season in the operetta of that name. Miss Gergely is a native of Hungary, but all her dramatic experience has been had in this country. She tells an amusing story of her first engagement. Brought to this country at the age of fourteen she was entered at the Morris High School, in New York City, and because of her imperfect English was placed in a grade lower than she had been in at Budapest. She was ashamed to be in a class with smaller girls, than whom she was more advanced, except in English; so she played "hookey" one day and applied to Oscar Hammerstein for a position in his grand opera company. Seeing a child in a short frock, he laughed at her and then told her to run home and play with her dolls. Next day she borrowed money from her grandmother, abstracted a gown from her mother, put up her hair and reappeared at Mr. Hammerstein's office. He recognized her at once, was amused at her trick, and gave her an engagement as a boy in *Carmen*. She finished the season with Hammerstein. Her parents, seeing that she was determined to go on the stage, yielded with good grace, but, with the idea of a career in Europe rather than in this country, had her join German companies, so that for three years she was with the Irving Place stock in New York, and for three years with the Philadelphia German company. In Sari Miss Gergely will make her first appearance in English.

GAVIN DU HILL.

CARSON CITY, Nev., July 13.—THE GRAND (W. S. Ballard, mgr.). David Copperfield, under the auspices of the Leisure Hour Club. Attendance at the Grand not affected by the warm weather; good crowds every night.

A. H. M.

PORTLAND, Ore., July 13.—HEILIG Theatre (Calvin Heilig, mgr.; William Pangle, res. mgr.): This theatre is back to its original home, Broadway and Taylor streets, since the closing of the Orpheum last Saturday night. Moving pictures of Annette Kellermann, a return engagement, opened yesterday to a good house, and remain for this week. Next week: *The Spoilers*, pictures, return. The Baker, Lyric and old Heilig houses are dark. Manager Baker, accompanied by his wife, left Saturday for New York to sign up his stock company and new plays for the coming season. Managers Keating and Flood of the LYRIC leave on the same mission this week for their musical stock companies. Last Saturday night was the end of the season for the ORPHEUM shows, and next season will find this theatre in their new home now being erected at Broadway

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and Stark streets. PANTAGES Theatre (John Johnson, mgr.): Little Hip and Napoleon are the feature acts for this week. The balance of the bill includes Gallarini Four, Barnes and Barron, Galloway and Roberts, and Alpha Trompe. EMPRESS Theatre (H. W. Pierong, mgr.): The Kin-kaid Kilties are the headline act, and the others appearing are Byron and Langdon, Joe Cook, Sam Ash, and Cavana Duo.

A. W. W.

EUGENE, Ore., Week July 5.—Rushing Luke into a Fraternity is the name of a new college skit which will have its initial appearance Friday, July 17, at the REX Theatre of this city, for a two days' run. From here the skit is booked into the smaller towns of the Willamette Valley until Portland is reached, where it will be tried out for big time. Three characters, all college men, are in the skit, which is said to be heavily punctuated with good, clean comedy. EUGENE Theatre (J. Hollenbeck, mgr.): Dark. REX Theatre (McDonald, mgr.): First half—Pantages and Empress vaudeville; Gordon in blackface, good act, made a hit; The Siberian Night-in-gale, fair act; pictures, featuring Vitagraph's *A Million Bid*, in five reels. Last half—Robert Davis in character singing, dancing and monologue; Maurice Loew circuit; Crosno and Moore in effects. Capacity business for the entire week. FOLLY Theatre (J. Goldsmith, mgr.): Feature pictures and The Gladstones in musical numbers that were good; coming Monday, for one day only, Famous Players Company in *Brewster's Millions*; Tuesday, *The Stain*.

SEATTLE, July 8.—William Hodge and a most efficient company in support gave a notable production of *The Road to Happiness* at the MOORE this week. Mr. Hodge's Jim Whitman is a delightful characterization, and A. L. Evans displays rare sympathy and skill in his interpretation of the character of an old Indiana gentleman. Business so far has been good. The Woman, this week's bill at the METROPOLITAN, is the most pretentious offering of the new company. It is played throughout in a most convincing manner. Honors go to Miss Malone, whose

work in both the comedy parts and heavier scenes was admirable. James Guy Usher has the leading male role—that of Blake—and plays it well. Careful attention to detail is a feature of the stage effects. Attendance is large. The EMPRESS has William Halliday and Anna Turner in a *Modern Cleopatra*, Riley Flynn in songs and dances, with imitations of Bert Williams, and The Majestic Musical Four in the headline positions, and all are good. Others are Armstrong and Manley Welch and Bob Rosaire and Howard Prevost, comedy acrobats. Charles Riley and company in the Irish Immigrant, a pleasing operetta; Olive Briscoe, comedienne; and Delmore and Lee in unique and startling acrobatic stunts head the PANTAGES current program. Bombay Deerfoot, an Indian juggler, is also prominent. James J. Corbett is a visitor in the city. L. C. Keating and J. D. Flood are on an extended Eastern trip, and while away they will gather new talent for their company at the TIVOLI here, which will open in September. High class shows are to be the policy.

Florence Malone, leading woman at the Metropolitan Theatre, closed her engagement last Saturday night. Miss Malone will return to San Francisco, where she was engaged at the Alcazar Theatre prior to Manager George J. Mackenzie securing her services for his Metropolitan Stock Company. Last Sunday night notice was posted on the call board at the Metropolitan Theatre announcing the closing of the present stock organization July 18th. "For the purpose of reorganization," is the reason given for the notice. Manager Mackenzie states that changes will be made in the present personnel of his company.

G. D. H.

SACRAMENTO, July 14.—The EMPRESS Theatre has the amusement field all to itself for the time being. The bill for the week is as follows: Marie Stoddard, in impersonations; John T. Doyle, in the sketch *The Police Inspector's Surprise*; The Man Next Door, sketch; Frank Morrell, in song and chatter. It is whispered that Jim Post may reappear for a short season at The Grand.

Queer Story in Davis-Blood Mix-Up

NEW YORK, July 13.—The name of Governor Earl Brewer of Mississippi has been drawn into a remarkable series of complications growing out of the divorce suit brought by Adele Blood, actress, against Edward Davis, actor, which is now pending in the New York Supreme Court. Frederick C. Leubuscher, referee in the case, has decided to make a full investigation of the mysterious activities of Ira Sample, a private detective, claiming to be a confidential agent of Governor Brewer and Harry B. Bradbury, a New York lawyer. Leubuscher is anxious to know why Sample furnished gratuitously to Frederick E. Bryant evidence on which the latter brought a suit against Jule Powers and named Davis as correspondent. Bradbury is alleged to have said that Sample informed him that he came into the case because he was interested with the governor of Mississippi and that Davis and the governor had something together which made Davis a valuable man and made Sample a valuable man to the governor, and that he was "investigating Davis for this reason." Bradbury had repeatedly insisted that Sample had no connection whatever with the case. To complicate the case still more, Davis swears he never saw nor communicated with Governor Brewer and that so far as can be learned the governor knows nothing of the suit and saw Miss Blood only once in his life. This was on the night of January 13, 1913, when he occupied the guest box in the Century Theatre, Jackson, Mississippi, at a performance of Everywoman, in which the actress was starring. Incidentally it was on the same night that Sample first met Miss Blood. Sample formerly was trial lawyer for the Pennsylvania lines at Logansport, Ind., and later became an insurance attorney. His acquaintance with Governor Brewer is said to date from before the Goebel assassination case. He is said to have been associated with Governor Brewer in certain plantation deals. Davis and Miss Blood were married in 1906. Davis, a Californian, was educated for the ministry. Mrs. Blood, also a Californian, was a stenographer, but occasionally posed for Frank C. Bangs, the artist. Through THE DRAMATIC REVIEW she met Davis, who offered her a small part in The Unmasking, which he was trying to put on the Orpheum Theatre, San Francisco. Eleven months after Miss Blood's stage debut the marriage took place. Until the appearance of Sample on the scene the domestic life of the couple had been very happy, apparently. Following the advent of Sample came the Bryant suit against Miss Power, then leading woman for Davis in a vaudeville playlet. This action was brought on June 26, 1913. The action by Mrs. Davis was brought on June 9, 1914, Miss Power being named in the latter case. Sample is said to have been active in the preparation of both suits.

New Barrie Plays

The public has become accustomed to looking for a new Barrie play every fall, and it has always been forthcoming. This year he surpassed expectations and has sent us three; one long

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and two half-evening dramas. The Legend of Leonora is being played by Maude Adams and it is whispered that nothing but the unusual personality of the star could hold up its slender story. One of the shorter plays is being used by Grace George, and the other, The Will, is the vehicle for John Drew and Mary Bolland. The plays, all three of them, show us a new Barrie. The old light vein of humor is still there, in part, but he has struck a new note, a sort of cynicism that is startling to one who has been a close student of his former books and plays. In The Will this note is strongest. There the new Barrie stands out most clearly. Incidentally it shows us a different side of John Drew's acting that is not uninteresting to note. The play is in one act but the curtain falls twice to indicate the passing of a number of years. It might well have been named The Cancer instead of The Will, for it takes that dread disease as a background and shows how the greed for wealth is similar to it, starting in one little spot and spreading until it has corrupted everything it touches. The scene is laid in the offices of a firm of lawyers, Devizes & Son. Into the office come two young people, Philip Ross and his wife. The man wishes to make his will, intending to leave the little property of which he is possessed to Mrs. Ross. The young people are delightful in their love for one another, their innocence, and their naive hope of sometime having enough to retire and live in a little house in the country. They leave and the older lawyer is still smiling at their child-like faith in the world when his old clerk comes in to tell him that he must leave; that the doctor says there is no hope; that he is dying of cancer. He turns to the lawyer and bursts out with, "It all started from one little spot, and spread until now it is the master. If I had only known, if I had only known!" Upon his words the curtain falls. It is the keynote of the play. The next scene is twenty years later. It is still the offices of Devizes & Son. The father is now an elderly man and his son transacts most of the business. Into the office comes the same couple we saw in the first act. They are extravagantly dressed and Ross has grown fat and purse-y. It is evident that they are very rich. Ross wishes to revise his will and his wife is afraid that he will leave some of his money away from her. They have changed completely, become sophisticated and hard. Still, they have a certain fondness for each other and a pride in their two children which makes them not unlovable. The third and last scenes is the one in which Barrie, and with him John Drew, rises to his greatest height. The office is still much the same, but it is twelve years later. The old lawyer is in his second childhood, a doddering old figure that can only sit over the fire and recall scenes from the past. His son is trying to persuade him to go home, when Philip Ross

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enters. He is a strong man, grown old through bitterness and suffering. His wife is dead and his children have proved worthless. He wishes to change his will, but finds there is no one to whom he can leave his great hoard of money. In bitter irony he makes a will leaving his wealth to the men he has battled with and beaten, for he knows they will hate him for it. As he turns to go the old lawyer catches his name and it strikes some chord in his memory. He starts to speak in his halting, childish way, and tells about the "nice young people" that used to come into his office, Philip Ross and wife. His broken mind somehow associates them with the death of his old clerk and he repeats his words, "It all started from one little spot and spread until now it is the master. If he had only known, if he had only known!" Philip Ross stands for a minute, then, sobbing, tears up his last will and goes silently out the door. That is the end of the play. It leaves the audience rather hopeless, and yet it is a bit of a lesson, too, made more effective by its very hopelessness. Truly this is a new Barrie, indeed!—Florence Willard in California Outlook.

Correspondence

SALT LAKE CITY, July 14.—PANTAGES bill is a strong one without a weak spot. Pony and Davey Moore head a company of musical comedy people in Sinbad the Sailor, or The Jolly Tars, that is chuck full of beaming lines and many spirited chorus numbers, the chorus girls being specially picked for their beauty of form. Special scenery is carried. The bill opens with the Four Military Girls in brass musical selections. Each of the four is individually an artist on her particular instrument and their quartet work is commendable. Brown and Jackson, the clubman and suffragette, have a line of patter and singing that takes well, the grotesque dancing of the male member of the team being specially funny. J. Edwin Crapo and company in the Garden of Passion have an artistic offering in which nudity seems to be the chief object, though grace is apparent in the dancing numbers. Frank Bush can rightfully be termed the inimitable story teller, for his stories are original and all splendidly told. This clever entertainer has a long list and generally aims to make his daily selection entirely different from the day before. EMPRESS bill is headlined by John Robinson's four educated elephants, a sure enough circus act. The huge animals do the usual circus tricks and do them well. The three Newmans, who ride everything from the ordinary bicycle to the unicycle and single wheel, open the show,

closing their act with a boxing bout a-wheel that is laughable. Kammerer and Howland do some good singing and Miss Howland plays the piano well in addition to displaying a good voice. Jack Kammerer has a strong voice, the richness of which easily carries to the farthest corners of the house. Clem Bevins and company in Daddy have a rural offering that has a heart story and plenty of good, clean comedy. Oakland, McBride and Milo in a minstrel first part crack some good jokes, as well as dance and sing. Sam Loeb's summer policy is still in vogue, the girl chorus being seen in catchy dance numbers led by Celeste Brooks, Lew Marshall and others. Mr. Loeb is figuring on returning to musical comedy with the opening of August, with an entirely new cast to support him in his comedy work. Frank Newman and J. R. Joseph of the Pantages have contracted to bring to the city for a big auto race, August 8, six of the world's fastest drivers, the meet to be held at the fair grounds track, which is already being put in shape. The UTAH Theatre will re-enter the amusement game Sunday next with Cabiria, that much advertised feature picture with its 20-piece orchestra and 20-voice chorons. The scale of 25-1.00 will prevail for the opening. R. STELTER.

CHICO, July 13.—George Sontag, former member of the notorious Sontag and Evans band, has succeeded in financing his project of installing a motion picture studio and plant in this city and is now in San Francisco arranging the details of the installation. Sontag has received financial backing from local and foreign people, and it is expected the installation will eventually represent an outlay of many thousands of dollars. Sontag has three feature plays of his own touching on the adventures of the gang. These are six-reelers and will be filmed first, then other scenarios taken up. The plant will have a capacity of many thousand feet of pictures a week. The project means the employment of a large force of men and the expenditure regularly of a large amount of money, adding greatly to Chico's payroll. Sontag has taken temporary offices with J. A. Shuster and has rented a home on Salem street.

Personal Mention

JIMMY GILFOYLI has joined a stock company in Butte.

CHARLEY YULE has received his contracts for Eastern Orpheum time. Charley is clever and the act is good and pleases highly.

HOMER CURRY, manager of the Cort Theatre, left last week for a six weeks' visit to his folks in Springfield, Mo. In the interim Charley Newman is in full charge of the theatre.

THE SAN FRANCISCO Dramatic Review

Music and Drama
CHAS. M. FARRELL, Editor

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Maurice Penfold

The astonishingly good work being done by this young actor with the Ed Redmond stock in San Jose, has brought to light another young coast actor whose future is practically assured. We use the word "astonishingly" advisedly, for it is unusual for an actor in his first six months of experience to deliver the goods as this young fellow is doing. This week he is playing Steve in *The Virginian*, and his performance has all the merit of genuine artistic worth. When Mr. Redmond picked him out for juveniles he made no mistake.

Something New Has Developed from a Royalty Suit

William Mamilton Cline was the complaining witness in the first criminal complaint for violation of the copyright law that has ever been prosecuted in this district, and one of the few which have ever been brought in the United States. Mr. Cline sold a sketch to Dan Bruce, a vaudeville actor, husband of Margo Duffet, well known in stock circles, and Bruce, after paying the royalties for a few weeks, changed the name and a few lines and declared the sketch was not Cline's. The Orpheum press agent bided his time. Bruce and his wife were booked for the coast—Sullivan and Considine circuit. Cline warned the managers, but his word was ignored. Bruce reached Los Angeles and Cline had him arrested, whereupon the actor pleaded guilty and paid his fine. Armed with this record Cline apparently has a perfect case against the Sullivan and Considine circuit for royalties, as the actor himself probably could not pay if judgment were obtained against him. A few criminal prosecutions of play pirates would have a salutary effect upon the theatrical conditions in this country, and would result in the copyright law being regarded as something more than a joke.—Los Angeles Graphic.

The plan to erect a modern grand opera house in St. Louis seems destined to meet with success, judging from the enterprise of eight prominent residents of that city who have just subscribed \$10,000 apiece. This sum, together with the \$50,000 offered by the late Adolphus Busch, makes \$130,000 immediately available as the nucleus of the required fund of \$500,000. Seating dimensions are being considered. At present it is estimated that the orchestra floor will contain 1200 seats, and the two balconies 900 seats each. There will also be thirty boxes. This seating capacity will equal that of the Music Hall in the old Exposition Building.

Personal Mention

ISABELLE FLETCHER and Charles Ayres will open on Pantages time in a Willard Mack sketch in a couple of weeks.

A REPORT has reached San Francisco that Dick Scott, once a favorite actor out here, is cook in an Edmonton (Can.) lumber camp.

F. J. O'BRIEN, the Chico publisher, is out for the Progressive nomination for Secretary of State, and the chances are very much in his favor, as he has a wide acquaintance and is both popular and eminently qualified to hold down the job.

E. C. SHEARER, manager of the Star Theatre, Oakland, has sold out his theatrical interests in that town. Mr. Shearer was extremely popular in Oakland and made a brilliant success of the Star.

J. V. SNYDER, the Nevada City editor and theatrical manager, is being presented by his Democratic friends for the Lieutenant Governorship on the Democratic ticket. J. V. is some politician and tremendously popular over the state. He will get the theatrical vote, for he has always been one of the real fellows with show people.

BETH TAYLOR had a big chunk of bad luck last week. She was the victim of burglars last Saturday night who stole several pieces of jewelry set with diamonds, valued at \$1000. Miss Taylor reported her loss to the police, saying that while she was on the stage the thieves gained entrance to her dressing room and ransacked it.

PRIOR to the opening of the Melbourne season Edna Keeley, of the Allen Doone Company, underwent an operation in a private hospital at St. Kilda. Her understudy was given the part to rehearse, and on the opening night was about to go on the stage when, to everybody's astonishment, Miss Keeley dashed up in a taxi and informed the manager that she was well enough to appear. Needless to say she was congratulated on all sides for her wonderful effort. Each night for two weeks the plucky little lady returned to the hospital after the performance.

MRS. ALICE HOWARD, widow of Bronson Howard, the playwright, and sister of Sir Charles Wyndham, the English actor-manager, died in London, Saturday, June 20. Mrs. Howard was born in London and was about 67 years old. She was a member of her brother's company when he first became a well known actor and manager. Sir Charles Wyndham produced Bronson Howard's play, *Hurricanes*, in London in 1879, under the name of Truth. Mrs. Howard, then Miss Alice Wyndham, first met the playwright at that time. They were married in October, 1880, and shortly after came to this country. Mr. Howard died August 4, 1908.

MAX HIRSCH has been engaged by Max Rabinoff as manager with the company for the 1914-1915 American tour of Pavlova and her troupe and orchestra. Pavlova's trip across this country and back again starts with two performances in New York on November 3 next. All American grand opera goers know Max Hirsch. He presided over the box office of New York's Metropolitan for twenty-seven years, first as assistant treasurer, then as treasurer. During most of this time he was the official announcement-

maker of the house. Since indispositions of great artists are nowise infrequent, Max Hirsch of the six-foot physique, the iron-gray hair, and the placating smile, became quite as familiar to Metropolitan audiences as Jean de Reszke, Melba, Sembrich or Caruso. He went with the company on all its tours. When Andreas Dippel moved

to Chicago to manage the grand opera there, Mr. Hirsch went with him. Hirsch grew up in the theatrical business. At 12 years of age he became an office boy for John A. Duff at the old Standard Theatre. This was in 1876. He remained there until the Metropolitan Opera House opened in 1883.

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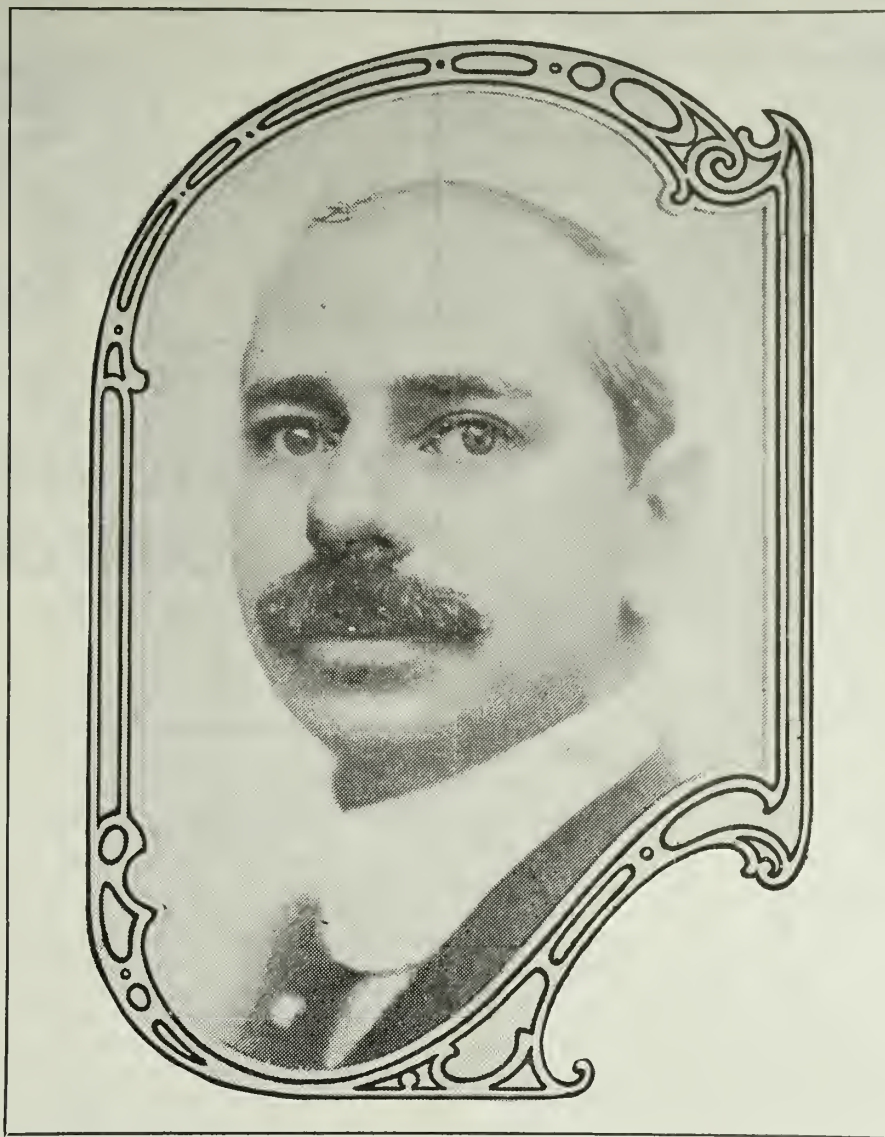
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Columbia Theatre

The second week of *Trifling with Tomorrow* is marked by its continued success in interesting its audiences and in stimulating discussion for and against its theme—euthanasia—the advisability of putting into the hands of the medical profession the weapon of painless death for hopeless invalids. That the subject is a very important and delicate one, to be approached with the greatest caution, was evidenced on Monday night when a lady in the audience became hysterical over the possibility of a hospital nurse's substituting poison for medicine in dosing a patient. So while the play cannot fail to offer food for reflection to the up-to-date people who try to keep abreast of all phases of modern thought, it is a question whether the public at large is ready as yet for having it presented to them through the medium of the theatre. Be that as it may, no exception can be taken to the dignified spirit in which it is approached by the All-Star Company, which is guiltless of any attempt at sensationalism. The cast as a whole gives a brilliant performance, Gladys Hanson being full of force and beauty as the head nurse, Charles Richman notable for quietly illuminating moments, and Charles Cherry approaching the dope fiend from an entirely individual angle.

Cort Theatre

Mme. Mimi Aguglia has come to us practically unknown, in spite of the somewhat challenging advance notices heralding her as the legitimate successor of Ristori, Bernhardt and Duse. But one visit to the Cort is needed to convince, and San Francisco, the majority of whose theatregoers hail from Missouri, is slowly waking up to the fact that here indeed is a great actress in its midst. Aguglia is a Sicilian, instinct with the fire and passion that is her heritage, and she has been trained in her art in Italy, which is perhaps the severest of all the continental schools of drama. More, she is big enough to override conventions and forget the rules and play life as she feels it to be, which is the beginning of universality. Her engagement here is the more notable when her giant repertoire is taken into consideration; the opening week offering not only the old standbys, held to be the test and standard of fine acting, but four modern Italian masterpieces entirely new to our stage, each calling for tremendous emotional power, mimetic realism, and understanding of that subtle underlying principle which, for want of a better name, we call our subjective consciousness. The opening bill is perhaps of most interest to us, because the best known, coming as it does from the master pen of Gabriele D'Annunzio, whose secret hope, cloaked sometimes it is true in a decadent morbidity, is the regeneration of her sense of noble beauty, as Ibsen tried to awaken Norway, and Yeats with his Irish theatre is re-nationalizing the spirit of Ireland. The Daughter of Jorio is the noblest, the most deeply spiritual of his works, which takes up the conflict between the alien, the outcast, and tribal communal unity of the clan. The clash is a social one, marked by the first strivings of the individual within the iron-clad organization of society; rebellion



Marcus Loew

THE DRAMATIC REVIEW presents an excellent likeness of the big figure of the popular priced vaudeville field, Mr.

against the ancient Roman law of absolute dominion of father over son, which admits of no other rule or influence outside that of kith and kin. The scene is laid in the obscure toiling pastoral region of antique Italy and rests throughout upon traditional customs and rooted beliefs of the Abruzzi. It is called a pastoral tragedy, a subtitle sharply suggestive of the vivid dramatic contrasts that pervade the play. Into the gentle lyrical scene of the espousal in the first act rushes Mila, daughter of Jorio the sorcerer, legitimate prey of the band of drink-crazed harvesters who would hunt her down. In Aligi's cavern, in the second, the uplifted idealism of the lovers sanctified by their first kiss is rudely broken by the lustful hand of Aligi's father, equipped and privileged to do his evil will upon the girl—a scene culminating in grim, grisly tragedy when the hand of the son is raised against the father in her defense, and the awful penalty of the sack, the mastiff and the river looms up behind the parricide. Finally the lament over the dead gives way to transcendent sacrifice when the daughter of Jorio gives herself up to the crude social justice of the mob and takes Aligi's sins upon her own head, with death in the flames and a transfigured soul in Paradise as her portion. It carries at once a freezing, appalling horror and the spiritual uplift that follows in the footsteps of true tragedy with its alleviating discharge of emotion. To those versed in symbolism, the play must carry a

Loew, with his recently acquired H. C. interests has interests of great magnitude throughout the United States.

further message—but after all we can only get out of a work of art or of life as much as we are able to put into it, so that that is a matter of individual interpretation. To say that the work of Mme. Aguglia and of A. Stemi, her able leading man, are fully up to the demands made upon them is great but only just praise. Indeed it is not too much to say that this season of Italian drama at the Cort is the biggest event in our theatrical year.

Alcazar Theatre

Apparently the public thinks there is nothing the Alcazarans do as well as *The Rose of the Rancho*, and because of this the business is fine. Bessie Barriscale repeats her former triumph in the role of Juanita, and Thurston Hall is manly and picturesque as Kearny. Kernan Cripps and Howard Hickman, and Bert Wesner play their parts superbly. The stage settings are magnificent. Next week, *Officer 666*.

Gaiety Theatre

"Cabiria illimitably wonderful"—that historical vision of the third century before Christ by Gabrielle D'Annunzio, is mystifying and edifying thousands of people at the Gaiety Theatre for an indefinite engagement. Animated photography has apparently no limit, from the wonderful results shown in *Cabiria* during its initial American presentation by Harry R. Raver, the

American director-general, who is showing this really marvelous picture under the personal direction of Louis F. Werba and Mark A. Luescher, through their business manager, Fred W. McClellan. Two hours and a half is consumed in presenting this masterpiece of moving pictures, and not one minute of this time drags or bores the spectator. Intensity personified in every second is something unusual for a moving picture, but too much cannot be said in praise of *Cabiria*, which is far and away ahead of anything ever produced in photography. A strict adherence to historical facts maintains interest, and climax after climax follows one another closely. A local symphonic orchestra and a chorus of male and female voices, under the direction of Joseph Carl Breie, during this engagement, augment realism to a marked extent. The musical accompaniment by Manlio Marza and an excellent augmented orchestra give the proper expression to the really marvelous scenes. It is said that \$250,000 has been expended in producing *Cabiria*, and 5000 people used. It is probable that nothing on the magnitude of *Cabiria* will be attempted for a long time. The inadequacy of words to express this wonderful picture suggests no attempt to do so, only that those fortunate enough to have seen *Cabiria* leave with a wonderful impression made upon them.

Possible Piracy of Cohan Play in London

LONDON, July 14.—From 9 to 11, a new play by Walter Hackett, produced at Wyndham's Theatre last night runs so close to the lines of *Seven Keys to Baldpate* that there may be international litigation over it. Charles Hawtrey, the actor who made such a success in America, paid George M. Cohan \$10,000 on account for the advance royalties for the English rights to *Baldpate*, besides agreeing to pay Cohan 15 per cent of the gross receipts during the play's run in England. The announcement was made that Allan Aynesworth and Bronson Albery were about to present *From 9 to 11* at Wyndham's Theatre. Hawtrey learned that the play was much like *Baldpate*, and promptly cabled to Cohan, begging him to come over and see for himself. Instead, Cohan cabled to Walter Hackett, telling of Hawtrey's fears and asking Hackett to disprove them by allowing Hawtrey to see a rehearsal of the new play. Hawtrey had stenographers present at last night's performance taking down the entire dialogue of the play. Americans who were present declare that Hawtrey has a good right to enjoin further performances.

JACK LIVINGSTONE and Clair Sinclair will play *Pantages* time, opening in the near future, in a sketch that has proved to be one of the strongest little plays ever written.

BARBARA LEE, in her first appearance with the Redmonds in San Jose, made a distinctly good impression. Audelle Higgins, playing leads in the same company, has become a decided favorite.

AROUND THE STUDIOS IN LOS ANGELES

By RICHARD WILLIS

There is no doubt that big serials make big advertising matter for the leading actors and actresses, no matter how well known they may have been previously. Take the cases of Francis Ford and Grace Cunard. He was well known as a fine actor and capable producer, and she as a good actress and photoplay writer; now the newspapers and posters all over the civilized world know Ford as Hugo and Grace Cunard as Lucille. The Lucille Love series are over but will never be forgotten by those who saw them. * * * Helen Holmes, the Railroad Girl, has been figuring in another drama of the rails with J. P. McGowan, the Kalem actor and director, and the two have been pulling off some daring stunts. Director McGowan is proud of the fact that with all the photoplays dealing with trains and railroads that he has produced, he has never yet received any but flattering notices. Helen Holmes really loves the work. * * * So Pauline Bush is to be starred at the head of her own company at the Universal! Pauline Bush has earned this right by reason of her conscientious and clever work, and because she has steadily fought for it and kept it in constant view. She is intelligent and artistic and everybody will be pleased. Joe De Grasse will be the director and handsome Joe King and that clever character actor, Lon Chaney, will support Miss Bush in a series of strong dramas. Here is wishing her every success. * * * Adele Lane of Seligs appeared comparatively recently in two dramas, in one of which she was a forlorn and thin outcast, and in the other an emaciated Quakeress, and she is quite delighted with a letter she received from a friend who knows her well and who asks with genuine concern how she is and deplores the fact that she is getting so thin. Adele Lane takes it as a nice tribute to her skill in making up and is able to assure her friend that she has not lost any weight of late. * * * The Western Photoplay colony is delighted at the splendid notices accorded to Carlyle Blackwell on his acting in *The Spitfire*, produced with the Famous Players and is looking forward to the appearance of the film which will be shown at Tally's Theatre on Broadway (Los Angeles, not New York). There are several members of Carlyle's old company who will ask "When do you think he will be back?" for they would all like to enlist under his banner again. * * * Wilfred Lucas is setting a hot pace in the serial line by his production of *The Trey of Hearts*, judging by a trial run of the first installment. The big sets, beautiful locations, suspense, thrilling situations and the hand of "Luke" is over it all. He keeps the company on the jump, too—San Diego today, Bear Valley tomorrow, and goodness knows where after that. Cleo Madison does some wonderfully fine acting and is well backed up by George Larkin, Edward Sloan and Ray Hanford. * * * Louise Glaum had stage fright the other day. She says it is not stage but street fright. Her director, Harry Edwards, brought Louise, Bobby Fuere and Bill Gittinger down town and Louise and Bob

had to run and just catch a car as the villain pursued and lost them—cur-r-rses! The crowd gathered and Louise frankly says she lost her nerve, but as she was supposed to be frightened it was all O. K. * * * How does Bess Meredyth do it all? One would think that putting Louise J. Vance's *Trey of Hearts* into scenario form was enough work for one person, yet she goes right ahead taking the lead in the comedy company under the direction of Jack Blystone. Just now she is raising laughs in *The Little Automogobile*, during the run of which she impersonates a farm girl with stage aspirations and we get a glimpse of her impersonating Bernhardt and acting Camille! * * * Captain Alvarez, the great Vitagraph film which created a Broadway sensation, is in town, and when William D. Taylor who played Alvarez visited the big Woodley's Theatre on Thursday night he was called upon to make a speech, and a very neat little talk he gave, too, and was applauded to the echo. Taylor is directing and playing his own leads at the Balboa company, where he is at present producing a three reel feature of his own writing. * * * Such is fame! An interview with Harold Lockwood of the Famous Players which appeared in a north of England paper, gave some startling information. It said that he was acting with Mary Fuller at Seligs. Bow wow! At the time this veracious(?) interview was concocted Harold was acting opposite Mary Pickford, not Mary Fuller, and of and not Mary Fuller and of course Harold left Seligs long ago. A little indeed. * * * William Garwood was in Los Angeles for the week end, during which time he went to his ranch to inspect his onion crop. He is just about to realize on it, which means that William's bank account will soon be fattened. He has a charming bungalow on the ranch and his parents live there, and they look forward to their son's visits, which he makes as frequently as possible. William Garwood is doing some great work at the American studios. * * * Edwin August has gone to New York on a business trip. He was not satisfied with existing conditions, so stored his automobile and departed, leaving a lot of good friends behind him to look forward to his speedy return. * * * Charles Ray of Kay Bee is tasting the fruits of popularity. A young lady from Wisconsin has sent Charles an oil painting of himself taken from a photograph and he is spending about half a week's salary on a frame for it. He is at present acting under the direction of the dramatic veteran, J. Hunt, and Gladys Brockwell is playing opposite him in a drama in which he takes the part of a weak-willed man who finally realizes his failing. * * * Myrtle Stedman was enabled to see herself as Saxon in *The Valley of the Moon* at Tally's Broadway Theatre in Los Angeles last week, and there were very few ardent photofans who did not see this fine Bosworth-Jack London production. Myrtle Stedman has done many fine things, but never anything more convincing or delightful than Saxon. If there is anything more joyous in the world than Myrtle Sted-



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man's smile we do not know of it. * * *

"Fewer actresses have gone to Europe this year than has been known in a decade," declared a steamship agent recently. The cause appears to be the demand for the most popular actresses to appear in feature films, as the notable motion pictures are called. More than 500 dramatic actresses are thus engaged during the present summer. * * * During the past week Stanley H. Twist made arrangements whereby he had withdrawn his contracts and other interests from the Pan American Film Manufacturing Co., and has severed his relations with that concern. Many of these contracts will hereafter be handled by the Inter-Ocean Sales Co., which is preparing to start active operations within the near future, and which will act in the capacity of manufacturers' representative.

Lucius Henderson Sues California Motion Picture Company

Lucius J. Henderson filed suit against the California Motion Picture Corporation last week to recover \$3150 for alleged breach of contract. On the 16th of last March, Mr. Henderson says, the motion picture concern signed a written agreement to pay him \$350 a week for one year for his services as managing director of the corporation's productions. He was paid to May 6th, he says, when he was informed that he was discharged. His suit is for salary up to July 6th.

Moving Picture Mining Aids in Fraud

An interesting case of successful fraud is reported by a Spanish newspaper. It appears that a group of live Frenchmen succeeded in selling some Yankee capitalists a non-existent gold property. Thus are the tables turned. The ingenious Gauls carried to Alaska a complete moving picture outfit, with scenery and all, and with this equipment they photographed the operations of their "mine" in so convincing a manner that they were able to sell their midnight-sun myth for real money. Seeing was believing; not even a Missouri origin would have helped the goats of this little deal.—*Engineer and Mining Journal.*

Spotlights

Too Many Cooks, the comedy triumph of Gotham's last season, is announced as an early Cort Theatre attraction. It deals with the troubles of a young couple who set out to build a suburban bungalow and are obliged to listen to the advice of their friends and relatives. The comedy was written by Frank Craven, the famous "Jimmy" of *Bought and Paid For* fame, and he appears in the principal role himself.

It will be particularly pleasant news to San Francisco theatregoers to know that the Gilbert and Sullivan Festival Company, which was at the Cort a couple of seasons ago, is coming back shortly and will present a repertoire of the Gilbert and Sullivan comic opera masterpieces. *De Wolf Hopper*, as before, is at the head of the organization. The *Yeoman of the Guard* has been added to the repertoire.

The company playing in Marshfield, ostensibly for C. S. Pratt but really for Maurice Chick, lasted a week, and is now stranded in the Oregon town with Chick ill in a hospital. Two of the girls, Frances Roberts and Ella Houghton, are rehearsing a home-talent show, and will probably make enough to get back to San Francisco.

The second edition of Paul J. Rainey's *African Hunt* will be divulged at the Cort Theatre on Sunday, July 26. These pictures were taken by Paul J. Rainey himself in British Africa, and have been declared every bit as wonderful as the first set, which created such a furore at the Cort Theatre when they were shown two seasons ago. The films will be brought here from New York direct.

George Freeland, the Lahaina theatre magnate, says the Honolulu Tropic Topics, is building a new theatre back of the Lahaina Hotel. This theatre will be for the benefit of Japanese patrons. The building will be 110 feet by 50 feet, and will possess a 28-foot stage. It is expected that the new theatre will be ready for opening in a month.

Eugene Walter, the author of *Fine Feathers*, is at work upon a new play for Klaw and Erlanger. He also holds the stage rights for one of Jack London's new writings.

Live News of Live Wires in Vaudeville

Martha Marshall, who has been employed by Dillon and King at the Columbia Theatre in Oakland for the past seventeen weeks, is now visiting at her bungalow over in Alameda. She is close to sea bathing and home cooking, at which Martha is an expert. She is an expert toe dancer, and believes when you are in Rome do as the Romans do. She will join Kolb and Dill company September 1.

Kolb and Dill will open at the Gaiety Theatre on O'Farrell street, September 1, with one of the best aggregations of all-star musical comedy companies ever got together on the coast.

Euna Mack, who went East with the Six Banjophiends act, is back at her home in this city, where she will probably remain and play around here this season.

Thos. C. Leary, the comedian, and family are making their home in Oakland, where his very old father lives. Tom will not journey very far away from home on account of the age of his father.

Mollie Mack, formerly of the Mack Sisters who were with Johnny Delmore in his act, has returned from the north, where she has been touring. She is home with mother and the baby—quite a girl now.

Pearl Clow, the vivacious singing and dancing soubrette, is back among the old folks once again. Pearl has been over the Pan time with a singing and dancing act of girls.

J. Gono, a black-face prima donna of the past decade, will manage a circuit under canvas for the presentation of moving pictures; one show a night, playing at San Lorenzo, Niles, Decoto, Newark, Centerville, Sunol, Pleasanton and Livermore. He will play two vaudeville acts in conjunction with five reels of moving pictures for 10 cents.

Wayne the Wizard will play Santa Rosa two nights this week for Ella Weston. Then the Wayne family of three will play the picture houses toward the north on percentage.

Black Barton is once more among us, playing for Bert Levey. Where have you been—Down New Orleans? Let'er go, Professor!

George Spaulding came over Tuesday from Dillon and King and was much surprised to find the Coast Defenders' office closed. George, had you read the Dramatic Review you would have seen in the vaudeville column where the C. O. office would be closed until September 1 on account of al C. D. acts working. But call again.

Welch & Shaw Company have left the Gaiety in Oakland and are playing for George Harrison at Santa Clara.

Frank Harrington, a good straight man, as he never drinks, opens for Dillon and King at the Columbia, Oakland, tomorrow. No better selection could be made, and all Oakland will like Frank, as we do here in San Francisco.

Maxie Mitchell, our Coast Defender soubrette, is paying a visit to her native city this week, and everybody was delighted to see Maxie, including Charley Alphin.

John Lord is taking a much needed rest. Look John over when you come

across him on the Rialto, all made by the Irish Tailors. John will soon get busy with his musical comedy company on the road.

George Allen will join the J. Gono show, doing his specialties. The tour will last for thirty days, as a vacation trip for Mr. Gono, who is employed by the Traction Company of Oakland.

Jane O'Roarke, Broderick O'Farrell and Lester Paul will play two weeks more at the Hippodrome in Los Angeles.

Tom Waters, who has been identified with many of the big musical comedy shows in the past, has been signed for a tour of the S. & C. circuit at a fancy price. He was a star with the Candy Shop, which appeared her a short while ago. He comes to the Empress in the near future.

Billy Newman is a member of Murphy's Comedians at San Angelo, Texas.

George C. Dunham is Dead

Mr. J. Gono informed THE DRAMATIC REVIEW of the death of this old time blackface comedian, from pneumonia. George left the home of Mr. Gono some while ago and went to Los Angeles, working in the movies. From there he went to Sacramento, and was in the employ of the Sacramento Water Company when he was stricken down with the malady that caused his demise. George C. Dunham in his day was the most versatile blackface comedian, dancer and bone soloist on the Pacific Coast. No matter where you placed him, he was there with the goods. Singing a ballad in the first part, on the bones end in a nigger act, or as an aged darky impersonator, George was at home in one as in the other, always a splendid performer. He played every variety house on the Pacific Coast a decade ago, and is well remembered by all the old timers. His death, Mr. Gono informs us, occurred four months ago.

Self Made

In an interview with the Hebrew comedian, Monte Carter, a great many facts never known before came to light. "Some people," Monte asserts, "are jealous and envious of my success in the last four years, and have circulated reports that I was a hard man to get along with in the profession, for the reason that I want things done my way, for I am the one that is responsible to the managers and the public for the faithful performance of my productions, and I am the one who pays the salaries. Boozers I will not tolerate, and a certain class, after they have worked a few weeks and have a few dollars, undertake to get careless in their work. The result is they suddenly look for another date. On my trip to Honolulu I stood to lose \$1800, but, thanks to good management and good productions, I came back with enough to purchase a home that is fully paid for, a diamond or two, and a good investment, and I have engagements enough offered to me for the next twelve months. An automobile! No; a street car is good enough for me at

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present, but I can purchase one at any time and not cripple my present finances. I have been self-supporting since I was eight years of age. And why these jealous, envious persons should seek to try to injure me is beyond my comprehension. 'Live and let live' is my motto. Without knocking, do unto others as you wish others to do unto you." Monte is at the Wigwam Theatre in the Mission, and it is his fourth engagement inside of a year—some record! And he is still young, and a good listener. A wise tongue, if you will, which knows when to work, and when to keep still.

George Baldwin Sues Valeska Suratt

Valeska Suratt, who recently played at the Orpheum in Black Crepe and Diamonds, slapped the face of her leading man, George Baldwin, during a spell of tempestuous temperament just as they were closing their engagement at the local playhouse. They then parted company and the act had to be cancelled for the Oakland Orpheum. Miss Suratt is now at Los Angeles with another partner. Baldwin yesterday filed suit against Miss Suratt, asking \$500 salary and \$1000 damages.

The Primroses Still At It

"All I have to show for forty-three years of work on the stage, in black-face, is a pair of clogs and a wig," was the valedictory of George Primrose, the minstrel, when he announced his retirement in Los Angeles a month ago. George Primrose, according to all reports, is building a bungalow in the outskirts of Los Angeles and is furnishing it with these assets as a foundation. "I have reason to believe that Mr. Primrose is worth upwards of \$600,000," says Mrs. E. N. Primrose, now at the St. Francis. "He has owed me back alimony at the rate of \$75 a month for several months. I am here to see whether there is any means of getting him to pay what is due to one who was his faithful wife for many years. He has carefully kept away from the jurisdiction of the Oregon courts, where this matter is pending." Mrs. Primrose came to San Francisco from Portland July 4. Since then she has been investigating the chances of compelling or persuading the merry minstrel, who admits to owning a wig and clogs, to pay up. Her inquiry soon brought to light a certain Mrs. Stone, whose trunks are being held by the St. Francis awaiting the payment of a hotel bill. "I have information that Mrs. Stone is now in Los Angeles," resumed Mrs. Primrose, "and that she is having more than considerable to say about the arrangement of the bungalow and furnishings. One of the causes of the trouble between Mr. Primrose and me was his actions with women." Close inquiry is being made in San Francisco and Los Angeles as to George Primrose's possessions.

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Country Playhouse in Santa Barbara

Mrs. William Miller Graham's pet project for her Santa Barbara residence, the "Country Playhouse," started to become an actuality on Wednesday when, in the presence of a large number of the fashionable summer colonists, ground was broken for the unique theatre. The contract is let, the grounds have already been beautified, and the structure should be completed in three months. Meanwhile Mrs. Graham and her friends are deep in house furnishing and decorating plans. Next Thursday, at a tea at Mrs. Graham's gardens, Miss Marion Craig Wentworth will give an interpretative reading.

Spotlights

Holbrook Blinn and his company will come direct to San Francisco from New York, and will appear at the Columbia Theatre in the complete Princess Theatre (New York) repertoire of one act plays. These productions have been distinct sensation. It is Blinn's intention to return to New York after the San Francisco engagement, and open up at the Princess Theatre with several new plays, including the big hit of the present repertoire.

The New York managers are using the Hudson Theatre, at Union Hill, a stone's throw from Broadway and Forty-second street, as a "developing" during the summer. An excellent stock company has been established at this theatre, and the most promising leading actors are placed in the principal roles for the purpose of inspection. Suzanne Jackson was the star last week, when she played the principal role in Bought and Paid For. Her success was unusual and an invitation has been extended to her to continue. This week Frankie Lannore is doing The Master Mind.

Rose Coghlan, who created the role of the talkative neighbor, "Mrs. Collins," in Eugene Walter's play, Fine Feathers, is cast for the same role in the All Star production of the piece to be offered at the Columbia Theatre during the week of July 20.

The Princess

The Princess offers a fair bill for the approval of its patrons the first half of this week. The Lorgios, very clever tangoists, execute excellently some of the intricate tango dances, and the male member demonstrated some pleasing soft-shoe dancing. The little lady sang He's a Devil. The number was well received. Time, 11 minutes. Musical Walsh, a versatile musician, played upon several instruments effectively. His cornet rendition showed a knowledge of the instrument. The number was well applauded. Time, 11 minutes. Toledo and Burton, an equilibrist and a vocalist, afford opportunity for equilibristic work by the male of the team and songs by the female. Time, 12 minutes. The La Rosa Trio, Spanish dancers, execute those animated Spanish dances excellently and were pronouncedly applauded for the effort. The "massive" member of the trio serves the purpose of fiddling on an improvised instrument with a megaphone attachment, producing some excellent melody. Time, 9 minutes. Charles Hasty, a Dutch comedian, sang some old songs in "unjointed" speech, and was well received for the effort. Time, 10 minutes. Acceptable animated photo-play interspersed.

Bookings

At the Sullivan & Considine, San Francisco office, through William P. Reese, their sole booking agent, for week of July 19, 1914.

EMPRESS, San Francisco—The Todd Nards; Ronair & Ward; Kin-kaid Kilties; Savoy Brennan; The Three Harbys. EMPRESS, Sacramento—Newport & Stirk; Five Violin Beauties; Chas. Bachman & Co.; Grant Gardner; Oxford Trio. EMPRESS, Los Angeles—Scheck, D'Arville & Dutton; Marie Stoddard; John T. Doyle & Co.; Frank Morrell; Torellis Comedy Circus. EMPRESS, Ogden—Three Falcons; Moscrop Sisters; Hallen & Fuller; Dick Lynch; More Sinned Against Than Usual. EMPRESS, Salt Lake City—Two Georges; Mary Gardner; Tom Nawn & Co.; Rathskiller Trio; Onaip. EMPRESS, Denver—Porter J. White & Co.; Demarest & Doll. EMPRESS, Kansas City—Whole show booked by Chicago.

Portola-Louvre

Portola-Louvre is offering a really cracker-jack bill this week and large audiences nightly testify to this fact. "Big" Tom McGuire, the genuine and versatile artist who has been singing the Lauder and other Scotch successes with such results, is now putting on musical comedy numbers with great returns. "Big Tom," as he is affectionately known, is this week doing a Broadway show. He dresses in the ultra or evening dress costume and sings the big song successes I'll Follow You and the Silvery Moon song in the Candy Shop with such approval, and all executed in Candy Shop fashion. Miss Evelyn Shaw as the Millionaire Widow ably assists "Big Tom" with her excellent voice and smart gowns. The Twelve Parisian Beauties, wonderfully dressed, aid materially. Time, 12 minutes. Herbert Medley, the pop-

ular California baritone, sings excellently, and is pleasing his auditors immensely. Time, 6 minutes. George and Marie Brown, billed as "The London Fashion Plate Duo," are offering an excellent number, which is meeting with approval. Time, 9 minutes. Mme. Luisa Bresower and Michele Giovachini, the Venetian Duo, are still on the program and are rendering a new repertoire of the grand opera successes. These absolute artists are operatic stars of the first magnitude and meet with much merited and pronounced applause. Time, 9 minutes. Ingalls and Duffield, the society entertainers, introduce the latest Broadway hits. Dressed immaculately, they show some excellent and very neat dancing and singing—well received. Time, 10 minutes. Miss Vera Stanley sings effectively several serio ballads. Time, 7 minutes.

Coast Costume Company Compelled to Seek Larger Quarters

The Coast Costume Company, owing to the great growth in its business, has been compelled to seek larger quarters, and has removed from the American Theatre building to 1025 Market street. This company is doing a splendid business and makes a specialty of costuming musical comedy shows.

San Luis Obispo Full of Show People

The musical comedy show playing El Monterey Theatre, San Luis Obispo, and directed by Jim Rowe, has closed. The following letter, dated July 15th, will explain conditions in San Luis: "Our show has closed after very discouraging business. Mr. Walker has a proposition on hand to take some moving pictures. There was talk of making our show over into a tabloid dramatic stock. Mr. Walker is absolutely square. He is a fine fellow and very game, so if he wants to try out versions next week with the people he has, I will work. However, nothing is certain. With the Wilbur Co. in town and a Spanish tent show, Monterey Street looks like Market Street in front of the Pantages building at some hours of the day. In spite of bad business, it's really quite lively when we all get into a discussion."

Among the Movies

San Anselmo's liquor war has broken out in a new spot. Mayor Kemp and Town Marshal Wight of that town turned detectives Wednesday night, donned false whiskers and other make-up borrowed for the occasion from The Kineograph moving picture manufacturing company, and started out to do some sleuthing. Thus another field of usefulness has been opened up to the movie business.

Wm. Nye and Ernest Jay have concluded their engagement with the California Motion Picture Company in San Rafael and will return to Los Angeles. Mr. Entwistle will start the new picture taken from Mrs. Wiggs of the Cabbage Patch, this week.



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PEG O' MY HEART A—Eastern; Elsa Ryan.

PEG O' MY HEART B—Southern; Blanche Hall.

PEG O' MY HEART C—West and Pacific Coast; Peggie O'Neil.

PEG O' MY HEART D—Northern; Marion Dentler.

PEG O' MY HEART E—Middle West; Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Tully.

Oliver Morosco Co. Theatres Los Angeles, Cal.

The Majestic Theatre
The Morosco Theatre
The Burbank Theatre
The Lyceum Theatre
The Republic Theatre

OTHER ATTRACTIONS

KITTY GORDON in
Pretty Mrs. Smith, with
Grant and Greenwood.
Cort Theatre Boston, indefinite.

Jack Lait's smashing
success, Help Wanted,
Maxime Elliott Theatre,
New York, indefinite.

Help Wanted—Cort
Theatre, Chicago, indefinite.

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There seems to be an epidemic of Mignons. The Ambrose Film Company got in first and released a film of this name in New York some weeks ago.

Second Bulletin in Peggy Lundeen's Blighted Romance

NEW YORK, July 10.—Peggy Lundeen is still in New York. The pretty young actress, who was to have been married today or tomorrow to Parker Whitney, multi-millionaire sportsman and owner of a large ranch in California, was seated in a cafe tonight with several friends, to whom she showed a copy of a telegram which she sent to Millionaire Whitney. With Miss Lundeen were Connie Mack, he of baseball fame, John Burton, capitalist, and Charley McCarthy, the wealthy horseman, and several young women of the stage. After reading the telegram, which astonished all her friends, although they knew, of course, that there had been some hitch in the matrimonial proceedings, Miss Lundeen grew confidential and to some extent loquacious. Her expressive eyes flashed anger at times, and her cheeks turned red and white by turns. Here is the substance of Peggy's explanation of why she did not get married this week:

Yes, it is hard to admit, but it was money—that is to say, banknotes or California gold coin—on which the Whitney-Lundeen ro-

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mance became blocked. Before buying an expensive ticket to California to marry Whitney, Miss Lundeen telegraphed her fiancé for a few hundred dollars to buy a ticket and lunches on the way out west. It seemed, according to Miss Lundeen, that Whitney had been under heavy expenses of late, giving farewell parties to his bachelor friends and fitting up his beautiful country place for the reception of the bride, so that he could not spare the cash. Miss Lundeen said there were several messages relayed back and forth over the wires concerning this item of transportation expenses. The former member of the Candy Shop Girl insisted on having her expenses paid to her own wedding. The final break came when Miss Lundeen sent a "good-bye" message to Whitney.

Lorraine Crawford and Eddie Gilbert were married in Goldfield, Nev., July 2. Congratulations! Mr. and Mrs. Gilbert left Friday for New Orleans.

Vaudeville

The Orpheum

Some show this week, believe me! If you want to get your money's worth and enjoy yourself, a trip to O'Farrell street is the correct thing. It is hard to say which act gets the best reception. Perhaps the honors fall to Britt Wood, the jester of the youthful mien. This fellow is a real funster, and the house seemingly never tires of his antics. Sammy Burns and Alice Fulton are clever dancers who make good. Yvette, the tawny-haired dancing violinist, supplied the freak number. Her playing is better than her singing. Beauty is Only Skin Deep is a laugh-getter, being played by competent people. Kramer and Morton, in black-face, are really clever performers, and they get many a laugh. At times their negro shuffle is very suggestive of the "Yid" walk. John and Mae Burke contribute largely to the evening's enjoyment, especially John, who is a comedian of resource and personality. Liane Carrera is a hold-over, with her dancing boy and six girls. A most unique and pleasing act is that of Corradini's menagerie, consisting of two zebras, an elephant, horse and dogs, all trained to the minute—a truly fine act.

The Empress

The Empress opened this week's bill last Sunday to big business. Charles Bachman and company ably offered Willard Mack's *The Getaway*, a thrilling tale of three crooks. The interest of the auditors is held for 19 minutes in a vivid portrayal of the male and female in their last "touch," the intent to "turn over the new leaf," and the far-fetched and crooked but effective "fly copper's" opposition to the good intention. *The Getaway* is decidedly interesting and practical, and was intensely applauded. Bachman proved to be an actor of decided merit and evidently of good training and experience. The Oxford Trio presented the novelty, *Basketball on Bicycles*. Bob Tyrell has an exceedingly animated act which is ably executed by Harry Wells and Bob Mortimer. Interest is maintained throughout this number by the efforts of these very active bicyclists, who represent America and England, to score goals or points for their respective countries, due to the all-prevalent rivalry between these nations. Well applauded. Time, 9 minutes. The Five Violin Beauties, a quintet of fair violinists, played their way into favor for twelve minutes. Two of the little ladies, Miss Mona and Rose Enkel, showed decided knowledge of the violin. The closing of their act by the young women garbed in the costumes of the different nations proved effective and won merited applause. Grant Gardner, billed as the "Blackface Riot," dressed in a peculiar garb, sang in excellent voice, and showed to advantage on the cornet. His act is a pleasing, magnetic part of the bill. Time, 10 minutes. The Tyrells, the novel Australian brother and sister act, demonstrate much ability in new acrobatic and eccentric dancing, and terminate by a daring neck swing. Their number is very fast and meets with sincere approval. Time, 7 min-

utes. Jack Magee and Frances Kerry entertain with rapid-fire repartee and comedy for 18 minutes. Magee kept them laughing with his fast nonsense. Newport and Stirk were on the bill as knockabouts in a barber shop, with inane absolutely rough comedy, resorting to that messy shave of the vintage of the twelfth century. They consumed 8 minutes. Comedy photoplay interspersed the bill.

The Pantages

Pantages new bill opened Sunday to good business and presented a bill which was approved at the opportune time, according to the merits of the numbers on the program. Landers Stevens, Georgia Cooper and company presented an exceedingly intense and startling playlet termed *My Friend*, by Willard Mack, which was well received. The theme was one of the greatest problems of the present day, a husband's confidence, the wife's unfaithfulness and a friend's broken trust. Time, 18 minutes. Teddy McNamara appeared in the musical tabloid *The Guide to Monte Carlo*—why so termed I don't know; the action of the musical comedy did not indicate. Twenty-six minutes was consumed by the inimitable Mr. McNamara in his unique comedy—funny grimaces and eccentric contortions of his pedal extremities. The prima donna of the tabloid is possessed of poise, nice appearance and excellent voice. McNamara in anything would be funny, and his antics were received with genuine appreciation. Leona Guernsey, who was titled "The Siberian Song Bird," sang affectedly. Her act was nicely dressed. Miss Guernsey simulated all of the voices in *Il Trovatore* with fair dramatic action. Produced applause. Time, 12 minutes. Alla Zandoff, a concert violinist, was presented by Mrs. Alexander Pantages in a repertoire of classical solos. The virtuoso was accompanied on the piano by Helen Bradford. Much local applause developed over Miss Zandoff's rendition of the *Rosary*, and Sarsates' Gypsy airs. The violinist showed to real advantage in Massenet's mediation from *Thais*. This accomplished violinist will undoubtedly be heard from. Time, 14 minutes. Chas. Kenna, billed as the "Street Fakir," presented a new departure in portraying the methods of a "high pitch man," three shellworkers, etc. His long-winded freak song and ancient comedy appealed considerably to the ladies and the susceptible ones present. Time, 18 minutes—too prolonged. The Los Angeles Ad Club Quartet vocalized southern songs with some melody and accompanied themselves with the guitar, banjo and two ukeles and were well received. Time, 9 minutes. Kalinowski Brothers presented the usual gymnastic routine of ground acrobatic work—hand stands, pulls and lifts. For small men they were excellent, and were well received. Time, 8 minutes. Comedy films augmented.

The Wigwam

Monte Carter and company in *Izzy the Duke*, written by Charles Alphin and produced under the supervision of Monte Carter, was one continued scream the first three days of Monte's fourth re-appearance at this house. It is sure some good musical comedy,

"Big" Tom McGuire

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with lots of work for the ten principals and a rattling good chorus of eight stunning-looking girls that are singers and dancers. The wardrobe of the chorus was the best ever seen in this house. The credit of the musical numbers the first half of the week goes to Blanche Trelease and Alma Astor. Both of these young ladies put over numbers that had the punch behind them, and they were fully appreciated by the packed house, demanding three encores to both these ladies. Alma Astor's number chorus being used for the finale of as good a musical comedy as has ever been seen in this city. Blanche Gilmore and her tango curls were a hit. This lady certainly understands how to make up character that is strictly up to date, and received a pleasant reception on her entrance. Some character woman is Blanche! All the principals were excellent in this the opening bill. The Excellents in juggling feats, and De Ray and Moore, novelty musicians, were very good. Packed houses at every show is the business the Wigwam is doing.

The second half bill of this week is good and uniform business prevails. Monte Carter's *Izzy* musical comedy company hold headline honors. *Izzy* and his amusing comedy keep them laughing and the excellent chorus of eleven shapely girls execute the many song numbers effectively. Mantell's *Marionette Hippodrome*, an elaborate marionette number, is something on a larger scale than ever attempted in this line before. Two handsome athletic brothers operate the little figures on a miniature stage very effectively and lifelike and keep the juveniles in paroxysms of laughter throughout. Time, 13 minutes. Musical Walsh successfully amuses his auditors for 12 minutes with capable effort on several musical instruments. The English topical budget, an excellent animated weekly, pleases very much. The *Stranglers of Paris*, a six-part photoplay adapted from Belot's novel, is intensely interesting.

The Republic

The first half of the Republic's bill this week is excellent, and is meeting with good business in appreciation of this fact. Bothwell Brown and company in *The Woman in Red*, have a musical comedy of more than the average merit, and heads the bill, displaying to advantage the well-dressed and excellently staged chorus of eight robust damsels. Marjory Shaw, the prepossessing leading lady, with her shapely contour, appears as "Lott's Wife" in the Egyptian mythological farce. The *Harem Dance*, participated in by the chorus, is excellent,

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and the audience pronounced approval of the effort. Time, 31 minutes. Agnes, John and Wm. R. Abrams, supported by Rupert Drum, present Walter McManus' playlet, *Caught in the Net*. This playlet is a story of the "stick-up" or highwayman, who is "caught with the goods," but he and his female accomplice battle successfully with the detective, secure their ill-gotten spoils and make their getaway, all very nicely told and admirably executed by these clever actors. Time, 13 minutes. Barry and Edwards, a song-and-dance team, slowly executed their number, with no material response from the auditors. Time, 10 minutes. The Cochran Sisters, billed as "Three Picks from the Sunny South," are a trio of youthful pickaninnies who sing and dance, but present an act which is far from finished. Time, 7 minutes. The Dupre Brothers, two youths, sang and danced. The younger brother played an improvised violin somewhat effectively. Both were fairly applauded for their effort. Time, 9 minutes. The excellent *Mutual Weekly* and *Keystone Comedy* photoplay interspersed pleasingly.

Frank Earle is still at Tonopah, and from reports will stay there for some time to come.

Al. Goulding and Gladys Goulding will open at Pantages Theatre, Sunday, July 27th, in *A Parisian Flirtation*, a three-act, with the circuit to follow.

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Columbia Theatre

Fine Feathers, without question the greatest play from the pen of Eugene Walter, who has given the American stage such successes as The Trail of the Lonesome Pine, Paid in Full and The Easiest Way, has been selected as the bill for the fifth week of the current season of the All Star Players at the Columbia Theatre beginning Monday night, July 20th. Fine Feathers when last presented in San Francisco scored probably a great success during the limited engagement afforded it, and its withdrawal after one week's presentation was necessary owing to the numerous bookings arranged for the Columbia last year. It is a tense and up-to-the-minute American story of woman's extravagance and husband's downfall told by Walter in Fine Feathers. How an indulgent husband seeks to cover his wife's expense by wrong-doing, is the central idea of the story. There are three acts of tremendous situations and they will be admirably played by the All Star Players, including among others, Charles Richman, Rose Coghlan, Gladys Hanson, Charles Cherry, Charlotte Tittell, Frank Kingdon, George Stuart Christie and Horace Mitchell. There is great demand for seats for this play and the prospects are that it will crowd the house at all performances. Matinees will be given Wednesdays and Saturdays.

Cort Theatre

Mini Aguglia's engagement at the Cort Theatre is proving an extraordinary one, ganged from every angle. The European and Gotham authorities who compared her work favorably with that of Duse, Rejane and Bernhardt were far from extravagant in their appraisal of the art of this young genius. Malia will be given its first presentation tonight. Sunday night will see the first performance of The Hidden Torch, a wonderful tragedy from the pen of Gabriele D'Annunzio, in which Aguglia particularly excels. Monday night will find the Italian tragedienne starting the second and final week of her engagement in Sudermann's Magda. Tuesday will be given over to The Thief, by Henri Bernstein, which was played

here by our own Margaret Illington. Magda will be repeated at the Wednesday matinee. Wednesday night will see a production of Sardou's Madame Sans Gene. A delightful comedy, An American Girl in Paris, will hold forth Thursday. A double bill will be given Friday, Oscar Wilde's Salome and The Glove. Madame Sans Gene will be given again at the Saturday matinee, and The Master of the Forge at night.

Gaiety Theatre

Were it not that Cabiria has other important bookings, the great D'Annunzio photo spectacle with its symphony orchestra and grand opera chorus might remain indefinitely at the Gaiety Theatre, where every afternoon and every evening vast throngs repair to be thrilled by the mightiest photo spectacle ever produced. Never has there been such a unanimity of opinion concerning a theatrical presentation as that which Cabiria has won, and never before has there been such a demand on the superlatives of language to express the admiration of the patrons of this epoch-making spectacle. On leaving the theatre one feels as though a part of ancient history and a romance and conflict of ancient days had been lived over once more, and that the witness was a part of the thrilling narrative of bloody conflict and splendid victory.

The Orpheum

The headline attraction for next week will be Trixie Friganza, one of the most attractive, successful and popular comedienne of the day. Miss Friganza will present a new set of songs and some very funny travesties, among which is a burlesque of the new society dances. Clark and Verdi, the Italian comedians, will portray a couple of their compatriots, one of whom has been in this country two years, while the other has only just arrived from his native land. The arrogance of the one, compared with the docility of the other, and the vast quantity of ignorance displayed by both are immensely diverting. Five Melody Maids and a Man will present a mélange of mirth and melody. They

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play upon five pianos and sing delightfully. The girls display a charming vivacity and the man is a real comedian. Ray Conlin, who styles himself "The Acme of Sub-Vocal Comedy," is a ventriloquist who puts a clever line of comedy, chatter and song into his puppet partner. Next week will be the last of M. and Mme. Corradini's Menagerie, John and May Burke, Burns and Fulton, and Laine Carrera.

The Pantages

Daphne Pollard, the piquant little comedienne whose rollicking songs and droll comics won her such a warm spot in the hearts of local theatregoers during her two recent engagements as the star of The Girl Behind the Counter and A Knight for a Day, has quit the musical comedy stage for vaudeville. She will make her initial bow under the new standard Sunday afternoon at the Pantages. Other clever people are Harry Girard and company in a Mexican Musical Mix-Up, the Orpheum Comedy Four, Hope Booth and company in a George Cohan sketch, The Barry Troupe of Russian Dancers, Woodward's Dancing Dogs, and Harry Jolson, blackface comedian.

Dick Tully's Head Remains Same Size

Before "Dick" Tully's Omar the Tentmaker arrived in Oakland last week some of the newspaper "boys" wanted to interview the famous playwright. A little difficulty was experienced in setting an hour for the newspaper men to meet him in San Francisco. Tully heard of the arrangements. "Why, I will go to Oakland and meet them at any time they desire—a newspaper man is too busy to chase around after an author." And he did—and it wasn't for the reason that Tully had time to spare—he is just naturally a good fellow. Speaking of Tully reminds one that there are rumors which are becoming more and more persistent that Tully has selected another pretty young woman whose hair just tinged red to succeed Eleanor Bates in the role of wife as soon as that lady receives a decree of divorce. The name of the young woman has been carefully guarded from the gossipers. One thing is certain, though. It is not Anita Baldwin McClaughry, as has oft been rumored. Mrs. McClaughry is said to be interested elsewhere.—Oakland Observer.

Leaps from Theatre Trapeze and Catches Thief

NEW YORK, July 11.—Persons passing along Stone Avenue, near

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Liberty Avenue, Brooklyn, about 10 o'clock one night last week, witnessed the unusual sight of a pretty girl clad in white silk tights and very little else, pursuing a young man carrying a hand bag, and finally capturing him at Stone Avenue and Dean Street, three blocks from the stage door of the Liberty Theatre, where the chase started. The heroine of this chase was Henrietta Hend, one of the Sanderz Troupe of aerial artists at the Liberty this week. It appears she was perched high up in the air on a swinging trapeze during the course of her act, when, happening to glance back in the wings toward her dressing-room, she saw a young man emerging, carrying her handbag. In it she had placed, before going on the stage, \$100 in cash, two gold watches and a bag containing her jewelry. At the sight of so much wealth vanishing, Miss Hend dropped from the trapeze she was on to a lower one and from there to the stage. Without waiting to explain to the other members of her troupe what was happening, she made after the vanishing young man. He was a good runner, but the girl in pursuit was traveling so light she rapidly overhauled him. At the end of two blocks he threw away the handbag, but the girl kept on. Just as she came up with the man, Detective Gassman of the Atlantic-Ave. station, who had joined in the chase, arrived and together they placed the fugitive under arrest. At the Brownsville station the prisoner gave his name as Charles Curran, 24, and said he lived at Kister's Hotel, Coney Island. Search of the prisoner revealed shirts, gold watches and other articles.

Five years ago Louise Randolph declared that every important dramatic center would have a standard repertoire company within five years. It was at a time when she blazed the way by establishing a company of this character in Chicago. This year New York, Chicago, Boston, Philadelphia, Baltimore and Washington are negotiating along such lines.

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OMAR THE TENT MAKER (Tully & Buckland; J. G. Peede, gen. mgr.)—Los Angeles, July 12 and two weeks; San Diego, 27-28; Santa Barbara, 29; San Jose, 30; Marysville, 31; Medford, August 1; Portland, 2 and week.

Lillian Russell Once More in Lime Light

It is quite an unexpected but withal a delightful fact—the expected visit of the stork to Mr. and Mrs. William P. Moore of Pittsburg, Pa. Of course we all remember Mrs. Moore—if not by that name, then by that of Lillian

Russell. At the conclusion of last season Miss Russell retired from the stage for good and all. At the present time she and Mr. Moore are sojourning at Saranac Lake Lodge in upper New York. Mrs. Moore is about 49 years of age. This interesting woman is quietly and happily married after a tempestuous life of over twenty-eight years on the stage. As Lily Leonard she appeared in a small dance part in the old Haymarket Theatre in Chicago at the tender age of ten years. She had three husbands before she found the right man—Moore. He is a multi-millionaire and owner of the Pittsburg "Daily Leader." He is also interested in theatrical investments and is supposed to have taken over the stock of Horace Fogel in the Philadelphia National League baseball club.

BILLY BAXTER, old time minstrel, who frequently appeared with his banjo before royalty in Europe, died in Chicago, July 11. He was born in Cincinnati in 1862. Mrs. Mabel Johnston, a sister, his only surviving near relative, was at his bedside. A few years ago he retired from the stage and since then had made his home at the Press Club in Chicago.

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Ed. Redmond Stock, Sacramento

STANFORD MacNIDERAt Liberty—Kellie's Exchange, P. I. Bldg.,
Seattle**Vaudeville Notes**

Chas. Oro is confined to his home with pink eye contracted in Tonopah, Nev., three weeks ago. He is in a precarious condition and may lose his sight.

Eddie Gilbert, returned from Tonopah last Tuesday. He was assistant manager at the Big Casino Dance Hall for a few weeks.

The automobile parade in this city last Wednesday was one of the grandest ever seen in the United States, but the one taken from Sacramento, starting on Tuesday night, and arriving at San Francisco Wednesday morning, which included Jim Post, Mid Thornhill, Allan Crosby and Walter Thornhill, far exceeded the parade here. The quartet stopped at every town, village and hamlet en route, delivering political speeches, whether for the Progressive or Republican party has not been ascertained, but suffice to say this was one gay trio and a papoose. Post and Crosby journeyed on to San Jose, taking with them Thornhill's overcoat and satchel, for which Mid took train on Wednesday eve, and will spend a few days' vacation with Post and Crosby in San Jose, and probably they will make speeches to Alum Rock.

Leahy Sued for Injuries Suffered in Fall

William H. "Doc" Leahy and his wife, Mrs. Ernestine Kreling Leahy, owners of the Tivoli opera house, were named as defendants in separate damage suits filed in the local Superior Court Thursday by Mary and Minnie Spuller of 752 Fifty-ninth street, Oakland. Minnie is seeking to recover \$2500 and her sister Mary \$5000 for injuries received in a fall down a flight of stairs in the Eddy street theatre.

First Eleanor Gates Film

Doc, a story by Eleanor Gates, author of books, stories and plays, including The Poor Little Rich Girl, will be the first three-reel feature film to be released by the Eleanor Gates Photo Play Company. The story ran serially in the Saturday Evening Post, of Philadelphia, and is now being made into a film by Director Richard Garrick at the studios of the company at Mt. Kisco, New York. All Miss Gates' stories and plays will be produced eventually on the screen. She is president of the company. The New York office is at 2 East Fifty-eighth Street.

Kathlyn Williams is one of the three "movie stars" who will appear in real life on the divorce court stage this month. The other two are Bessie Eyton, known for her beauty and her absolute fearlessness in daring deeds before the camera; and Thomas Santschi, screen performer and director of film play productions for the Selig Polyscope Company in Los Angeles.

CHAS. E. GUNN

Leads

Vacationizing

Roscoe Karns

Leading Man
Ed Redmond Stock, San Jose

J. Anthony Smythe

Leading Juvenile
Ye Liberty Playhouse—Oakland

Albert Morrison

Leading Man
Ye Liberty Playhouse—Oakland

Beth Taylor

Leading Woman
Ye Liberty Stock—Oakland

Kathryn Lawrence

Characters
At Liberty
Care of DRAMATIC REVIEW

Inez Ragan

Leading Business
Care DRAMATIC REVIEW

Helen Hill

Leading Woman
Care DRAMATIC REVIEW

Jean Kirby

Second Business
At Liberty
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Leading Business
Care DRAMATIC REVIEW

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Care Dramatic Review

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At Liberty
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Marta Golden

Back Again—Ye Liberty, Oakland

G. Lester Paul

Characters
At Liberty
Care of DRAMATIC REVIEW

Hugh Metcalfe

Leading Man
Ed Redmond Stock, San Jose

Rose Coghlan—An Artist of Varied Achievements and With a Wealth of Delightful Memories

Miss Coghlan came to meet us with hands outstretched in gracious welcome, looking as fresh as the roses I had brought her from the garden—a splendid woman in her prime, with the figure of a girl, eyes with a smile lurking in their depths, and a voice deeply, richly sweet. She has scarcely changed since I first saw her (I dare not say how many years ago), though next year, she whispered in my ear, she will not mind if I tell how many golden years she has been upon the stage. In the meantime, as we settled back in our chairs and she pinned one of my roses in the lace at her bosom, we talked of other things: of the weather—how the summers had always been cold, and of the balmy, October day when she had played Rosalind out at Sutro's gardens. Only last year she had had her picture painted in the Rosalind costume—the same costume, mind you; and then further and further back into the past, which was really what I had come to hear. For Rose Coghlan, chiefest of stars now at the Columbia, is of the old aristocracy of the stage, and her tradition is closely bound up with the early theatrical tradition of our city, itself a maker of tradition and richer perhaps in stage history than any city outside of New York in the United States. And this is how it all came about. Long ago—not, of course, in the once upon a time days, but still some few years back—after she had made her debut in London at the mature age of twelve and had graduated into leads across the water, Rose and her brother Charles were playing at Wallack's Theatre in New York City. The play was *Clarissa Harlowe*, I think, and Charles Coghlan was the Lovelace—you will remember how he persecutes poor *Clarissa* with his attentions through three long acts. Well, the public didn't seem to relish the situation, having really very little sense of humor; and it being far from inspiring for the Coghlan family to be always making love to each other, Rose saw fit to accept Tom Maguire's offer of two hundred a week or thereabouts, and betook herself to San Francisco to play stock leads at the old Baldwin Theatre on Market near Powell. That was indeed a great company: James O'Neil, leading man; and Louis Morrison, and Nina Varian, the most exquisite and appealing ingenue, and James A. Herne of *Shore Acres* fame, the first writer of truly national drama, whose Griffith Davenport and Margaret Fleming are precursors of the analytic subjective drama of today, gripping with their grim interpretation of life. It was tremendously interesting, but the matinees and Sunday nights and the new play each week were a great tax, and Miss Coghlan succumbed to the inducement of an extra fifty per and went back to open the Madison Square Theatre, New York—which belongs to another story. Rose's next visit was with French in his all-star production of *The Silver King*—sometimes subtitled for obvious reasons *The Silver Queen*—with Osmonde Tearle in the name part. They moved over to The Grand

Opera House from the historic California, where a week of *The Lady of Lyons* was sandwiched in by general request. After that came a couple of seasons in stock at the old, then new, Columbia on Powell street. Stockwell had Maurice Barrymore and Henry E. Dixey on his payroll as well as our Miss Coghlan, and most notable was the great triple bill: *A Man of the World*, featuring Barrymore; Nance Oldfield, with Miss Coghlan, and *The Critic*, with Henry Dixey. Of course they did other things beside, such as *Twelfth Night* and *Peg Woffington* and *Diplomacy*, with Charlie Richman in the Barrymore role. And I think, but I am not sure, that it was here that Miss Coghlan began to play the Wilde comedies, beginning with *A Woman of No Importance*, which we ought to see now, as it is one of the great Coghlan successes, and the public has grown up to Wilde. The second season they brought out *Carmen*—imagine the dance with its coquetry—with Billy Beach as the Toreador and Fred Ward doing *Don Jose*; and the *Merchant of Venice*, with a week of preparation. After that Miss Coghlan came out at the head of her own company, with *The Second Mrs. Tanqueray*, who was really the first and only, and *Forget-Me-Not*, which many of us would give our eye teeth to see again. It created a furore, I remember, wherever and whenever it was played, even to a one-act version that carried Miss Coghlan over the Orpheum Circuit, where the big money did much to reconcile the artist conscience to playing Sunday nights! The San Francisco fire played an interlude, and when Rose came to us again it was with John Drew in *Jack Straw* at the Van Ness. "The dear public," she mused, "how they welcomed me! San Francisco never forgets!" Is it any wonder that they offered Rose Coghlan leads for life at the New Theatre when it opened in New York? Or that she accepted with joy? Here was a life of rest and ease and creative work to crown the strenuous conscientious effort of years; repose and honor well earned. Who could guess that it was the life of the theatre and not Miss Coghlan's own life that was mentioned in the contract: a short-lived life, indeed, ending in shipwreck. But out of the shipwreck grows our own good fortune. Miss Coghlan is here with us again, and Nineteen fifteen is coming, and much may happen in a year, unless the well-laid plans gang agl'. So why worry? By the way, I saw the gown again, Exhibit A. It is a very good looking gown, quite up to date with the new peg top effect, and a slit, a very little slit, where the drapery crosses over in front. But it has been sewed up a bit since the opening night—you know what those French dressmakers are.

E. W. S.

H. S. Rowe, general agent for a big Wyoming wild west show, is in town, starting the preliminaries.

NICK TURNER has closed his Majestic Theatre in Chico for a two months' repainting and furnishing, and will spend most of the time in San Francisco with Mrs. Turner.



Bushnell, Foto.

J. G. Peede

Mr. Peede is directing the tour of Dick Tully's *Omar the Tent Maker*, with signal ability and the western trip will net a very handsome sum—a somewhat remarkable feat, considering summer time, when big shows fight shy of us.

Eleanor Gates Tully is Seeking Evidence

SAN JOSE, July 4.—An advertisement which seems to indicate that an effort is being made by the well-known writer, Eleanor Gates Tully of New York City, formerly a resident of this county, to obtain evidence was published as follows in a San Jose newspaper: "Wanted immediately, addresses of all men employed on Tully Ranch at Alma, between 1908 and 1913. Also of man and wife who were employed respectively for general outside work and cooking. In particular I want addresses of John, the groom, who furnished me with certain information: also of George, the Japanese, who has negative of photograph I purchased. ELEANOR GATES, 116 West Fifty-ninth Street, New York City." Eleanor Gates Tully lived with her husband, Richard Walton Tully, for several years a few months at a time, as the couple came back from New York, at Alma on a mountain ranch, and was interested in the breeding of Arabian horses.

Merced Will Have Modern Theatre

Architect Ernest J. Kump, who is making the plans for the new theatre in Merced, reports that they are progressing rapidly and that they will be ready in a very short time. Kump and Mr. C. H. Douglas, the theatrical man of Merced, are putting their ideas together in an effort to make of the new playhouse a theatre perfect. The structure will be Class A in every detail, every part, inside and out, being of fireproof construction. A complete ventilating system, including the cooled air idea, will be installed for the warm weather, while a heating plant will suffice during the winter months. The house will have a seating capacity of about 1000. The theatre will occupy a lot 50 by 150

feet, facing on Seventh street, numerous exits leading both the front and back of the house. The financing of this new house is progressing rapidly, and the time the promoters have completed their work the plans will be ready for the contractor.

Wilbur Opens in San Luis Obispo, Which is Showing the Natives to Death

A letter from Dick Wilbur, dated July 10, says: "Arrived safely after an all-night ride. Opened last night to a packed house. Show went on fine. This is sure some town. There are two musical comedy companies, a freak animal show and a Spanish dramatic show under tent, with a band. Plenty of amusement for the natives. We are playing in the Elk's Theatre, —Dan Wolf's house—and it is a beauty. It sure is some warm."

Peggy's Romance May Not Land the Millionaire

Peggy Lundeen and Parker Whitney, millionaire clubman and landowner of San Francisco, were to have been married last week, but as Peggy has no wings and as Whitney declined to send transportation expenses, she is still in New York—a very much incensed young woman. A telegram sent by Miss Lundeen to her fiancé is short and to the point. It states: "If that is all you think of me it is all off. Good-bye. PEGGY." This telegram is the last of a series of messages that have flashed back and forth over the wires between New York and California during the past week. Miss Lundeen first telegraphed for a few hundred dollars to pay her traveling expenses on the road to matrimony but her fiancé failed to respond. In stead, he sent an evasive reply. Other telegrams were exchanged, but the money was not sent.

Redmond Closes in Sacramento Owing to Accident to Theatre

Ed Redmond's prosperous year at the Diepenbrock Theatre, Sacramento, was interrupted Friday night, and the following letter from there, dated July 12, explains vividly the happening: "Well, I suppose you have heard the news regarding what happened here to the Diepenbrock Theatre. Friday afternoon the Building Inspector was inspecting the building and found that a piece of the ceiling of the main auditorium was unsafe, had become loose from the rafters. So he pulled it out to see just how bad and dangerous it was, when the whole ceiling came down—tons and tons of concrete, wire mesh, steel girders, etc., smashing a great number of seats and the piano; in fact, wrecking the whole theatre. Consequently we had no show Friday night and Mr. Redmond has laid off this company until September when the house will be jscope refitted. The exps. from \$10,000 before. Leads

